Comprehensive Music Laboratory

MUSC 1000

1. The ability to teach, lead, and perform in a variety of laboratory settings.

2. The ability to apply current knowledge of the voice, wind, string, fretted, and percussion instruments appropriate to the various historical periods.

3. Desirable Attributes, Essential Competencies, And Professional Procedures

   a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students and can create learning experiences that make these aspects of subject matter meaningful for students.

   b. Experience in solo instrumental performance, as well as in both small and large instrumental ensembles; effectively in groups.

   c. Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.

4. Other requirements or conditions:

   a. Admission to the Bachelor of Music degree program

   b. Attending formal musical performances and participating in studio and ensemble laboratories at least one hour per week as specified by the Department of Music. Music majors and minors are required to enroll for a grade of S or U.

   c. Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

   d. Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

   e. Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in areas of specialization.

   f. Conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and baton expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and baton conducting.

   g. The prospective music teacher should be able to apply analytical and historical relationships among the arts—in order to apply music competencies in teaching situations, and to integrate music instruction can create learning experiences that make these aspects of subject matter meaningful for students.

   h. The prospective music teacher must be a competent conductor, able to create accurate and musically can create learning experiences that make these aspects of subject matter meaningful for students.

   i. The student must demonstrate:

   j. The student must earn S grades in Comprehensive Music Laboratory equivalent to the number of semesters enrolled or until 7 S grades are earned.
The student must demonstrate:

1. an awareness of a large and varied body of music through a variety of formal listening and laboratory performance activities.

2. basic competence as a conductor, developing the ability to create accurate and musically expressive performances with various types of ensembles in an laboratory setting.

3. the ability to apply current knowledge of the voice, wind, string, fretted, and percussion instruments appropriate to the area of specialization in a laboratory setting.

4. the ability to teach, lead, and perform in a variety of laboratory settings.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Full-time students attend formal concerts and recitals, and studio and ensemble lab sessions to earn the grade of S. Students who receive a grade of U may enroll in two sections MUSC 1000 simultaneously in a subsequent quarter before graduation.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.1) Conducting. The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and baton techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential.

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:
   a. sufficient vocal and pedagogical skill to teach effective use of the voice;
   b. experience in solo vocal performance and choral ensemble;
   c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
   d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:
   a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
   b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
   c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies. The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of education. This set of abilities includes effective classroom and rehearsal management.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

Professional Procedures. In order to implement programs to achieve the competencies identified in the foregoing sections, the following standards and guidelines apply:

3.d.2) Institutions should encourage observation and teaching experiences prior to formal admission to the teacher education program; ideally, such opportunities should be provided in actual school situations. These activities, as well as continuing laboratory experiences, must be supervised by qualified music personnel from the institution and the cooperating schools. The choice of sites must enable students to develop competencies consistent with standards outlined above, and must be approved by qualified music personnel from the institution.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
The student must demonstrate:

1. an awareness of a large and varied body of music through a variety of formal listening and laboratory performance and recital performances.
2. basic competence as a conductor, developing the ability to create accurate and musically expressive performances with various types of ensembles in an laboratory setting.
3. the ability to apply current knowledge of the voice, wind, string, fretted, and percussion instruments appropriate to the area of specialization in a laboratory setting.
4. the ability to teach, lead, and perform in a variety of laboratory settings.

Other requirements or conditions:

3.d.2) Institutions should encourage observation and teaching experiences prior to formal admission to the teacher education program; ideally, such opportunities should be provided in actual school situations. These activities, as well as sections, the following standards and guidelines apply:

3.c.1) Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students into the total process of education. Essential competencies are:

3.b.4) c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;

3.b.5) d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

3.b.6) a. sufficient vocal and pedagogical skill to teach effective use of the voice;

3.c.4) b. Music Competencies.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of a student may enroll (if any):

Professional Procedures.

a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students into the total process of education. Essential competencies are:

3.c.1) Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students into the total process of education. Essential competencies are:

3.b.4) c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;

3.b.5) d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

3.b.6) a. sufficient vocal and pedagogical skill to teach effective use of the voice;

3.c.4) b. Music Competencies.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of a student may enroll (if any):

Professional Procedures.

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3.c.1) Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students into the total process of education. Essential competencies are:

3.b.4) c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;

3.b.5) d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

3.b.6) a. sufficient vocal and pedagogical skill to teach effective use of the voice;
**State University of West Georgia • Department of Music**  
**Course Design, Objectives, and Standards**

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<tr>
<th>Dept. Prefix</th>
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<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<td>MUSC</td>
<td>1100</td>
<td>Music Appreciation</td>
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- **Dept./Instructor Approval Required?**  
  - Departmental: No  
  - Instructor: No  

- **Grading Options**  
  - X Letter Grade  
  - S/U  
  - Either

- **Limit on number of semesters a student may enroll (if any):**  
  - Semesters

- **Is this course offered with variable credit?**  
  - Yes  
  - No X

- **Maximum hours for this course a student may take (if any):**  
  - Hours

- **Range of Hours per semester:**

- **Prerequisites**
  - Yes No X

- **Other requirements or conditions:**
  - Lab Requirement: Students must attend a selected number of approved live-music events.

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**Catalog Course Description**

A listener’s guide to Western classical musical styles through recordings, through live performances, and through other media. Meets Core area C Humanities and Fine Arts requirement.

**Primary Reference(s) (text, Current Literature, etc.)**

Recordings to accompany textbook (cassette tapes or CD)
The student must demonstrate:

1. the ability to identify the basic elements of Western art music.
2. the ability to identify the instruments associated with Western art music.
3. knowledge and understanding of the six style periods of Western art music.
4. the ability to recognize selected examples of Western art music aurally.
5. the ability to discriminate among Western musics and to identify criteria for judgment.

Course grades are based on unit examinations, a final examination, written reports, and attendance at seven approved concerts.
MUSC 1100
Music Appreciation

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Lab Requirement: Students must attend a selected number of approved live-music events.

**Title**

- MUSC 1100 Music Appreciation

**3 1 3**

- **Semester Credit Hrs.**
  - (Lec/Lab/Total): / /
  - X

**Prerequisites**

- X
  - No
  - Yes

**Dept./Instructor Approval Required?**

- Departmental Instructor

**Is this course offered with variable credit?**

- X
  - No
  - Yes
  - (If yes, please provide hours below)

**Maximum hours for this course a student may take (if any):**

- Hours

**Limit on number of semesters a student may enroll (if any):**

- Semesters

**Range of Hours per semester:**

- 

**Grading Options**

- Letter Grade
  - S/U
- Either

**Other requirements or conditions:**

- 

**Catalog Course Description**

- A listener's guide to Western classical musical styles through recordings, through live performances, and through other media. Meets Core area C Humanities and Fine Arts requirement.

**Primary Reference(s) (text, Current Literature, etc.)**

- Machlis & Forney.
  - The Enjoyment of Music (7th ed., shorter version)

- Recordings to accompany textbook (cassette tapes or CD)

**MUSC 1100**

**Music Appreciation**

- The student must demonstrate:
  1. the ability to identify the basic elements of Western art music.
  2. the ability to identify the instruments associated with Western art music.
  3. knowledge and understanding of the six style periods of Western art music.
  4. the ability to recognize selected examples of Western art music aurally.
  5. the ability to discriminate among Western musics and to identify criteria for judgment.

**INTASC Principles met with this course**

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**NASM Standards met with this course**

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**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**

**Music Department:**

- Arts and Sciences

**Measurable Course Objectives/Learning Outcomes**

- 

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

- Course grades are based on unit examinations, a final examination, written reports, and attendance at seven approved concerts.
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Recordings to accompany textbook (cassette tapes or CD)

**MUSC 1100 Music Appreciation**

The student must demonstrate:

1. the ability to identify the basic elements of Western art music.
2. the ability to identify the instruments associated with Western art music.
3. knowledge and understanding of the six style periods of Western art music.
4. the ability to recognize selected examples of Western art music aurally.
5. the ability to discriminate among Western musics and to identify criteria for judgment.

A listener's guide to Western classical musical styles through recordings, through live performances, and through other media. Meets Core area C Humanities and Fine Arts requirement.

**INTASC Principles met with this course**

**NASM Standards met with this course**

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**MUSC 1100 Music Appreciation**

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

**Music Department:**

**Arts and Sciences**

**College:**

**Measurable Course Objectives/Learning Outcomes**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):**

Course grades are based on unit examinations, a final examination, written reports, and attendance at seven approved concerts.
# MUSC 1110: Survey of World Music

**Department:** Music  
**College:** Arts and Sciences

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<tr>
<th>Dept. Prefix</th>
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<tr>
<td>MUSC</td>
<td>1110</td>
<td>Survey of World Music</td>
<td>2 / 1 / 2</td>
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**Dept./Instructor Approval Required?**  
- Departmental:  
- Instructor:  
**Grading Options**  
- X Letter Grade  
- S/U  
- Either  

**Limit on number of semesters a student may enroll (if any):**  
- Semesters  

**Is this course offered with variable credit?**  
- Yes  
- No [X]  

**Maximum hours for this course a student may take (if any):**  
- [Hours]  

**Range of Hours per semester:**

**Prerequisites**
- Yes  
- No [X]

**Other requirements or conditions:**

Lab Requirement: Students must attend a selected number of approved music events.

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**Catalog Course Description**

A listener’s guide to non-Western musical styles through recordings, through live performances, and through other media. The course surveys selected music from various cultures throughout the world. Meets Core area B Institutional Options requirement.

**Primary Reference(s) (text, Current Literature, etc.)**

Recordings to accompany textbook (cassette tapes or CD)
The student must demonstrate:

1. the ability to identify the basic musical elements in a variety of non-Western musics.
2. the ability to identify the sound sources associated with various non-Western musics.
3. knowledge and understanding of the aesthetics of various non-Western musics.
4. the ability to recognize selected examples of non-Western musics aurally.
5. the ability to discriminate among non-Western musics and to identify criteria for judgment.

Course grades are based on unit examinations, a final examination, written reports, and attendance at approved music events.
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MUSC 1110 Survey of World Music

A listener's guide to non-Western musical styles through recordings, through live performances, and through other media.

The course surveys selected music from various cultures throughout the world. Meets Core area B Institutional Options requirement.

INTASC Principles met with this course

NASM Standards met with this course
Lab Requirement: Students must attend a selected number of approved music events.

Title
Dept.
Prefix
Course
Number

Semester Credit Hrs.
(Lec/Lab/Total)

Prerequisites

Dept./Instructor Approval Required?
Departmental Instructor

Is this course offered with variable credit?

X

NoYes

Maximum hours for this course

a student may take (if any):

Hours

Limit on number of semesters

a student may enroll (if any):

Semesters

Range of Hours per semester:

Grading Options

Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)

Titon, ed.


Recordings to accompany textbook (cassette tapes or CD)

MUSC 1110

Survey of World Music

The student must demonstrate:

1. the ability to identify the basic musical elements in a variety of non-Western musics.
2. the ability to identify the sound sources associated with various non-Western musics.
3. knowledge and understanding of the aesthetics of various non-Western musics.
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A listener's guide to non-Western musical styles through recordings, through live performances, and through other media.

The course surveys selected music from various cultures throughout the world. Meets Core area B Institutional Options requiremennts.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 1110

Survey of World Music

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards
Lab Requirement: Students must attend a selected number of approved music events.

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<tr>
<th>Grading Options</th>
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<tbody>
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| Other requirements or conditions: |

<table>
<thead>
<tr>
<th>Catalog Course Description</th>
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<tbody>
<tr>
<td>MUSC 1110 Survey of World Music</td>
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<table>
<thead>
<tr>
<th>Primary Reference(s) (text, Current Literature, etc.)</th>
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<table>
<thead>
<tr>
<th>Recordings to accompany textbook (cassette tapes or CD)</th>
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MUSC 1110 Survey of World Music

1. the ability to identify the basic musical elements in a variety of non-Western musics.
2. the ability to identify the sound sources associated with various non-Western musics.
3. knowledge and understanding of the aesthetics of various non-Western musics.
4. the ability to recognize selected examples of non-Western musics aurally.
5. the ability to discriminate among non-Western musics and to identify criteria for judgment.

A listener's guide to non-Western musical styles through recordings, through live performances, and through other media.

The course surveys selected music from various cultures throughout the world. Meets Core area B Institutional Options requirement.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 1110 Survey of World Music

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are based on unit examinations, a final examination, written reports, and attendance at approved music events.
Lab Requirement: Students must attend a selected number of approved music events.

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<td>Survey of World Music</td>
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| Limit on number of semesters a student may enroll (if any): Semesters |
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Primary Reference(s) (text, Current Literature, etc.)


Recordings to accompany textbook (cassette tapes or CD)

MUSC 1110 Survey of World Music

The student must demonstrate:
1. the ability to identify the basic musical elements in a variety of non-Western musics.
2. the ability to identify the sound sources associated with various non-Western musics.
3. knowledge and understanding of the aesthetics of various non-Western musics.
4. the ability to recognize selected examples of non-Western musics aurally.
5. the ability to discriminate among non-Western musics and to identify criteria for judgment.

A listener's guide to non-Western musical styles through recordings, through live performances, and through other media.

The course surveys selected music from various cultures throughout the world. Meets Core area B Institutional Options requirement.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 1110 Survey of World Music

State University of West Georgia • Department of Music
Lab Requirement: Students must attend a selected number of approved live-music events.

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<th>Course Number</th>
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<tr>
<td>MUSC</td>
<td>1120</td>
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Departmental Instructor Approval Required? [ ]

Grading Options
- X Letter Grade
- S/U
- Either

Is this course offered with variable credit? [ ] Yes  [x] No

Limit on number of semesters a student may enroll (if any):

Maximum hours for this course a student may take (if any):

Prerequisites

- Yes [ ] No [x]  

Other requirements or conditions:
Lab Requirement: Students must attend a selected number of approved live-music events.

Catalog Course Description
A listener’s guide to Jazz, Rock, and Popular musical styles through recordings, through live performances, and through other media. Meets Core area C Humanities and Fine Arts requirement.

Primary Reference(s) (text, Current Literature, etc.)

The student must:

1. demonstrate the ability to identify the basic elements of music.
2. demonstrate the ability to identify the instruments associated with jazz, rock, and popular music.
3. demonstrate an understanding of the various jazz, rock, and popular styles and their development.
4. recognize aurally selected examples of jazz, rock, and popular music.
5. demonstrate the ability to discriminate among jazz, rock, and popular musics and identify criteria for judgment.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are based on unit examinations, a final examination, written reports, and attendance at seven approved concerts.
Lab Requirement: Students must attend a selected number of approved live-music events.

Title  
Dept.  
Prefix  
Course Number  
MUSC 1120 Survey of Jazz, Rock, and Popular Music  3 1 3

Semester Credit Hrs.  (Lec/Lab/Total)  / /

Prerequisites  
NoYes

Dept./Instructor Approval Required?  
Departmental Instructor  
Is this course offered with variable credit?  
NoYes (If yes, please provide hours below)

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any): Semesters

Range of Hours per semester: 

Grading Options  
Letter Grade S/U Either

Other requirements or conditions: 

Catalog Course Description  
INTASC Principles met with this course

NASM Standards met with this course

MUSC 1120 Survey of Jazz, Rock, and Popular Music  

A listener's guide to Jazz, Rock, and Popular musical styles through recordings, through live performances, and through other media. Meets Core area C Humanities and Fine Arts requirement.

INTASC Principles

NASM Standards met with this course
Lab Requirement: Students must attend a selected number of approved live-music events.

Title
Dept.
Prefix
Course
Number

MUSC 1120 Survey of Jazz, Rock, and Popular Music 3 1 3

Semester Credit Hrs. (Lec/Lab/Total)

Prerequisites

Dept./Instructor Approval Required?

Departmental Instructor

Is this course offered with variable credit? (If yes, please provide hours below)

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any):

Range of Hours per semester:

Grading Options

Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)


MUSC 1120 Survey of Jazz, Rock, and Popular Music

The student must:

1. demonstrate the ability to identify the basic elements of music.
2. demonstrate the ability to identify the instruments associated with jazz, rock, and popular music.
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A listener's guide to Jazz, Rock, and Popular musical styles through recordings, through live performances, and through other media. Meets Core area C Humanities and Fine Arts requirement.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 1120 Survey of Jazz, Rock, and Popular Music

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:
Arts and Sciences

Evaluated and Graded criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are based on unit examinations, a final examination, written reports, and attendance at seven approved concerts.
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| Semester Credit Hrs. (Lec/Lab/Total) | X |

| Prerequisites | X |

| Dept./Instructor Approval Required? | Departmental Instructor |

| Is this course offered with variable credit? | X |

| Maximum hours for this course a student may take (if any): Hours |  |

| Limit on number of semesters a student may enroll (if any): Semesters |  |

| Grading Options | Letter Grade S/U Either |

| Other requirements or conditions: |  |

| Catalog Course Description | A listener's guide to Jazz, Rock, and Popular musical styles through recordings, through live performances, and through other media. |

| INTASC Principles met with this course |  |

| NASM Standards met with this course |  |

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**Course Design, Objectives, and Standards**

**Music Department:**

| Measurable Course Objectives/Learning Outcomes |  |

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

| Course grades are based on unit examinations, a final examination, written reports, and attendance at seven approved concerts. |  |

| MUSC 1120 Survey of Jazz, Rock, and Popular Music |  |
Lab Requirement: Students must attend a selected number of approved live-music events.

Title
Dept.
Prefix
Course Number
MUSC 1120 Survey of Jazz, Rock, and Popular Music 3 1 3

Semester Credit Hrs.
(Lec/Lab/Total)

Prerequisites

Dept./Instructor Approval Required?

Is this course offered with variable credit?

Maximum hours for this course a student may take (if any):

Limit on number of semesters a student may enroll (if any):

Grading Options

Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)

Dorough, Prince.

Martin, Henry.

MUSC 1120 Survey of Jazz, Rock, and Popular Music

The student must:
1. demonstrate the ability to identify the basic elements of music.
2. demonstrate the ability to identify the instruments associated with jazz, rock, and popular music.
3. demonstrate an understanding of the various jazz, rock, and popular styles and their development.
4. recognize aurally selected examples of jazz, rock, and popular music.
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A listener's guide to Jazz, Rock, and Popular musical styles through recordings, through live performances, and through other media. Meets Core area C Humanities and Fine Arts requirement.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 1120 Survey of Jazz, Rock, and Popular Music

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are based on unit examinations, a final examination, written reports, and attendance at seven approved concerts.

MUSC 1120 Survey of Jazz, Rock, and Popular Music

INTASC Principles
State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

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<td>MUSC</td>
<td>1201</td>
<td>Class Piano I</td>
<td>0 / 2 / 1</td>
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**Dept./Instructor Approval Required?**
- Departmental: [ ]
- Instructor: [X]

**Grading Options**
- Letter Grade: [X]
- S/U: [ ]
- Either: [ ]

**Limit on number of semesters a student may enroll (if any):**
- [ ] Semesters

**Is this course offered with variable credit?**
- Yes: [ ]
- No: [X]

If yes, please provide hours below:
- Maximum hours for this course a student may take (if any): [ ] Hours
- Range of Hours per semester: [ ]

**Prerequisites**
- Yes: [ ]
- No: [X]

**Other requirements or conditions:**

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**Catalog Course Description**

Beginning group piano study for non-music majors. Fundamentals and development of technical and functional skills, including keyboard theory and technique, music reading, sight reading, harmonization, transposition, and improvisation.

**Primary Reference(s) (text, Current Literature, etc.)**

The student must demonstrate the ability to:

1. identify and use the basic essentials for playing the piano including fingering, keyboard direction and layout, register, simple rhythms, sharps and flats, whole and half steps, and note reading and dynamics.

2. play major and minor five-finger patterns with various touches.

3. play major, minor, augmented, and diminished triads in root position.

4. play major scales and arpeggios beginning on white keys two octaves, with traditional fingerings.

5. read at sight and transpose single line melodies, melodies with single tone accompaniment or blocked fifths, melodies with extensions, contractions, crossings, and shifts.

6. play and harmonize simple melodies using blocked fifths, tonic and dominant tones, root position triads, and primary chords in major keys.

7. play diatonic triads of the key—major white keys.

8. play major and minor triads (with all white keys) in inversions.

9. play dominant seventh chords in root position and first inversion.

10. use the damper pedal.

11. perform a variety of literature at a level comparable to the studied techniques.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Graded weekly on preparation of assignments as demonstrated by the ability to perform at the keyboard with correct notes, rhythm, fingerings, and attention to dynamic and articulation markings. Four written examinations demonstrating an understanding of theory as a applied to the keyboard. Minimum of five playing examinations demonstrating the ability to perform the skills itemized in the learning outcomes.
MUSC 1201  
Class Piano I

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Lancaster and Renfrow.  
Group Piano for Adults, Book I. Alfred Music Publishing Co., 1995

MUSC 1201  
Class Piano I

The student must demonstrate the ability to:

1. identify and use the basic essentials for playing the piano including fingering, keyboard direction and layout, register, simple rhythms, sharps and flats, whole and half steps, and note reading and dynamics.

2. play major and minor five-finger patterns with various touches.

3. play major, minor, augmented, and diminished triads in root position.

4. play major scales and arpeggios beginning on white keys two octaves, with traditional fingerings.

5. read at sight and transpose single line melodies, melodies with single tone accompaniment or blocked fifths, melodies with extensions, contractions, crossings, and shifts.

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9. play dominant seventh chords in root position and first inversion.

10. use the damper pedal.

11. perform a variety of literature at a level comparable to the studied techniques.

Beginning group piano study for non-music majors.  Fundamentals and development of technical and functional skills, including keyboard theory and technique, music reading, sight reading, harmonization, transposition, and improvisation.

INTASC Principles met with this course

NASM Standards met with this course
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**INTASC Principles met with this course**

**NASM Standards met with this course**

**Course Design, Objectives, and Standards**

**Music Department:** Arts and Sciences

**Measurable Course Objectives/Learning Outcomes**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Graded weekly on preparation of assignments as demonstrated by the ability to perform at the keyboard with correct notes, rhythm, fingerings, and attention to dynamic and articulation markings. Four written examinations demonstrating an understanding of theory as a applied to the keyboard. Minimum of five playing examinations demonstrating the ability to perform the skills itemized in the learning outcomes.
MUSC 1201
Class Piano I

Prerequisites

Dept./Instructor Approval Required?

Maximum hours for this course

Limit on number of semesters

Is this course offered with variable credit?

Grading Options

Other requirements or conditions:

Catalog Course Description


MUSC 1201
Class Piano I

The student must demonstrate the ability to:

1. identify and use the basic essentials for playing the piano including fingering, keyboard direction and layout, register, simple rhythms, sharps and flats, whole and half steps, and note reading and dynamics.

2. play major and minor five-finger patterns with various touches.

3. play major, minor, augmented, and diminished triads in root position.

4. play major scales and arpeggios beginning on white keys two octaves, with traditional fingerings.

5. read at sight and transpose single line melodies, melodies with single tone accompaniment or blocked fifths, melodies with extensions, contractions, crossings, and shifts.

6. play and harmonize simple melodies using blocked fifths, tonic and dominant tones, root position triads, and primary chords in major keys.

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8. play major and minor triads (with all white keys) in inversions.

9. play dominant seventh chords in root position and first inversion.

10. use the damper pedal.

11. perform a variety of literature at a level comparable to the studied techniques.

Beginning group piano study for non-music majors. Fundamentals and development of technical and functional skills, including keyboard theory and technique, music reading, sight reading, harmonization, transposition, and improvisation.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 1201
Class Piano I

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards
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<td>Class</td>
<td>Piano</td>
<td>I</td>
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| Semester Credit Hrs. (Lec/Lab/Total) | / | / |

| Prerequisites | X |

| Dept./Instructor Approval Required? | Departmental Instructor | X |

| Is this course offered with variable credit? | X | No |
| Maximum hours for this course a student may take (if any): Hours |  |

| Limit on number of semesters a student may enroll (if any): Semesters |  |

| Grading Options | Letter Grade | S/U | Either |

| Other requirements or conditions: |

| Catalog Course Description |

**Lancaster and Renfrow.** *Group Piano for Adults, Book I.* Alfred Music Publishing Co., 1995

**MUSC 1201**
**Class Piano I**

The student must demonstrate the ability to:

1. identify and use the basic essentials for playing the piano including fingering, keyboard direction and layout, register, simple rhythms, sharps and flats, whole and half steps, and note reading and dynamics.
2. play major and minor five-finger patterns with various touches.
3. play major, minor, augmented, and diminished triads in root position.
4. play major scales and arpeggios beginning on white keys two octaves, with traditional fingerings.
5. read at sight and transpose single line melodies, melodies with single tone accompaniment or blocked fifths, melodies with extensions, contractions, crossings, and shifts.
6. play and harmonize simple melodies using blocked fifths, tonic and dominant tones, root position triads, and primary chords in major keys.
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9. play dominant seventh chords in root position and first inversion.
10. use the damper pedal.
11. perform a variety of literature at a level comparable to the studied techniques.

**Beginning group piano study for non-music majors. Fundamentals and development of technical and functional skills, including keyboard theory and technique, music reading, sight reading, harmonization, transposition, and improvisation.**

**INTASC Principles**

**NASM Standards**

**MUSC 1201**
**Class Piano I**

**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**

**Music Department:** Arts and Sciences

| Measurable Course Objectives/Learning Outcomes |

| Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.) |

Graded weekly on preparation of assignments as demonstrated by the ability to perform at the keyboard with correct notes, rhythm, fingerings, and attention to dynamic and articulation markings. Four written examinations demonstrating an understanding of theory as a applied to the keyboard. Minimum of five playing examinations demonstrating the ability to perform the skills itemized in the learning outcomes.

**MUSC 1201**
**Class Piano I**

**INTASC Principles**
Catalog Course Description

Continuation of MUSC 1201. Beginning group piano study for non-music majors. Fundamentals and development of technical and functional skills, including keyboard theory and technique, music reading, sight reading, harmonization, transposition, and improvisation with more emphasis on keyboard theory, including major scales and four-part harmony, sight reading, transposition, improvisation, harmonization, and repertoire. Introduction to chord progressions using secondary chords in major and minor keys, accompaniment styles, and improvisation. May be exempted by departmental exam.

Primary Reference(s) (text, Current Literature, etc.)

The student must demonstrate the ability to:

1. play three forms of minor scales in tetrachord positions in all keys.
2. play major and harmonic minor scales with traditional fingering, two octaves, all keys.
3. play chord progressions using primary chords in major.
4. play intervals through the octave, broken chord bass, and Alberti bass.
5. play major and minor arpeggios beginning on white keys, two octaves, with traditional fingering.
6. play chord progressions using primary chords in minor keys (white keys).
7. play chord progressions using primary chords and the ii, iii, and vi chord in major keys.
8. play major, minor, diminished, and augmented triads.
9. sight read and transpose melodies in major and minor keys using scale fingerings, using primary chords, and melodies using single tone accompaniments.
10. play and harmonize melodies in major and minor keys (D, G, A, F) using selected chord progressions and play triads on each scale degree in the major keys (C, D, E, F, G, A).
11. play diatonic triads of the key using major and harmonic minor scales.
12. play five types of 7th chords.
13. play modes, chromatic, whole-tone, and blues scales.
14. perform a variety of literature at a level comparable to the studied techniques.

Graded weekly on preparation of assignments as demonstrated by the ability to perform at the keyboard with correct notes, rhythm, fingerings, and attention to dynamic and articulation markings. Four written examinations demonstrating an understanding of theory as a applied to the keyboard. Minimum of five playing examinations demonstrating the ability to perform the skills itemized in the learning outcomes.
### MUSC 1202  
**Class Piano II**

#### Catalog Course Description

Continuation of MUSC 1201. Beginning group piano study for non-music majors. Fundamentals and development of technical and functional skills, including keyboard theory and technique, music reading, sight reading, harmonization, transposition, and improvisation with more emphasis on keyboard theory, including major scales and four-part harmony, sight reading, transposition, improvisation, harmonization, and repertoire. Introduction to chord progressions using secondary chords in major and minor keys, accompaniment styles, and improvisation. May be exempted by departmental exam.

#### Measurable Course Objectives/Learning Outcomes

1. play three forms of minor scales in tetrachord positions in all keys.
2. play major and harmonic minor scales with traditional fingering, two octaves, all keys.
3. play chord progressions using primary chords in major.
4. play intervals through the octave, broken chord bass, and Alberti bass.
5. play major and minor arpeggios beginning on white keys, two octaves, with traditional fingering.
6. play chord progressions using primary chords in minor keys (white keys).
7. play chord progressions using primary chords and the ii, iii, and vi chord in major keys.
8. play major, minor, diminished, and augmented triads.
9. sight read and transpose melodies in major and minor keys using scale fingerings, using primary chords, and melodies using single tone accompaniments.
10. play and harmonize melodies in major and minor keys (D, G, A, F) using selected chord progressions and play triads on each scale degree in the major keys (C, D, E, F, G, A).
11. play diatonic triads of the key using major and harmonic minor scales.
12. play five types of 7th chords.
13. play modes, chromatic, whole-tone, and blues scales.
14. perform a variety of literature at a level comparable to the studied techniques.

#### Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Graded weekly on preparation of assignments as demonstrated by the ability to perform at the keyboard with correct notes, rhythm, fingerings, and attention to dynamic and articulation markings. Four written examinations demonstrating an understanding of theory as a applied to the keyboard. Minimum of five playing examinations demonstrating the ability to perform the skills itemized in the learning outcomes.
MUSC 1202 Class Piano II

Prerequisites: MUSC 1201 or consent of instructor

Catalog Course Description

Continuation of MUSC 1201. Beginning group piano study for non-music majors. Fundamentals and development of technical and functional skills, including keyboard theory and technique, music reading, sight reading, harmonization, transposition, and improvisation with more emphasis on keyboard theory, including major scales and four-part harmony, sight reading, transposition, improvisation, harmonization, and repertoire. Introduction to chord progressions using secondary chords in major and minor keys, accompaniment styles, and improvisation. May be exempted by departmental exam.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

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INTASC Principles met with this course:

NASM Standards met with this course:

MUSC 1202
Class Piano II


Measurable Course Objectives/Learning Outcomes

1. play three forms of minor scales in tetrachord positions in all keys.
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MUSC 1202
Class Piano II

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MUSC 1202 Class Piano II

Prerequisites: MUSC 1201 or consent of instructor

Catalog Course Description

Continuation of MUSC 1201. Beginning group piano study for non-music majors. Fundamentals and development of technical and functional skills, including keyboard theory and technique, music reading, sight reading, harmonization, transposition, and improvisation with more emphasis on keyboard theory, including major scales and four-part harmony, sight reading, transposition, improvisation, harmonization, and repertoire. Introduction to chord progressions using secondary chords in major and minor keys, accompaniment styles, and improvisation. May be exempted by departmental exam.

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14. perform a variety of literature at a level comparable to the studied techniques.

Other requirements or conditions:

Grading Options:

Letter Grade S/U Either

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Graded weekly on preparation of assignments as demonstrated by the ability to perform at the keyboard with correct notes, rhythm, fingerings, and attention to dynamic and articulation markings. Four written examinations demonstrating an understanding of theory as applied to the keyboard. Minimum of five playing examinations demonstrating the ability to perform the skills itemized in the learning outcomes.
### Course Design, Objectives, and Standards

**Department:** Music  
**College:** Arts and Sciences

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
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<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tbody>
<tr>
<td>MUSC</td>
<td>1210</td>
<td>Group Classical Guitar</td>
<td>0 / Var. / 1</td>
</tr>
</tbody>
</table>

**Dept./Instructor Approval Required?**  
[ ] Departmental  
[ ] Instructor  
[X] Yes  
[ ] No

**Grading Options**  
[X] Letter Grade  
[ ] S/U  
[ ] Either

**Limit on number of semesters a student may enroll (if any):**  
[ ] Semesters

**Is this course offered with variable credit?**  
[X] Yes  
[ ] No

**Maximum hours for this course a student may take (if any):**  
[ ] Hours

**Range of Hours per semester:**  
[ ]

**Prerequisites**  
The student must supply his/her own classical-style guitar

**Yes [x] No [ ]

**Other requirements or conditions:**

### Catalog Course Description

Group instruction in classical guitar including fundamentals of hand positions, tone production, practice techniques, music reading, and literature. May be repeated for credit. Course does not meet Principal or Secondary Applied course requirements for music major degree programs.

### Primary Reference(s) (text, Current Literature, etc.)

Shearer, Aaron. *Classical Guitar Technique*, vol. I.  
Supplemental material provided by the instructor
MUSC 1210
Group Classical Guitar

The student must demonstrate:

1. beginning mastery of hand positions, tone production, and music reading.

2. the ability to use basic practice techniques appropriate to the development of the studied skill, technique, and/or understanding.

3. the ability to perform the rest stroke, free stroke, correct fingering techniques, and chord reading with right hand arpeggios.

4. an understanding for the fundamentals of music theory as applied to the guitar.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by attendance, unit examinations, a final examination, and performance evaluations.
MUSC 1210
Group Classical Guitar

Prerequisites
The student must supply his/her own classical-style guitar

Dept./Instructor Approval Required?
Departmental Instructor

Is this course offered with variable credit?
X No

Maximum hours for this course

Limit on number of semesters a student may enroll (if any):

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

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INTASC Principles met with this course
NASM Standards met with this course
MUSC 1210 Group Classical Guitar 0 Var. 1

Prerequisites
The student must supply his/her own classical-style guitar

Dept./Instructor Approval Required?
Departmental Instructor

Is this course offered with variable credit?
X NoYes (If yes, please provide hours below)

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any):

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

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INTASC Principles met with this course

NASM Standards met with this course

MUSC 1210 Group Classical Guitar
MUSC 1210
Group Classical Guitar

Prerequisites: The student must supply his/her own classical-style guitar.

NoYes

Dept./Instructor Approval Required?

Departmental Instructor

Is this course offered with variable credit?

X NoYes (If yes, please provide hours below)

Maximum hours for this course

Limit on number of semesters

Range of Hours per semester:

Grading Options

Letter Grade S/U Either

Other requirements or conditions:

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INTASC Principles met with this course

NASM Standards met with this course

MUSC 1210
Group Classical Guitar

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

College:

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by attendance, unit examinations, a final examination, and performance evaluations.
MUSC 1210 Group Classical Guitar

Prerequisites

The student must supply his/her own classical-style guitar.

Is this course offered with variable credit?

Yes

Maximum hours for this course a student may take (if any):

Limit on number of semesters a student may enroll (if any):

Range of Hours per semester:

Grading Options

Letter Grade S/U Either

Other requirements or conditions:

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INTASC Principles met with this course

NASM Standards met with this course
A pre-theory course focusing on the study of the common elements of music (i.e., melody, harmony, rhythm, timbre, texture, form, and expressive qualities) and their interaction, and the ability to employ this understanding in aural, verbal, and visual analyses. Includes an introduction to the keyboard and use of the singing voice. Uses the tools of music technology. Course intended for non-music majors or for those students who are not prepared to enroll in MUSC 1301 and/or MUSC 1401.

Primary Reference(s) (text, Current Literature, etc.)


The student must demonstrate the ability to:

1. manipulate the common elements of music including (i.e., melody, harmony, rhythm, timbre, texture, form, and expressive qualities) and their interaction.

2. employ understandings of the elements in aural, verbal, and visual analyses.

Course grades are determined by unit examinations, a final examination, and the evaluation of work done on written and aural exercises.
MUSC 1250
The Elements of Music

<table>
<thead>
<tr>
<th>INTASC Principles</th>
<th>NASM Standards met with this course</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measurable Course Objectives/Learning Outcomes</td>
<td></td>
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<tr>
<td>Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)</td>
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Primary Reference(s) (text, Current Literature, etc.)

MUSC 1250 The Elements of Music

The student must demonstrate the ability to:
1. manipulate the common elements of music including (i.e., melody, harmony, rhythm, timbre, texture, form, and expressive qualities) and their interaction.
2. employ understandings of the elements in aural, verbal, and visual analyses.

A pre-theory course focusing on the study of the common elements of music (i.e., melody, harmony, rhythm, timbre, texture, form, and expressive qualities) and their interaction, and the ability to employ this understanding in aural, verbal, and visual analyses. Includes an introduction to the keyboard and use of the singing voice. Uses the tools of music technology.

Course intended for non-music majors or for those students who are not prepared to enroll in MUSC 1301 and/or MUSC 1401.
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<td>MUSC 1250</td>
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<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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</table>

<table>
<thead>
<tr>
<th>Prerequisites</th>
<th>X</th>
</tr>
</thead>
</table>

| Dept./Instructor Approval Required? | Departmental Instructor | X |

| Is this course offered with variable credit? | X |

| Maximum hours for this course a student may take (if any): Hours | |
| Limit on number of semesters a student may enroll (if any): Semesters | |

<table>
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<th>Grading Options</th>
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| Other requirements or conditions: |

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| MUSC 1250 The Elements of Music |

The student must demonstrate the ability to:
1. manipulate the common elements of music including (i.e., melody, harmony, rhythm, timbre, texture, form, and expressive qualities) and their interaction.
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A pre-theory course focusing on the study of the common elements of music (i.e., melody, harmony, rhythm, timbre, texture, form, and expressive qualities) and their interaction, and the ability to employ this understanding in aural, verbal, and visual analyses. Includes an introduction to the keyboard and use of the singing voice. Uses the tools of music technology. Course intended for non-music majors or for those students who are not prepared to enroll in MUSC 1301 and/or MUSC 1401.
MUSC 1250
The Elements of Music

INTASC Principles
MUSC 1250 The Elements of Music

Semester Credit Hrs.: 2 / /

Prerequisites: X

Dept./Instructor Approval Required: X

Programs:

Is this course offered with variable credit: X

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any):

Grading Options: Letter Grade S/U Either

Catalog Course Description:

A pre-theory course focusing on the study of the common elements of music (i.e., melody, harmony, rhythm, timbre, texture, form, and expressive qualities) and their interaction, and the ability to employ this understanding in aural, verbal, and visual analyses. Includes an introduction to the keyboard and use of the singing voice. Uses the tools of music technology.

Course intended for non-music majors or for those students who are not prepared to enroll in MUSC 1301 and/or MUSC 1401.

INTASC Principles met with this course

NASM Standards met with this course

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by unit examinations, a final examination, and the evaluation of work done on written and aural exercises.

Primary Reference(s) (text, Current Literature, etc.)


MUSC 1250 The Elements of Music

The student must demonstrate the ability to:

1. manipulate the common elements of music including (i.e., melody, harmony, rhythm, timbre, texture, form, and expressive qualities) and their interaction.

2. employ understandings of the elements in aural, verbal, and visual analyses.
### State University of West Georgia • Department of Music

**Course Design, Objectives, and Standards**

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<tbody>
<tr>
<td>MUSC</td>
<td>1301</td>
<td>Music Theory I</td>
<td>3 / 1 / 3</td>
</tr>
</tbody>
</table>

#### Prerequisites

- **Ability to read traditional music notation**
  - Yes [ ]
  - No [x]

#### Catalog Course Description

An initial study of music fundamentals, theory, literature, score reading, and SATB part writing. MUSC 1401 must be taken concurrently. Students complete assignments by using traditional methods and by using the tools of music technology.

#### Primary Reference(s) (text, Current Literature, etc.)

The student must demonstrate:

1. knowledge and understandings of the elements of music (duration, intensity, pitch, and timbre).
2. the ability to write notation following proper manuscript procedures using traditional methods and the tools of music technology.
3. an understanding of and the ability to write and use staffs, clefs, note symbols, rest symbols, grand staff, accidentals, intervals, harmonic series, meter, rhythm, pulse, meter signatures, division and subdivision of beat, and tempo.
4. an understanding of and the ability to analyze and compose tetrachords, scales, circle of fourths/fifths, and key signatures.
5. an understanding of and the ability to analyze and compose melody and form, including periods, phrases, motives, double periods, contour, repetition, and two- and three-part forms.
6. an understanding of and the ability to analyze and compose textures, including monophony, polyphony, and homophony.
7. an understanding of and the ability to analyze and compose harmony, including major, minor, diminished triads in root position and in first and second inversion.
8. an understanding of and the ability to analyze and compose four-part writing, including doubling, spacing, and voice leading.
9. an understanding of and the ability to analyze and compose functional harmony, including tonic-dominant and tonic-subdominant progressions; authentic (perfect and imperfect), plagal, half, deceptive, and Phrygian cadences.
10. an understanding of and the ability to analyze and compose dominant seventh chords, chord qualities, figured bass, inversions, resolutions, function of the chord in tonal harmony.
11. an understanding of and the ability to analyze and compose nonharmonic tones, including passing tones (unaccented, accented, consecutive), neighboring tones (upper and lower), changing tones (double auxiliary), pedal points, appoggiatura, escape tones, anticipation, suspension, and retardation.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by unit examinations, a final examination, and the evaluation of work done on written exercises and composition assignments.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.
MUSC 1301 Music Theory I  

Semester Credit Hrs. (Lec/Lab/Total): / / X

Prerequisites: Ability to read traditional music notation

Dept./Instructor Approval Required?: Departmental Instructor

Is this course offered with variable credit?: X No Yes (If yes, please provide hours below)

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any): Semesters

Grading Options: Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description: An initial study of music fundamentals, theory, literature, score reading, and SATB part writing. MUSC 1401 must be taken concurrently. Students complete assignments by using traditional methods and by using the tools of music technology.

INTASC Principles met with this course:

Desirable Attributes, Essential Competencies, And Professional Procedures:

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

NASM Standards met with this course: MUSC 1301 Music Theory I
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
MUSC 1301 Music Theory I 3 1 3

Prerequisites
Ability to read traditional music notation

Dept./Instructor Approval Required? Departmental Instructor

Is this course offered with variable credit? No

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any): Semesters

Grading Options Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description
An initial study of music fundamentals, theory, literature, score reading, and SATB part writing. MUSC 1401 must be taken concurrently. Students complete assignments by using traditional methods and by using the tools of music technology.

INTASC Principles met with this course
3.
3.b.4) Analysis/History/Literature.

NASM Standards met with this course
MUSC 1301
Music Department:
Arts and Sciences

Course Design, Objectives, and Standards
Music Department:

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by unit examinations, a final examination, and the evaluation of work done on written exercises and composition assignments.

1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

MUSC 1301
INTASC Principles
# Music Theory II

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<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tr>
<td>MUSC</td>
<td>1302</td>
<td>Music Theory II</td>
<td>3 / 1 / 3</td>
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</table>

- **Course Design, Objectives, and Standards**
  - **Department:** Music
  - **College:** Arts and College

<table>
<thead>
<tr>
<th>Prerequisites</th>
<th>MUSC 1301 and 1401</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>X No</td>
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</table>

- **Catalog Course Description**
  - Continuation of MUSC 1301 to seventh chords and secondary dominant chords, chromatic harmony (augmented and Neapolitan sixth chords), through ninth, eleventh, and thirteenth chords. Students complete assignments by using traditional methods and by using the tools of music technology. MUSC 1402 must be taken concurrently.

- **Primary Reference(s) (text, Current Literature, etc.)**
The student must demonstrate:

1. an understanding of and the ability to analyze and compose irregular resolutions of the dominant seventh chord, nondominant seventh chords, and secondary dominants.
2. an understanding of and the ability to analyze and compose secondary dominant chords to modulate.
3. an understanding of and the ability to analyze and compose common chord, common tone, and closely related key modulations, and the abrupt change of key.
4. an understanding of and the ability to analyze and compose borrowed chords and augmented sixth chords (Fr., It., Ger.I, Ger. II) including their construction, supposed roots, resolution, and function.
5. an understanding of and the ability to analyze and compose Neapolitan sixth chords including their derivation, resolution, and function.
6. an understanding of and the ability to analyze and compose altered dominant seventh chords and nondominant diminished seventh chords.
7. the ability to analyze music from open scores.
8. an understanding of and the ability to analyze and compose chromatic third relation harmony and modulation to foreign keys (chromatic, enharmonic).
9. an understanding of and the ability to analyze and compose ninth, eleventh, and thirteenth chords.
10. knowledge and understandings of tuning and temperament.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by unit examinations, a final examination, and the evaluation of work done on written exercises, composition assignments, and a final composition project (in tonal tertian harmony).
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.
MUSC 1302 Music Theory II 3 1 3

Prerequisites: MUSC 1301 and 1401

No Yes

Departmental Instructor Approval Required?

Is this course offered with variable credit?

No Yes (If yes, please provide hours below)

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any): Semesters

Course Design, Objectives, and Standards

Music Department:
Arts and College:

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by unit examinations, a final examination, and the evaluation of work done on written exercises, composition assignments, and a final composition project (in tonal tertian harmony).

INTASC Principles met with this course

Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

NASM Standards met with this course

MUSC 1302 Music Theory II

State University of West Georgia • Department of Music

Course Grades

MUSC 1302

INTASC Principles
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
MUSC 1302 Music Theory II 3 1 3

Prerequisites
MUSC 1301 and 1401

Is this course offered with variable credit?
No

Maximum hours for this course

Limit on number of semesters a student may enroll (if any):

Catalog Course Description

The student must demonstrate:
1. an understanding of and the ability to analyze and compose irregular resolutions of the dominant seventh chord, nondominant seventh chords, and secondary dominants.
2. an understanding of and the ability to analyze and compose secondary dominant chords to modulate.
3. an understanding of and the ability to analyze and compose common chord, common tone, and closely related key modulations, and the abrupt change of key.
4. an understanding of and the ability to analyze and compose borrowed chords and augmented sixth chords (Fr., It., Ger. I, Ger. II) including their construction, supposed roots, resolution, and function.
5. an understanding of and the ability to analyze and compose Neapolitan sixth chords including their derivation, resolution, and function.
6. an understanding of and the ability to analyze and compose altered dominant seventh chords and nondominant diminished seventh chords.
7. the ability to analyze music from open scores.
8. an understanding of and the ability to analyze and compose chromatic third relation harmony and modulation to foreign keys (chromatic, enharmonic).
9. an understanding of and the ability to analyze and compose ninth, eleventh, and thirteenth chords.
10. knowledge and understandings of tuning and temperament.

Continuation of MUSC 1301 to seventh chords and secondary dominant chords, chromatic harmony (augmented and Neapolitan sixth chords), through ninth, eleventh, and thirteenth chords. Students complete assignments by using traditional methods and by using the tools of music technology. MUSC 1402 must be taken concurrently.

INTASC Principles met with this course
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies.
In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:
3.b.4) Analysis/History/Literature.
The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

NASM Standards met with this course
MUSC 1302

State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by unit examinations, a final examination, and the evaluation of work done on written exercises, composition assignments, and a final composition project (in tonal tertian harmony).

1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

MUSC 1302

INTASC Principles
State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
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<tr>
<td>MUSC</td>
<td>1401</td>
<td>Aural Skills I</td>
<td>1 / 2 / 1</td>
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<th>Dept./Instructor Approval Required?</th>
<th>Grading Options</th>
<th>Limit on number of semesters a student may enroll (if any):</th>
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<td>Departmental</td>
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<td>X Letter Grade</td>
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<tr>
<td>Instructor</td>
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<td>S/U Either</td>
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<tr>
<th>Is this course offered with variable credit?</th>
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<th>Maximum hours for this course a student may take (if any):</th>
<th>Hours</th>
<th>Range of Hours per semester:</th>
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<th>Prerequisites</th>
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<tr>
<th>Other requirements or conditions:</th>
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<table>
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<th>Catalog Course Description</th>
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<tr>
<td>Laboratory for development of music literacy, sight-singing diatonic melodies, executing basic rhythmic patterns, and training the ear to hear major and minor tonalities. Includes orientation to technology laboratory. MUSC 1301 must be taken concurrently.</td>
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<table>
<thead>
<tr>
<th>Primary Reference(s) (text, Current Literature, etc.)</th>
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</thead>
<tbody>
<tr>
<td>Excerpts from a wide range of instrumental and vocal literature.</td>
</tr>
</tbody>
</table>
The student must demonstrate the ability to:

1. develop and use the necessary tools of music literacy, especially as regards aural acuity and vocal expression of what is perceived as music in the brain (audiation).
2. externalize musical understandings through singing and recognition exercises.
3. perform and recognize both visually and aurally, syntactical tonal patterns, including intervals, major and minor scales, and simple melodies.
4. perform and recognize both visually and aurally, syntactical rhythm patterns typically used in the music from the Baroque and Classical style periods.
5. sing and recognize both visually and aurally, major and minor tonalities.
6. perform and recognize both visually and aurally, standard chord progressions typically used in the music from the Baroque and Classical style periods.
7. use music technologies as they relate to the development of aural skills.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:
   a. sufficient vocal and pedagogical skill to teach effective use of the voice;
   b. experience in solo vocal performance and choral ensemble;
   c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
   d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:
   a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
   b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
   c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.
Catalog Course Description

MUSC 1401 Aural Skills I

The student must demonstrate the ability to:

1. develop and use the necessary tools of music literacy, especially as regards aural acuity and vocal expression of what is perceived as music in the brain (audiation).
2. externalize musical understandings through singing and recognition exercises.
3. perform and recognize both visually and aurally, syntactical tonal patterns, including intervals, major and minor scales, and simple melodies.
4. perform and recognize both visually and aurally, syntactical rhythm patterns typically used in the music from the Baroque and Classical style periods.
5. sing and recognize both visually and aurally, major and minor tonalities.
6. perform and recognize both visually and aurally, standard chord progressions typically used in the music from the Baroque and Classical style periods.
7. use music technologies as they relate to the development of aural skills.

Laboratory for development of music literacy, sight-singing diatonic melodies, executing basic rhythmic patterns, and training the ear to hear major and minor tonalities. Includes orientation to technology laboratory. MUSC 1301 must be taken concurrently.

Excerpts from a wide range of instrumental and vocal literature.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
MUSC 1401 Aural Skills I

Prerequisites: 

Department/Instructor Approval Required: 

Is this course offered with variable credit?: Yes

Maximum hours for this course: 

Limit on number of semesters a student may enroll: 

Grading Options: Letter Grade, S/U, Either

Catalog Course Description:

Excerpts from a wide range of instrumental and vocal literature.

MUSC 1401 Aural Skills I

The student must demonstrate the ability to:

1. develop and use the necessary tools of music literacy, especially as regards aural acuity and vocal expression of what is perceived as music in the brain (audiation).

2. externalize musical understandings through singing and recognition exercises.

3. perform and recognize both visually and aurally, syntactical tonal patterns, including intervals, major and minor scales, and simple melodies.

4. perform and recognize both visually and aurally, syntactical rhythm patterns typically used in the music from the Baroque and Classical style periods.

5. sing and recognize both visually and aurally, major and minor tonalities.

6. perform and recognize both visually and aurally, standard chord progressions typically used in the music from the Baroque and Classical style periods.

7. use music technologies as they relate to the development of aural skills.

Laboratory for development of music literacy, sight-singing diatonic melodies, executing basic rhythmic patterns, and training the ear to hear major and minor tonalities. Includes orientation to technology laboratory. MUSC 1301 must be taken concurrently.

INTASC Principles met with this course

Desirable Attributes, Essential Competencies, And Professional Procedures

b.

Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:

a. sufficient vocal and pedagogical skill to teach effective use of the voice;

b. experience in solo vocal performance and choral ensemble;

c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;

d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:

a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;

b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;

c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

NASM Standards met with this course

MUSC 1401 Aural Skills I

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by mid-term and final examinations and by the evaluation of a variety of performance activities, both in class and CAI based, sight singing; melodic, harmonic, and rhythmic dictation; error detection; and playing familiar melodies by ear at the piano and using the principal applied instrument.
Continuation of MUSC 1401, including sight-singing major and minor melodies, development of rhythm skills, and training the ear to hear functional harmonic progressions. Introduction to sight-singing chromatic melodies, further development of rhythm skills, and training the ear to hear chromatic harmonic progressions. Students complete assignments by using traditional methods and by using the tools of music technology. MUSC 1302 must be taken concurrently.

Excerpts from a wide range of instrumental and vocal literature.
The student must demonstrate the ability to:

1. develop and use the necessary tools of music literacy, especially as regards aural acuity and vocal expression of what is perceived as music in the brain (audiation).
2. externalize musical understandings through singing and recognition exercises.
3. sing at sight and recognize both visually and aurally, syntactical tonal patterns, including intervals, major and minor scales, and simple melodies.
4. perform and recognize both visually and aurally, syntactical rhythm patterns typically used in the music from the Baroque and Classical style periods.
5. sing at sight and recognize both visually and aurally, major and minor tonalities.
6. recognize both visually and aurally, chords and progressions that include dominant seventh chords, nondominant seventh chords, secondary dominants, altered dominant seventh chords, nondominant diminished seventh chords, borrowed chords, augmented sixth chords (Fr., It., Ger.I, Ger. II), Neapolitan sixth chords, ninth, eleventh, and thirteenth chords.
7. recognize both visually and aurally, modulation types including: common chord, common tone, closely related key, and abrupt change of key modulations, and modulation to foreign keys (chromatic, enharmonic).
8. sing at sight and recognize both visually and aurally, major, minor, and chromatic melodies.
9. use music technologies as they relate to the development of aural skills.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by mid-term and final examinations and by the evaluation of a variety of performance activities, both in class and CAI based, sight singing; melodic, harmonic, and rhythmic dictation; error detection; and playing familiar melodies by ear at the piano and using the principal applied instrument.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:
   a. sufficient vocal and pedagogical skill to teach effective use of the voice;
   b. experience in solo vocal performance and choral ensemble;
   c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
   d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:
   a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
   b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
   c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.
Excerpts from a wide range of instrumental and vocal literature.

Other requirements or conditions:

- c.
- b.
- a.

- 3.b.6)
- d.
- accompaniments;
- c.
- b.
- a.

- 3.b.5)
- variances of historical periods.
- be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of
- knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should
- apply to the preparation of music teachers:
- b.
- 3.

- f.
- familiar melodies by ear at the piano and using the principal applied instrument.
- activities, both in class and CAI based, sight singing; melodic, harmonic, and rhythmic dictation; error detection; and playing
- rhythm skills, and training the ear to hear chromatic harmonic progressions. Students complete assignments by using
- traditional methods and by using the tools of music technology. MUSC 1302 must be taken concurrently.

Course grades are determined by mid-term and final examinations and by the evaluation of a variety of performance

- 1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines he or she teaches
- 9. use music technologies as they relate to the development of aural skills.
- 8. sing at sight and recognize both visually and aurally, major, minor, and chromatic melodies.
- 7. recognize both visually and aurally, modulation types including: common chord, common tone, closely related key, and
- abrupt change of key modulations, and modulation to foreign keys (chromatic, enharmonic).
- chords.
- borrowed chords, augmented sixth chords (Fr., It., Ger.I, Ger. II), Neapolitan sixth chords, ninth, eleventh, and thirteenth
- seventh chords, secondary dominants, altered dominant seventh chords, nondominant diminished seventh chords,
- scales, and simple melodies.
- perceived as music in the brain (audiation).
- and can create learning experiences that make these aspects of subject matter meaningful for students.

The prospective music teacher should be able to apply analytical and historical

- Essential competencies and experiences for the vocal/choral or general music teaching specialization are:
- Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students
- experience in solo vocal performance and choral ensemble;
- experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
- laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.
- laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

The student must demonstrate the ability to:

- 1. develop and use the necessary tools of music literacy, especially as regards aural acuity and vocal expression of what is
- 2. externalize musical understandings through singing and recognition exercises.
- 3. sing at sight and recognize both visually and aurally, syntactical tonal patterns, including intervals, major and minor
- 4. perform and recognize both visually and aurally, syntactical rhythm patterns typically used in the music from the Baroque
- 5. sing at sight and recognize both visually and aurally, major and minor tonalities.
- 6. recognize both visually and aurally, various rhythmic and harmonic patterns, including: long, short, upbeat, upbeat
- 7. apply aural skills and knowledge to understand music of various historical periods including: Baroque, Classical,
- 8. be prepared to relate aural skills to music literacy development.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
Aural Skills II
MUSC 1402

Other requirements or conditions:

b. Effectively in groups;
a. 3.b.6) accompaniments;
c. 3.b.5) various historical periods.

be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should apply to the preparation of music teachers:
b. 3.b.4) familiarity with traditional methods and by using the tools of music technology. MUSC 1302 must be taken concurrently.

d. 3.b.3) apply to the preparation of music teachers:
a. 3.b.2) by using the tools of music technology. MUSC 1302 must be taken concurrently.

c. 3.b.1) by using the tools of music technology. MUSC 1302 must be taken concurrently.

familiar melodies by ear at the piano and using the principal applied instrument.

Activities, both in class and CAI based, sight singing; melodic, harmonic, and rhythmic dictation; error detection; and playing.

Course grades are determined by mid-term and final examinations and by the evaluation of a variety of performance activities, both in class and CAI based, sight singing; melodic, harmonic, and rhythmic dictation; error detection; and playing.

The student must demonstrate the ability to:

1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines he or she teaches.

2. Externalize musical understandings through singing and recognition exercises.

3. Sing at sight and recognize both visually and aurally, syntactical tonal patterns, including intervals, major and minor scales, and simple melodies.

4. Perform and recognize both visually and aurally, syntactical rhythm patterns typically used in the music from the Baroque and Classical style periods.

5. Recognize both visually and aurally, chords and progressions that include dominant seventh chords, nondominant borrowed chords, augmented sixth chords (Fr., It., Ger. I, Ger. II), Neapolitan sixth chords, ninth, eleventh, and thirteenth seventh chords, secondary dominants, altered dominant seventh chords, nondominant diminished seventh chords, and Classical style periods.

6. Recognize both visually and aurally, chords and progressions that include dominant seventh chords, nondominant borrowed chords, augmented sixth chords (Fr., It., Ger. I, Ger. II), Neapolitan sixth chords, ninth, eleventh, and thirteenth seventh chords, secondary dominants, altered dominant seventh chords, nondominant diminished seventh chords, and Classical style periods.

7. Recognize both visually and aurally, modulation types including: common chord, common tone, closely related key, and abrupt change of key modulations, and modulation to foreign keys (chromatic, enharmonic).

8. Sing at sight and recognize both visually and aurally, major and minor tonalities.

9. Use music technologies as they relate to the development of aural skills.

10. Recognize both visually and aurally, modulation types including: common chord, common tone, closely related key, and abrupt change of key modulations, and modulation to foreign keys (chromatic, enharmonic).

11. Recognize both visually and aurally, major, minor, and chromatic melodies.

12. Sing at sight and recognize both visually and aurally, major, minor, and chromatic melodies.

The student must demonstrate the ability to:

1. Develop and use the necessary tools of music literacy, especially as regards aural acuity and vocal expression of what is perceived as music in the brain (audiation).

2. Externalize musical understandings through singing and recognition exercises.

3. Sing at sight and recognize both visually and aurally, syntactical tonal patterns, including intervals, major and minor scales, and simple melodies.

4. Perform and recognize both visually and aurally, syntactical rhythm patterns typically used in the music from the Baroque and Classical style periods.

5. Recognize both visually and aurally, chords and progressions that include dominant seventh chords, nondominant borrowed chords, augmented sixth chords (Fr., It., Ger. I, Ger. II), Neapolitan sixth chords, ninth, eleventh, and thirteenth seventh chords, secondary dominants, altered dominant seventh chords, nondominant diminished seventh chords, and Classical style periods.

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7. Recognize both visually and aurally, modulation types including: common chord, common tone, closely related key, and abrupt change of key modulations, and modulation to foreign keys (chromatic, enharmonic).

8. Sing at sight and recognize both visually and aurally, major and minor tonalities.

9. Use music technologies as they relate to the development of aural skills.

10. Recognize both visually and aurally, modulation types including: common chord, common tone, closely related key, and abrupt change of key modulations, and modulation to foreign keys (chromatic, enharmonic).

11. Recognize both visually and aurally, major, minor, and chromatic melodies.

12. Sing at sight and recognize both visually and aurally, major, minor, and chromatic melodies.

The student must demonstrate the ability to:

1. Develop and use the necessary tools of music literacy, especially as regards aural acuity and vocal expression of what is perceived as music in the brain (audiation).

2. Externalize musical understandings through singing and recognition exercises.

3. Sing at sight and recognize both visually and aurally, syntactical tonal patterns, including intervals, major and minor scales, and simple melodies.

4. Perform and recognize both visually and aurally, syntactical rhythm patterns typically used in the music from the Baroque and Classical style periods.

5. Recognize both visually and aurally, chords and progressions that include dominant seventh chords, nondominant borrowed chords, augmented sixth chords (Fr., It., Ger. I, Ger. II), Neapolitan sixth chords, ninth, eleventh, and thirteenth seventh chords, secondary dominants, altered dominant seventh chords, nondominant diminished seventh chords, and Classical style periods.

6. Recognize both visually and aurally, chords and progressions that include dominant seventh chords, nondominant borrowed chords, augmented sixth chords (Fr., It., Ger. I, Ger. II), Neapolitan sixth chords, ninth, eleventh, and thirteenth seventh chords, secondary dominants, altered dominant seventh chords, nondominant diminished seventh chords, and Classical style periods.

7. Recognize both visually and aurally, modulation types including: common chord, common tone, closely related key, and abrupt change of key modulations, and modulation to foreign keys (chromatic, enharmonic).

8. Sing at sight and recognize both visually and aurally, major and minor tonalities.

9. Use music technologies as they relate to the development of aural skills.

10. Recognize both visually and aurally, modulation types including: common chord, common tone, closely related key, and abrupt change of key modulations, and modulation to foreign keys (chromatic, enharmonic).

11. Recognize both visually and aurally, major, minor, and chromatic melodies.

12. Sing at sight and recognize both visually and aurally, major, minor, and chromatic melodies.

The student must demonstrate the ability to:

1. Develop and use the necessary tools of music literacy, especially as regards aural acuity and vocal expression of what is perceived as music in the brain (audiation).

2. Externalize musical understandings through singing and recognition exercises.

3. Sing at sight and recognize both visually and aurally, syntactical tonal patterns, including intervals, major and minor scales, and simple melodies.

4. Perform and recognize both visually and aurally, syntactical rhythm patterns typically used in the music from the Baroque and Classical style periods.

5. Recognize both visually and aurally, chords and progressions that include dominant seventh chords, nondominant borrowed chords, augmented sixth chords (Fr., It., Ger. I, Ger. II), Neapolitan sixth chords, ninth, eleventh, and thirteenth seventh chords, secondary dominants, altered dominant seventh chords, nondominant diminished seventh chords, and Classical style periods.

6. Recognize both visually and aurally, chords and progressions that include dominant seventh chords, nondominant borrowed chords, augmented sixth chords (Fr., It., Ger. I, Ger. II), Neapolitan sixth chords, ninth, eleventh, and thirteenth seventh chords, secondary dominants, altered dominant seventh chords, nondominant diminished seventh chords, and Classical style periods.

7. Recognize both visually and aurally, modulation types including: common chord, common tone, closely related key, and abrupt change of key modulations, and modulation to foreign keys (chromatic, enharmonic).

8. Sing at sight and recognize both visually and aurally, major and minor tonalities.

9. Use music technologies as they relate to the development of aural skills.

10. Recognize both visually and aurally, modulation types including: common chord, common tone, closely related key, and abrupt change of key modulations, and modulation to foreign keys (chromatic, enharmonic).

11. Recognize both visually and aurally, major, minor, and chromatic melodies.

12. Sing at sight and recognize both visually and aurally, major, minor, and chromatic melodies.
# State University of West Georgia • Department of Music

## Course Design, Objectives, and Standards

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<th>College: Arts and Sciences</th>
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<td>MUSC</td>
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<th>Limit on number of semesters a student may enroll (if any):</th>
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**Other requirements or conditions:**

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## Catalog Course Description

Beginning keyboard study for music majors. Fundamentals and development of technical and functional skills, including keyboard theory and technique, music reading, sight reading, harmonization, transposition, and improvisation. May be exempted by departmental examination. Should be taken concurrently with MUSC 1301 and 1401.

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**Primary Reference(s) (text, Current Literature, etc.)**

The student must demonstrate the ability to:

1. identify and use the basic essentials for playing the piano including fingering, keyboard direction and layout, register, simple rhythms, sharps and flats, whole and half steps, and note reading and dynamics.
2. play major and minor five-finger patterns with various touches.
3. play major, minor, augmented, and diminished triads in root position.
4. play major scales and arpeggios beginning on white keys two octaves, with traditional fingerings.
5. read at sight and transpose single line melodies, melodies with single tone accompaniment or blocked fifths, melodies with extensions, contractions, crossings, and shifts.
6. play and harmonize simple melodies using blocked fifths, tonic and dominant tones, root position triads, and primary chords in major keys.
7. play diatonic triads of the key—major white keys.
8. play major and minor triads (with all white keys) in inversions.
9. play dominant seventh chords in root position and first inversion.
10. use the damper pedal.
11. perform a variety of literature at a level comparable to the studied techniques.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Graded weekly on preparation of assignments as demonstrated by the ability to perform at the keyboard with correct notes, rhythm, fingerings, and attention to dynamic and articulation markings. Four written examinations demonstrating an understanding of theory as applied to the keyboard. Minimum of five playing examinations demonstrating the ability to perform the skills itemized in the learning outcomes.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:
   a. sufficient vocal and pedagogical skill to teach effective use of the voice;
   b. experience in solo vocal performance and choral ensemble;
   c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
   d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.
MUSC 1501 Keyboard Skills I

Prerequisites: Admission to Bachelor of Music degree program

Is this course offered with variable credit? No

Maximum hours for this course: Hours

Limit on number of semesters a student may enroll (if any): Semesters

Grading Options: Letter Grade S/U Either

Catalog Course Description:
Beginning keyboard study for music majors. Fundamentals and development of technical and functional skills, including keyboard theory and technique, music reading, sight reading, harmonization, transposition, and improvisation. May be exempted by departmental examination. Should be taken concurrently with MUSC 1301 and 1401.


Measurable Course Objectives/Learning Outcomes:
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
MUSC 1501 Keyboard Skills I

Prerequisites: Admission to Bachelor of Music degree program.

Is this course offered with variable credit? No

Maximum hours for this course: 3

Limit on number of semesters a student may enroll (if any): 1

Grading Options: Letter Grade, S/U, Either

Catalog Course Description:
Beginning keyboard study for music majors. Fundamentals and development of technical and functional skills, including keyboard theory and technique, music reading, sight reading, harmonization, transposition, and improvisation. May be exempted by departmental examination. Should be taken concurrently with MUSC 1301 and 1401.

INTASC Principles met with this course:
3. Desirable Attributes, Essential Competencies, And Professional Procedures
b. Music Competencies.
   In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:
   3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.
   3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.
   3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:
   a. sufficient vocal and pedagogical skill to teach effective use of the voice;
   b. experience in solo vocal performance and choral ensemble;
   c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
   d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

NASM Standards met with this course:
MUSC 1501 Keyboard Skills I

State University of West Georgia • Department of Music
Course Design, Objectives, and Standards
Music Department: Arts and Sciences
College:

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):
Graded weekly on preparation of assignments as demonstrated by the ability to perform at the keyboard with correct notes, rhythm, fingerings, and attention to dynamic and articulation markings. Four written examinations demonstrating an understanding of theory as applied to the keyboard. Minimum of five playing examinations demonstrating the ability to perform the skills itemized in the learning outcomes.

Graded Objectives:
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

MUSC 1501 Keyboard Skills I

INTASC Principles
### Keyboard Skills II

**MUSC 1502**


**Catalog Course Description**

Continuation of MUSC 1501. Fundamentals and development of technical and functional skills, including keyboard theory and technique, music reading, sight reading, harmonization, transposition, and improvisation with more emphasis on keyboard theory, including major scales and four-part harmony, sight reading, transposition, improvisation, harmonization, and repertoire. Introduction to chord progressions using secondary chords in major and minor keys, accompaniment styles, and improvisation. May be exempted by departmental exam. Should be taken concurrently with MUSC 1302 and 1402.

**Primary Reference(s) (text, Current Literature, etc.)**

The student must demonstrate the ability to:

1. play three forms of minor scales in tetrachord positions in all keys.
2. play major and harmonic minor scales with traditional fingering, two octaves, all keys.
3. play chord progressions using primary chords in major.
4. play intervals through the octave, broken chord bass, and Alberti bass.
5. play major and minor arpeggios beginning on white keys, two octaves, with traditional fingering.
6. play chord progressions using primary chords in minor keys (white keys).
7. play chord progressions using primary chords and the ii, iii, and vi chord in major keys.
8. play major, minor, diminished, and augmented triads.
9. sight read and transpose melodies in major and minor keys using scale fingerings, using primary chords, and melodies using single tone accompaniments.
10. play and harmonize melodies in major and minor keys (D, G, A, F) using selected chord progressions and play triads on each scale degree in the major keys (C, D, E, F, G, A).
11. play diatonic triads of the key using major and harmonic minor scales.
12. play five types of 7th chords.
13. play modes, chromatic, whole-tone, and blues scales.
14. perform a variety of literature at a level comparable to the studied techniques.

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Graded weekly on preparation of assignments as demonstrated by the ability to perform at the keyboard with correct notes, rhythm, fingerings, and attention to dynamic and articulation markings. Four written examinations demonstrating an understanding of theory as applied to the keyboard. Minimum of five playing examinations demonstrating the ability to perform the skills itemized in the learning outcomes.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:
   a. sufficient vocal and pedagogical skill to teach effective use of the voice;
   b. experience in solo vocal performance and choral ensemble;
   c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
   d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.
The student must demonstrate the ability to:

1. play three forms of minor scales in tetrachord positions in all keys.
2. play major and harmonic minor scales with traditional fingering, two octaves, all keys.
3. play chord progressions using primary chords in major.
4. play intervals through the octave, broken chord bass, and Alberti bass.
5. play major and minor arpeggios beginning on white keys, two octaves, with traditional fingering.
6. play chord progressions using primary chords in minor keys (white keys).
7. play chord progressions using primary chords and the ii, iii, and vi chord in major keys.
8. play major, minor, diminished, and augmented triads.
9. sight read and transpose melodies in major and minor keys using scale fingerings, using primary chords, and on each scale degree in the major keys (C, D, E, F, G, A).
10. play and harmonize melodies in major and minor keys (D, G, A, F) using selected chord progressions and play triads on each scale degree in the major keys (C, D, E, F, G, A).
11. play diatonic triads of the key using major and harmonic minor scales.
12. play five types of 7th chords.
13. play modes, chromatic, whole-tone, and blues scales.
14. perform a variety of literature at a level comparable to the studied techniques.
15. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise repertoire. Introduction to chord progressions using secondary chords in major and minor keys, accompaniment styles, keyboard theory, including major scales and four-part harmony, sight reading, transposition, improvisation, harmonization, and technique, music reading, sight reading, harmonization, transposition, and improvisation with more emphasis on rhythm, fingerings, and attention to dynamic and articulation markings. Four written examinations demonstrating an understanding of theory as applied to the keyboard. Minimum of five playing examinations demonstrating the ability to perform the skills itemized in the learning outcomes.

Other requirements or conditions:

c. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

b. experience in solo vocal performance and choral ensemble.
sufficient vocal and pedagogical skill to teach effective use of the voice;

a. 3.b.5) functional knowledge of wind, string, and percussion instruments and the voice is essential. Whatever the specialization, classroom instruments appropriate to the student's future teaching needs is essential. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods. In addition to the skills required for all musicians, functional ability in keyboard and other instruements;
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
Keyboard Skills II

MUSC 1502

Lancaster and Renfrow.

Other requirements or conditions:

- Graded weekly on preparation of assignments as demonstrated by the ability to perform at the keyboard with correct notes, rhythm, fingerings, and attention to dynamic and articulation markings. Four written examinations demonstrating an understanding of theory as applied to the keyboard. Minimum of five playing examinations demonstrating the ability to perform the skills itemized in the learning outcomes.

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### INTASC Principles

The student must demonstrate the ability to:

1. play three forms of minor scales in tetrachord positions in all keys.
2. play major and harmonic minor scales with traditional fingering, two octaves, all keys.
3. play chord progressions using primary chords in major.
4. play intervals through the octave, broken chord bass, and Alberti bass.
5. play major and minor arpeggios beginning on white keys, two octaves, with traditional fingering.
6. play chord progressions using primary chords in minor keys (white keys).
7. play chord progressions using primary chords and the ii, iii, and vi chord in major keys.
8. play major, minor, diminished, and augmented triads.
9. sight read and transpose melodies in major and minor keys using scale fingerings, using primary chords, and on each scale degree in the major keys (C, D, E, F, G, A).
10. play and harmonize melodies in major and minor keys (D, G, A, F) using selected chord progressions and play triads on each scale degree in the major keys (C, D, E, F, G, A).
11. play diatonic triads of the key using major and harmonic minor scales.
12. play five types of 7th chords.
13. play modes, chromatic, whole-tone, and blues scales.
14. perform a variety of literature at a level comparable to the studied techniques.

### Measurable Course Objectives/Learning Outcomes

- Grasp of keyboard technique and chord progression skills.
- Improvement in sight reading and interpretation.
- Development of improvisation and composition skills.

### Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

- Departmental Instructor
- MUSC 1501 or Credit by Examination

### NASM Standards met with this course

- X

### Primary Reference(s) (text, Current Literature, etc.)

State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

Department: Music
College: Arts and Sciences

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<td>Music Theory III</td>
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Semester Credit Hrs. (Lec/Lab/Total)

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Is this course offered with variable credit?  Yes No (If yes, please provide hours below)

Maximum hours for this course a student may take (if any):

Hours Range of Hours per semester:

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Other requirements or conditions:

Catalog Course Description

Continuation of MUSC 1302. Review of tonal tertian harmony; introduction to musical forms and analytic techniques of Baroque and Classical music. Students complete assignments by using traditional methods and by using the tools of music technology. MUSC 2401 must be taken concurrently.

Primary Reference(s) (text, Current Literature, etc.)


The student must demonstrate a theoretical understanding of and the ability to analyze music from the Baroque and Classical style periods employing acquired theoretical knowledge, including:

1) the elements of music (duration, intensity, pitch, and timbre);
2) notation and manuscript procedures using traditional methods and the tools of music technology;
3) staffs, clefs, note symbols, rest symbols, grand staff, accidentals, intervals, harmonic series, meter, rhythm, pulse, meter signatures, division and subdivision of beat, and tempo;
4) tetrachords, scales, circle of fourths/ fifths, and key signatures;
5) melody and form, including periods, phrases, motives, double periods, contour, design principles, repetition, and two- and three-part forms;
6) texture, including monophony, polyphony, and homophony; harmony, including major, minor, diminished triads in root position and in first and second inversion;
7) four-part writing, including doubling, spacing, and voice leading;
8) functional harmony, including tonic-dominant and tonic-subdominant progressions;
9) authentic (perfect and imperfect), plagal, half, deceptive, and Phrygian cadences;
10) dominant seventh chords, chord qualities, figured bass, inversions, resolutions, function of the chord in tonal harmony;
11) nonharmonic tones, including passing tones (unaccented, accented, consecutive), neighboring tones (upper and lower), changing tones (double auxiliary), pedal points, appoggiatura, escape tones, anticipation, suspension, and retardation;
12) irregular resolutions of the dominant seventh chord, nondominant seventh chords, and secondary dominants;
13) the relationship of secondary dominant chords to modulation and closely related keys;
14) common chord and common tone modulations, and the abrupt change of key;
15) borrowed chords and augmented sixth chords (Fr., It., Ger.I, Ger. II) including their construction, supposed roots, resolution, and function;
16) Neapolitan sixth chords including their derivation, resolution, and function;
17) altered dominant seventh chords and nondominant diminished seventh chords;
18) score analysis;
19) chromatic third relation harmony and modulation to foreign keys (chromatic, enharmonic);
20) ninth, eleventh, and thirteenth chords; and tuning and temperament.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by unit examinations, a final examination, and the evaluation of work done on written exercises, composition assignments, and score analyses.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.
Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Course Title: MUSC 2301 Music Theory III

Semester Credit Hrs.: 3

Prerequisites: MUSC 1302 and 1402

Prerequisite Approval: Required

Is this course offered with variable credit? No

Maximum hours for this course: 3

Limit on number of semesters: 1

Grading Options: Letter Grade, S/U

Catalog Course Description:
Continuation of MUSC 1302. Review of tonal tertian harmony; introduction to musical forms and analytic techniques of Baroque and Classical music. Students complete assignments by using traditional methods and by using the tools of music technology. MUSC 2401 must be taken concurrently.

Primary Reference(s) (text, Current Literature, etc.):


MUSC 2301 Music Theory III

The student must demonstrate a theoretical understanding of and the ability to analyze music from the Baroque and Classical style periods employing acquired theoretical knowledge, including:

1) the elements of music (duration, intensity, pitch, and timbre);
2) notation and manuscript procedures using traditional methods and the tools of music technology;
3) staffs, clefs, note symbols, rest symbols, grand staff, accidentals, intervals, harmonic series, meter, rhythm, pulse, meter signatures, division and subdivision of beat, and tempo;
4) tetrachords, scales, circle of fourths/fifths, and key signatures;
5) melody and form, including periods, phrases, motives, double periods, contour, design principles, repetition, and two- and three-part forms;
6) texture, including monophony, polyphony, and homophony; harmony, including major, minor, diminished triads in root position and in first and second inversion;
7) four-part writing, including doubling, spacing, and voice leading;
8) functional harmony, including tonic-dominant and tonic-subdominant progressions;
9) authentic (perfect and imperfect), plagal, half, deceptive, and Phrygian cadences;
10) dominant seventh chords, chord qualities, figured bass, inversions, resolutions, function of the chord in tonal harmony;
11) nonharmonic tones, including passing tones (unaccented, accented, consecutive), neighboring tones (upper and lower), changing tones (double auxiliary), pedal points, appoggiatura, escape tones, anticipation, suspension, and retardation;
12) irregular resolutions of the dominant seventh chord, nondominant seventh chords, and secondary dominants;
13) the relationship of secondary dominant chords to modulation and closely related keys;
14) common chord and common tone modulations, and the abrupt change of key;
15) borrowed chords and augmented sixth chords (Fr., It., Ger. I, Ger. II) including their construction, supposed roots, resolution, and function;
16) Neapolitan sixth chords including their derivation, resolution, and function;
17) altered dominant seventh chords and nondominant diminished seventh chords;
18) score analysis;
19) chromatic third relation harmony and modulation to foreign keys (chromatic, enharmonic);
20) ninth, eleventh, and thirteenth chords; and tuning and temperament.

INTASC Principles met with this course

Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies.
In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature.
The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

NASM Standards met with this course

MUSC 2301

State University of West Georgia • Department of Music
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
MUSC 2301 Music Theory III 3 1 3

Prerequisites
MUSC 1302 and 1402

Is this course offered with variable credit? No

Maximum hours for this course

Limit on number of semesters a student may enroll (if any):

Grading Options
Letter Grade
S/U
Either

Catalog Course Description
Continuation of MUSC 1302. Review of tonal tertian harmony; introduction to musical forms and analytic techniques of Baroque and Classical music. Students complete assignments by using traditional methods and by using the tools of music technology. MUSC 2401 must be taken concurrently.

INTASC Principles met with this course
3. Desirable Attributes, Essential Competencies, And Professional Procedures
b. Music Competencies.
In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:
3.b.4) Analysis/History/Literature.
The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.
### Music Theory IV

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<td>Music Theory IV</td>
<td>3 / 1 / 3</td>
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**Dept./Instructor Approval Required?**
- Departmental [ ]
- Instructor [ ]

**Grading Options**
- [X] Letter Grade
- [ ] S/U
- [ ] Either

**Limit on number of semesters a student may enroll (if any):**
- [ ] Semesters

**Is this course offered with variable credit?**
- Yes [ ]
- No [X] (If yes, please provide hours below)

**Maximum hours for this course a student may take (if any):**
- [ ] Hours

**Prerequisites**
- MUSC 2301 and 2401

**Other requirements or conditions:**

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**Catalog Course Description**

Continuation of MUSC 2301. Forms and analytic techniques of Romantic and Impressionist music. Introduction to styles, forms, and analytic techniques of twentieth-century music including serial, jazz, and electronic. Students complete assignments by using traditional methods and by using the tools of music technology. MUSC 2402 must be taken concurrently.

**Primary Reference(s) (text, Current Literature, etc.)**


The student must demonstrate:

1. an understanding of and the ability to analyze and compose examples of eighteenth-century counterpoint, including inventions and fugues.
2. an understanding of and the ability to analyze sonata allegro forms.
3. a theoretical understanding of and the ability to analyze examples of extended tonality, atonality, and serialism.
4. a theoretical understanding of and the ability to analyze music from the Romantic period and the twentieth century employing acquired theoretical knowledge.

Course grades are determined by unit examinations, a final examination, and the evaluation of work done on written exercises, composition assignments, score analyses, and a final composition project using twentieth-century techniques.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.
MUSC 2302 Music Theory IV

The student must demonstrate:
1. an understanding of and the ability to analyze and compose examples of eighteenth-century counterpoint, including inventions and fugues.
2. an understanding of and the ability to analyze sonata allegro forms.
3. a theoretical understanding of and the ability to analyze examples of extended tonality, atonality, and serialism.
4. a theoretical understanding of and the ability to analyze music from the Romantic period and the twentieth century employing acquired theoretical knowledge.

Continuation of MUSC 2301. Forms and analytic techniques of Romantic and Impressionist music. Introduction to styles, forms, and analytic techniques of twentieth-century music including serial, jazz, and electronic. Students complete assignments by using traditional methods and by using the tools of music technology. MUSC 2402 must be taken concurrently.

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by unit examinations, a final examination, and the evaluation of work done on written exercises, composition assignments, score analyses, and a final composition project using twentieth-century techniques.

INTASC Principles met with this course

NASM Standards met with this course

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by unit examinations, a final examination, and the evaluation of work done on written exercises, composition assignments, score analyses, and a final composition project using twentieth-century techniques.

INTASC Principles

b.
3. Desirable Attributes, Essential Competencies, And Professional Procedures
3.b.4) Analysis/History/Literature.

The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
MUSC 2302 Music Theory IV 3 1 3

Prerequisites
MUSC 2301 and 2401

Departmental Instructor Approval Required? No

Is this course offered with variable credit? No

Maximum hours for this course: Hours

Limit on number of semesters a student may enroll (if any): Semesters

Grading Options Letter Grade S/U Either

Catalog Course Description
Continuation of MUSC 2301. Forms and analytic techniques of Romantic and Impressionist music. Introduction to styles, forms, and analytic techniques of twentieth-century music including serial, jazz, and electronic. Students complete assignments by using traditional methods and by using the tools of music technology. MUSC 2402 must be taken concurrently.


MUSC 2302 Music Theory IV

The student must demonstrate:
1. an understanding of and the ability to analyze and compose examples of eighteenth-century counterpoint, including inventions and fugues.
2. an understanding of and the ability to analyze sonata allegro forms.
3. a theoretical understanding of and the ability to analyze examples of extended tonality, atonality, and serialism.
4. a theoretical understanding of and the ability to analyze music from the Romantic period and the twentieth century employing acquired theoretical knowledge.

INTASC Principles met with this course
3.

Desirable Attributes, Essential Competencies, And Professional Procedures
b. Music Competencies.
In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:
3.b.4) Analysis/History/Literature.
The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

NASM Standards met with this course
MUSC 2302 Music Theory IV
Aural Skills III
MUSC 2401

Excerpts from a wide range of instrumental and vocal literature.

Other requirements or conditions:

1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches
2. externalize musical understandings through singing and recognition exercises.
3. sing at sight and recognize both visually and aurally, syntactical tonal patterns, including intervals, major and minor scales, and simple melodies.
4. perform and recognize both visually and aurally, syntactical rhythm patterns typically used in the music from the Baroque and Classical style periods.
5. sing at sight and recognize both visually and aurally, major and minor tonalities.
6. recognize both visually and aurally, chords and progressions that include dominant seventh chords, nondominant seventh chords, secondary dominants, altered dominant seventh chords, nondominant diminished seventh chords, eleventh and thirteenth chords.
7. recognize both visually and aurally, modulation types including: common chord, common tone, closely related key, abrupt change of key, modulation to foreign keys (chromatic, enharmonic).
8. sing at sight and recognize both visually and aurally, major, minor, and chromatic melodies.
9. use music technologies as they relate to the development of aural skills.

The prospective music teacher should be able to apply analytical and historical / music competencies. Essential competencies and experiences for the instrumental music teaching specialization are:

- Knowledge of an instrument
- Performance ability on wind, string, and percussion instruments sufficient to teach beginning students
- Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Essential competencies and experiences for the vocal/choral or general music teaching specialization are:

- Knowledge of an instrument
- Sufficient vocal and pedagogical skill to teach effective use of the voice
- Experience in solo vocal performance and choral ensemble
- Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

Course grades are determined by mid-term and final examinations and by the evaluation of a variety of performance activities, both in class and CAI based, sight singing; melodic, harmonic, and rhythmic dictation; error detection; and playing accompaniments;

Students complete assignments by using traditional methods and by using the tools of music technology. MUSC 2301 must be taken concurrently.

Primary Reference(s) (text, Current Literature, etc.)

Excerpts from a wide range of instrumental and vocal literature.
The student must demonstrate, at an increasingly advanced level, the ability to:

1. develop and use the necessary tools of music literacy, especially as regards aural acuity and vocal expression of what is perceived as music in the brain (audiation).
2. externalize musical understandings through singing and recognition exercises.
3. sing at sight and recognize both visually and aurally, syntactical tonal patterns, including intervals, major and minor scales, and simple melodies.
4. perform and recognize both visually and aurally, syntactical rhythm patterns typically used in the music from the Baroque and Classical style periods.
5. sing at sight and recognize both visually and aurally, major and minor tonalities.
6. recognize both visually and aurally, chords and progressions that include dominant seventh chords, nondominant seventh chords, secondary dominants, altered dominant seventh chords, nondominant diminished seventh chords, borrowed chords, augmented sixth chords (Fr., It., Ger. I, Ger. II), Neapolitan sixth chords, ninth, eleventh, and thirteenth chords.
7. recognize both visually and aurally, modulation types including: common chord, common tone, closely related key, and abrupt change of key modulations, and modulation to foreign keys (chromatic, enharmonic).
8. sing at sight and recognize both visually and aurally, major, minor, and chromatic melodies.
9. use music technologies as they relate to the development of aural skills.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by mid-term and final examinations and by the evaluation of a variety of performance activities, both in class and CAI based, sight singing; melodic, harmonic, and rhythmic dictation; error detection; and playing familiar melodies by ear at the piano and using the principal applied instrument.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:
   a. sufficient vocal and pedagogical skill to teach effective use of the voice;
   b. experience in solo vocal performance and choral ensemble;
   c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
   d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:
   a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
   b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
   c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.
Aural Skills III

MUSC 2401

Excerpts from a wide range of instrumental and vocal literature.

Other requirements or conditions:

- a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students
- b. Experience in solo instrumental performance, as well as in both small and large instrumental ensembles;
- c. Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.
- d. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students
- e. Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.
- f. Familiar melodies by ear at the piano and using the principal applied instrument.

Course grades are determined by mid-term and final examinations and by the evaluation of a variety of performance activities, both in class and CAI based, sight singing; melodic, harmonic, and rhythmic dictation; error detection; and playing accompaniments;

Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should apply to the preparation of music teachers:

- a. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches
- b. Desirable Attributes, Essential Competencies, And Professional Procedures
- c. Measurable Course Objectives/Learning Outcomes
- d. Catalog Course Description
- e. Primary Reference(s) (text, Current Literature, etc.)
- f. Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
- g. Grade Report (Letter Grade S/U Either)
- h. Limit on number of semesters (for variable credit courses only)
- i. NASM Standards met with this course
- j. Terms offered
- k. Prerequisites
- l. When offered
- m. Departmental Instructor
- n. Department:
- o. College:
- p. Arts and Sciences
- q. State University of West Georgia • Department of Music
- r. Course Design, Objectives, and Standards
- s. Range of Hours per semester:
- t. Semester Credit Hrs.
- u. INTASC Principles
- v. INTASC Principles met with this course
- w. Department:
- x. College:
- y. Arts and Sciences
- z. State University of West Georgia • Department of Music
- A. Course Design, Objectives, and Standards
- B. Range of Hours per semester:
- C. Semester Credit Hrs.
- D. INTASC Principles
MUSC 2401  
Aural Skills III

<table>
<thead>
<tr>
<th>INTASC Principles</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.</td>
</tr>
</tbody>
</table>
Excerpts from a wide range of instrumental and vocal literature.

Other requirements or conditions:

3. a.
3. b.
3. c.
3. d.
3. e.
3. f.

Be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

Teachers should apply to the preparation of music teachers:

- Knowledge of an externalization of vocal and pedagogical skills to teach effective use of the voice;
- Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
- Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes;
- Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Course grades are determined by mid-term and final examinations and by the evaluation of a variety of performance activities, both in class and CAI based, sight-singing; melodic, harmonic, and rhythmic dictation; error detection; and playing fugue on the piano and using the principal applied instrument.

Continuation of MUSC 1402, including sight-singing advanced chromatic melodies, further development of rhythm skills and aural analysis skills. Students complete assignments by using traditional methods and by using the tools of music technology. MUSC 2301 must be taken concurrently.
### Catalog Course Description

Continuation of MUSC 2401, including sight-singing advanced modulatory melodies, sight-singing atonal melodies, further development of rhythm skills and aural analysis skills. Students complete assignments by using traditional methods and by using the tools of music technology. MUSC 2302 must be taken concurrently.

### Primary Reference(s) (text, Current Literature, etc.)

Excerpts from a wide range of instrumental and vocal literature.
The student must demonstrate, at an advanced level, the ability to:

1. develop and use the necessary tools of music literacy, especially as regards aural acuity and vocal expression of what is perceived as music in the brain (audiation).
2. externalize musical understandings through singing and recognition exercises.
3. sing at sight and recognize both visually and aurally, syntactical tonal patterns, including intervals, major and minor scales, and simple melodies.
4. perform and recognize both visually and aurally, syntactical rhythm patterns typically used in the music from the Baroque and Classical style periods.
5. sing at sight and recognize both visually and aurally, major and minor tonalies.
6. recognize both visually and aurally, chords and progressions that include dominant seventh chords, nondominant seventh chords, secondary dominants, altered dominant seventh chords, nondominant diminished seventh chords, borrowed chords, augmented sixth chords (Fr., It., Ger.I, Ger. II), Neapolitan sixth chords, ninth, eleventh, and thirteenth chords.
7. recognize both visually and aurally, modulation types including: common chord, common tone, closely related key, and abrupt change of key modulations, and modulation to foreign keys (chromatic, enharmonic).
8. sing at sight and recognize both visually and aurally, major, minor, and chromatic melodies.
9. use music technologies as they relate to the development of aural skills.

Course grades are determined by mid-term and final examinations and by the evaluation of a variety of performance activities, both in class and CAI based, sight singing; melodic, harmonic, and rhythmic dictation; error detection; and playing familiar melodies by ear at the piano and using the principal applied instrument.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:
   a. sufficient vocal and pedagogical skill to teach effective use of the voice;
   b. experience in solo vocal performance and choral ensemble;
   c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
   d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:
   a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
   b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
   c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
Excerpts from a wide range of instrumental and vocal literature.

Other requirements or conditions:

a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students

b. Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

c. Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

d. Knowledge of an performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;

e. Sufficient vocal and pedagogical skill to teach effective use of the voice;

f. Familiar melodies by ear at the piano and using the principal applied instrument.

Course grades are determined by mid-term and final examinations and by the evaluation of a variety of performance activities, both in class and CAI based, sight singing; melodic, harmonic, and rhythmic dictation; error detection; and playing using the tools of music technology. MUSC 2302 must be taken concurrently.

The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should apply to the preparation of music teachers:

1. Develop and use the necessary tools of music literacy, especially as regards aural acuity and vocal expression of what is perceived as music in the brain (audiation).

2. Externalize musical understandings through singing and recognition exercises.

3. Sing at sight and recognize both visually and aurally, syntactical tonal patterns, including intervals, major and minor scales, and simple melodies.

4. Perform and recognize both visually and aurally, syntactical rhythm patterns typically used in the music from the Baroque and Classical style periods.

5. Sing at sight and recognize both visually and aurally, major and minor tonalities.

6. Recognize both visually and aurally, chords and progressions that include dominant seventh chords, nondominant seventh chords.

7. Recognize both visually and aurally, modulation types including: common chord, common tone, closely related key, thirteenth chords.

8. Sing at sight and recognize both visually and aurally, major, minor, and chromatic melodies.

9. Use music technologies as they relate to the development of aural skills.

In addition to those basic competencies outlined in Sections V and VII above, the following essential competencies and experiences for the instrumental music teaching specialization are:

- Essential competencies and experiences for the vocal/choral or general music teaching specialization are:

- Nasm standards met with this course

- Intasc principles met with this course

- Dept./instructor approval required

- Limit on number of semesters

- Semester credit hrs.

- Range of hours per semester:

- Dept.

- State university of west georgia • department of music
State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

Department: Music
College: Arts and Sciences

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tbody>
<tr>
<td>MUSC</td>
<td>2501</td>
<td>Keyboard Skills III</td>
<td>0 / 2 / 1</td>
</tr>
</tbody>
</table>

Dept./Instructor Approval Required?  
Departmental ☐  Instructor ☐

Grading Options  
Letter Grade ☒  S/U ☐  Either ☐

Limit on number of semesters a student may enroll (if any):  
Seminesters

Is this course offered with variable credit?  
Yes ☐  No ☒

(If yes, please provide hours below)

Maximum hours for this course a student may take (if any):  
Hours

Range of Hours per semester:

Prerequisites  
MUSC 1502 or Credit by Examination

Yes ☒  No ☐

Other requirements or conditions:

Catalog Course Description

Continuation of MUSC 1502 with emphasis on more difficult repertoire, reading four-part harmony, chord progressions using secondary chords in major and minor keys, various types of seventh chords, diatonic triads in major and minor keys, accompaniment styles, improvisation, and repertoire. May be exempted by departmental exam.

Primary Reference(s) (text, Current Literature, etc.)

The student must demonstrate the ability to:

1. play diatonic triads of the key and inversions in selected major keys.
2. play major scales and arpeggios in all keys, two octaves.
3. play harmonic minor scales and arpeggios, two octaves with traditional fingerings, white keys.
4. play major and minor triads in inversions.
5. play chord progressions in major keys (I, ii, iii, IV, V, vi, vii).
6. play intervals with an understanding for interval attraction.
7. play five types of seventh and secondary dominant chords in all inversions.
8. play dominant seventh arpeggios.
9. play modulation progressions to the dominant and subdominant.
10. sight read and harmonize.
11. score read and transpose.
12. read instrumental and vocal accompaniments and read choral scores.
13. improvise from chord symbols.
14. play and improvise examples in theme and variation form.
15. perform a variety of literature from various style periods at a level comparable to the studied techniques.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Graded weekly on preparation of assignments as demonstrated by the ability to perform at the keyboard with correct notes, rhythm, fingerings, and attention to dynamic and articulation markings. Four written examinations demonstrating an understanding of theory as a applied to the keyboard. Minimum of five playing examinations demonstrating the ability to perform the skills itemized in the learning outcomes.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:
   a. sufficient vocal and pedagogical skill to teach effective use of the voice;
   b. experience in solo vocal performance and choral ensemble;
   c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
   d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.
Course Design, Objectives, and Standards

Music Department:
Arts and Sciences

Course Title: Keyboard Skills III
Course Number: MUSC 2501

Prerequisites:
- MUSC 1502 or Credit by Examination

Description:
Continuation of MUSC 1502 with emphasis on more difficult repertoire, reading four-part harmony, chord progressions using secondary chords in major and minor keys, various types of seventh chords, diatonic triads in major and minor keys, accompaniment styles, improvisation, and repertoire. May be exempted by departmental exam.

Catalog Course Description:
Primary Reference(s) (text, Current Literature, etc.):

MUSC 2501
Keyboard Skills III
The student must demonstrate the ability to:
1. play diatonic triads of the key and inversions in selected major keys.
2. play major scales and arpeggios in all keys, two octaves.
3. play harmonic minor scales and arpeggios, two octaves with traditional fingerings, white keys.
4. play major and minor triads in inversions.
5. play chord progressions in major keys (I, ii, iii, IV, V, vi, vii).
6. play intervals with an understanding for interval attraction.
7. play five types of seventh and secondary dominant chords in all inversions.
8. play dominant seventh arpeggios.
9. play modulation progressions to the dominant and subdominant.
10. sight read and harmonize.
11. score read and transpose.
12. read instrumental and vocal accompaniments and read choral scores.
13. improvise from chord symbols.
14. play and improvise examples in theme and variation form.
15. perform a variety of literature from various style periods at a level comparable to the studied techniques.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):
Graded weekly on preparation of assignments as demonstrated by the ability to perform at the keyboard with correct notes, rhythm, fingerings, and attention to dynamic and articulation markings. Four written examinations demonstrating an understanding of theory as a applied to the keyboard. Minimum of five playing examinations demonstrating the ability to perform the skills itemized in the learning outcomes.

INTASC Principles:
3. Desirable Attributes, Essential Competencies, And Professional Procedures
   b. Music Competencies.
      In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:
      3.b.3) Performance.
         In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.
      3.b.4) Analysis/History/Literature.
         The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.
      3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:
         a. sufficient vocal and pedagogical skill to teach effective use of the voice;
         b. experience in solo vocal performance and choral ensemble;
         c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
         d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

NASM Standards:
MUSC 2501

State University of West Georgia • Department of Music
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
MUSC 2501 Keyboard Skills III

The student must demonstrate the ability to:
1. play diatonic triads of the key and inversions in selected major keys.
2. play major scales and arpeggios in all keys, two octaves.
3. play harmonic minor scales and arpeggios, two octaves with traditional fingerings, white keys.
4. play major and minor triads in inversions.
5. play chord progressions in major keys (I, ii, iii, IV, V, vi, vii).
6. play intervals with an understanding for interval attraction.
7. play five types of seventh and secondary dominant chords in all inversions.
8. play dominant seventh arpeggios.
9. play modulation progressions to the dominant and subdominant.
10. sight read and harmonize.
11. score read and transpose.
12. read instrumental and vocal accompaniments and read choral scores.
13. improvise from chord symbols.
14. play and improvise examples in theme and variation form.
15. perform a variety of literature from various style periods at a level comparable to the studied techniques.

Continuation of MUSC 1502 with emphasis on more difficult repertoire, reading four-part harmony, chord progressions using secondary chords in major and minor keys, various types of seventh chords, diatonic triads in major and minor keys, accompaniment styles, improvisation, and repertoire. May be exempted by departmental exam.
State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

<table>
<thead>
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<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tr>
<td>MUSC</td>
<td>2502</td>
<td>Keyboard Skills IV</td>
<td>0 / 2 / 1</td>
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<th>Dept./Instructor Approval Required?</th>
<th>Grading Options</th>
<th>Limit on number of semesters a student may enroll (if any):</th>
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<tr>
<td>Departmental [ ] Instructor [ ]</td>
<td>X Letter Grade [ ] S/U [ ] Either [ ]</td>
<td>Semesters</td>
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</tbody>
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<tr>
<th>Is this course offered with variable credit?</th>
<th>Yes [ ] No X [ ]</th>
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<tr>
<td>Maximum hours for this course a student may take (if any):</td>
<td>Hours</td>
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<tr>
<td>Range of Hours per semester:</td>
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<table>
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<tr>
<th>Prerequisites</th>
<th>MUSC 2501 or Credit by Examination</th>
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</thead>
</table>

<table>
<thead>
<tr>
<th>Yes [ ] No [ ]</th>
</tr>
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</table>

Other requirements or conditions:

Catalog Course Description

Continuation of MUSC 2501 with emphasis on modal, chromatic, and whole-tone scales, sight reading accompaniments of vocal and instrumental solos, transposition, improvisation, and repertoire including patriotic songs. Passing this course satisfies the departmental keyboard proficiency requirements. May be exempted by departmental exam.

Primary Reference(s) (text, Current Literature, etc.)

The student must demonstrate the ability to:

1. play diminished seventh arpeggios.
2. modulate to the relative minor key and to the relative major key.
3. play augmented sixth chords.
4. play chord progressions using augmented sixth chords and Neapolitan sixth chords.
5. play extended chord structures and in modes.
6. improvise in a contemporary style.
7. play and improvise examples in three part form and rondo form.
8. read choral, band, and orchestra scores.
9. play instrumental and vocal accompaniments.
10. perform a variety of literature at a level comparable to the studied techniques including patriotic songs.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Graded weekly on preparation of assignments as demonstrated by the ability to perform at the keyboard with correct notes, rhythm, fingerings, and attention to dynamic and articulation markings. Four written examinations demonstrating an understanding of theory as a applied to the keyboard. Minimum of five playing examinations demonstrating the ability to perform the skills itemized in the learning outcomes.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:
   a. sufficient vocal and pedagogical skill to teach effective use of the voice;
   b. experience in solo vocal performance and choral ensemble;
   c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
   d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

Professional Procedures. In order to implement programs to achieve the competencies identified in the foregoing sections, the following standards and guidelines apply:

3.d.3) Institutions should establish specific evaluative procedures to assess students' progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further assessment after graduation.
MUSC 2502 Keyboard Skills IV

Prerequisites
MUSC 2501 or Credit by Examination

Catalog Course Description
Continuation of MUSC 2501 with emphasis on modal, chromatic, and whole-tone scales, sight reading accompaniments of vocal and instrumental solos, transposition, improvisation, and repertoire including patriotic songs. Passing this course satisfies the departmental keyboard proficiency requirements. May be exempted by departmental exam.

Measurable Course Objectives/Learning Outcomes
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Graded weekly on preparation of assignments as demonstrated by the ability to perform at the keyboard with correct notes, rhythm, fingerings, and attention to dynamic and articulation markings. Four written examinations demonstrating an understanding of theory as applied to the keyboard. Minimum of five playing examinations demonstrating the ability to perform the skills itemized in the learning outcomes.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
MUSC 2502 Keyboard Skills IV 0 2 1

Prerequisites
MUSC 2501 or Credit by Examination

Dept./Instructor Approval Required?
Departmental Instructor

Is this course offered with variable credit?
No

Maximum hours for this course

Limit on number of semesters a student may enroll (if any):

Grading Options
Letter Grade S/U Either

Catalog Course Description
Primary Reference(s) (text, Current Literature, etc.)

MUSC 2502
Keyboard Skills IV
The student must demonstrate the ability to:
1. play diminished seventh arpeggios.
2. modulate to the relative minor key and to the relative major key.
3. play augmented sixth chords.
4. play chord progressions using augmented sixth chords and Neapolitan sixth chords.
5. play extended chord structures and in modes.
6. improvise in a contemporary style.
7. play and improvise examples in three part form and rondo form.
8. read choral, band, and orchestra scores.
9. play instrumental and vocal accompaniments.
10. perform a variety of literature at a level comparable to the studied techniques including patriotic songs.

Continuation of MUSC 2501 with emphasis on modal, chromatic, and whole-tone scales, sight reading accompaniments of vocal and instrumental solos, transposition, improvisation, and repertoire including patriotic songs. Passing this course satisfies the departmental keyboard proficiency requirements. May be exempted by departmental exam.

INTASC Principles met with this course
Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:

a. sufficient vocal and pedagogical skill to teach effective use of the voice;

b. experience in solo vocal performance and choral ensemble;

c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;

d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

Professional Procedures.
In order to implement programs to achieve the competencies identified in the foregoing sections, the following standards and guidelines apply:

3.d.3) Institutions should establish specific evaluative procedures to assess students' progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further assessment after graduation.

NASM Standards met with this course

1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
Prerequisite: Admission to the Bachelor of Music degree program

Other requirements or conditions:

All students registering for applied lessons are expected to audition before the faculty for initial placement. Each semester students must schedule the weekly applied lesson prior to the first day of classes. Students who have not arranged a lesson time by the second day of classes will be dropped from the applied music course.

Applied Seminars, Master Classes, and Studio Classes may be required as part of the applied music course. In addition, students are expected to purchase printed music materials as required by the instructor; and instrument and accessory items as required by the instructor.

Applied jury examinations are held at the end of each semester. In a jury examination each student registered for an applied course appears before a committee of the music faculty. Students are responsible for scheduling their own jury examination(s). It is the student's responsibility to secure an accompanist three weeks prior to the jury time and to schedule a minimum of two rehearsals.

Music students are required to present a minimum number of solo public performances in the student's major applied area each year. These performances are an outgrowth of the studies pursued in the applied lessons and must be approved in advance by the student's major applied instructor. Generally, a single movement from a multi-movement work, or a single-movement work is considered an appropriate choice of literature for a solo public performance. The performance must be presented on an official student recital program (e.g., Student Recital Hour or Jr. or Sr. Recital).

Each level of applied study has specific expectations for students to pass the jury examinations and advance to the next level of applied study. These minimum skills must be demonstrated for the student to advance from one level of applied study to the next. For advancement from lower-division level to the upper-division level, students must pass a level-change examination. The level-change examination will occur during the applied jury examination in the quarter when the student is ready for advancement. Level-change committees include, in addition to the applied-area faculty committee, one other faculty member from a different performance area.

Catalog Course Description

Private lessons for music majors at the lower-division level on the principal instrument or voice. Lessons include studies in technical, stylistic, and aesthetic elements of artistic performance. Repertory studied is from the standard literature. All courses are repeatable for one or two hours of credit--one 25-minute lesson per week per credit hour. An applied music fee is charged per credit hour enrolled.

Primary Reference(s) (text, Current Literature, etc.)

Performance materials and standard repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts).
The music-major student will demonstrate at the lower-division level:

1. improvement or mastery of the appropriate playing or singing techniques.

2. the ability to perform in lessons one or more compositions, suited to the student’s ability, that he or she had not previously studied.

3. the ability to perform publicly.

4. the ability to play or sing selected scales, arpeggios, and/or other technique building studies required for the 3500-level-change examination.

5. knowledge and understandings of the style, composer, and characteristics of each work studied.

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<table>
<thead>
<tr>
<th>Course Design, Objectives, and Standards</th>
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<tbody>
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<td>The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should apply to the preparation of music teachers:</td>
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3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:
   a. sufficient vocal and pedagogical skill to teach effective use of the voice;
   b. experience in solo vocal performance and choral ensemble;
   c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
   d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:
   a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
   b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
   c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies. The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

Professional Procedures. In order to implement programs to achieve the competencies identified in the foregoing sections, the following standards and guidelines apply:

3.d.3) Institutions should establish specific evaluative procedures to assess students' progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further assessment after graduation.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
Performance materials and standard repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, etc.).

Other requirements or conditions:

- An evaluation program should include an initial assessment of student potential for admission to the program, periodic sections, the following standards and guidelines apply:

  - **Professional Procedures.**
    - **3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.**
    - **3.b.6) Knowledge of an instrument performance ability on wind, string, and percussion instruments sufficient to teach beginning students laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.**
    - **3.b.5) Experience in solo instrumental performance, as well as in both small and large instrumental ensembles; knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.**

Grades will be determined by the quality of performance and improvement in weekly lessons, the evaluation of public performances (if any), and performance in the final jury examination. Grades are charged per credit hour enrolled. Courses are repeatable for one or two hours of credit—one 25-minute lesson per week per credit hour. An applied music fee is charged per credit hour enrolled.
Applied Seminars, Master Classes, and Studio Classes may be required as part of the applied music course. In addition, students are expected to purchase printed music materials as required by the instructor; and instrument and accessory items as required by the instructor.

Applied jury examinations are held at the end of each semester. In a jury examination each student registered for an applied course appears before a committee of the music faculty.

### Catalog Course Description

Private lessons for non-music majors on an instrument or voice. Lessons include studies in technical, stylistic, and aesthetic elements of artistic performance. Repertory studied is from the standard literature. All courses are repeatable for one or two hours of credit—one 25-minute lesson per week per credit hour. An applied music fee is charged per credit hour enrolled. Requires departmental permission to enroll.

### Primary Reference(s) (text, Current Literature, etc.)

Performance materials and standard repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts).
Applied Seminars, Master Classes, and Studio Classes may be required as part of the applied music course. In addition, students are expected to purchase printed music materials as required by the instructor; and instrument and accessory items as required by the instructor.

Applied jury examinations are held at the end of each semester. In a jury examination each student registered for an applied course appears before a committee of the music faculty.

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**Applied Instrument Designations**
A Piano, B, Organ, C Voice, D Strings, E, Guitar, F Flute, G Oboe, I Clarinet, J Bassoon, K Saxophone, L Horn, M Trumpet, N Trombone, O Euphonium, P Tuba, and Q Percussion

The non-music-major student will demonstrate:

1. improvement or mastery of the appropriate playing or singing techniques.

2. the ability to perform in lessons one or more compositions, suited to the student’s ability, that he or she had not previously studied.

3. the ability to perform publicly.

4. the ability to play or sing selected scales, arpeggios, and/or other technique building studies.

5. knowledge and understandings of the style, composer, and characteristics of each work studied.

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Grades will be determined by the quality of performance and improvement in weekly lessons, the evaluation of public performances (if any), and performance in the final jury examination.
Applied Seminars, Master Classes, and Studio Classes may be required as part of the applied music course. In addition, students are expected to purchase printed music materials as required by the instructor; and instrument and accessory items as required by the instructor.

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Performance materials and standard repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts).

Non-music majors only. Technical proficiency in an applied performance area.

Private lessons for non-music majors on an instrument or voice. Lessons include studies in technical, stylistic, and aesthetic elements of artistic performance. Repertory studied is from the standard literature. All courses are repeatable for one or two hours of credit—one 25-minute lesson per week per credit hour. An applied music fee is charged per credit hour enrolled. Requires departmental permission to enroll.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 2610 A - Q Non-Music-Major Applied

Departmental Instructor Approval Required?

Is this course offered with variable credit?

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any): Semesters

Grading Options

Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Grades will be determined by the quality of performance and improvement in weekly lessons, the evaluation of public performances (if any), and performance in the final jury examination.
Applied Seminars, Master Classes, and Studio Classes may be required as part of the applied music course. In addition, students are expected to purchase printed music materials as required by the instructor; and instrument and accessory items as required by the instructor.

Applied jury examinations are held at the end of each semester. In a jury examination each student registered for an applied course appears before a committee of the music faculty.

### MUSC 2610 A - Q Non-Music-Major Applied

**Course Title:**

**Dept.:**

**Prefix:**

**Course Number:**

**Applied Instrument Designations:**

1 or 2

**Semester Credit Hrs.:** (Lec/Lab/Total) /

**X**

**Prerequisites:**

Non-music majors only. Technical proficiency in an applied performance area.

**X**

**Dept./Instructor Approval Required?**

Departmental Instructor X

**Is this course offered with variable credit?**

X

**NoYes (If yes, please provide hours below)**

1 or 2

**Maximum hours for this course a student may take (if any): Hours**

**Limit on number of semesters a student may enroll (if any):**

**Range of Hours per semester:**

**Grading Options**

Letter Grade S/U Either

**Other requirements or conditions:**

Private lessons for non-music majors on an instrument or voice. Lessons include studies in technical, stylistic, and aesthetic elements of artistic performance. Repertory studied is from the standard literature. All courses are repeatable for one or two hours of credit--one 25-minute lesson per week per credit hour. An applied music fee is charged per credit hour enrolled. Requires departmental permission to enroll.

**INTASC Principles met with this course**

**NASM Standards met with this course**

**Performance materials and standard repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts).**

**MUSC 2610 A - Q Non-Music-Major Applied**

The non-music-major student will demonstrate:

1. improvement or mastery of the appropriate playing or singing techniques.
2. the ability to perform in lessons one or more compositions, suited to the student's ability, that he or she had not previously studied.
3. the ability to perform publicly.
4. the ability to play or sing selected scales, arpeggios, and/or other technique building studies.
5. knowledge and understandings of the style, composer, and characteristics of each work studied.

**Applied Instrument Designations**

A Piano, B, Organ, C Voice, D Strings, E, Guitar, F Flute, G Oboe, I Clarinet, J Bassoon, K Saxophone, L Horn, M Trumpet, N Trombone, O Euphonium, P Tuba, and Q Percussion

State University of West Georgia • Department of Music

**Course Design, Objectives, and Standards**

**Music Department:**

Arts and Sciences

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Grades will be determined by the quality of performance and improvement in weekly lessons, the evaluation of public performances (if any), and performance in the final jury examination.
Applied Seminars, Master Classes, and Studio Classes may be required as part of the applied music course. In addition, students are expected to purchase printed music materials as required by the instructor; and instrument and accessory items as required by the instructor.

Applied jury examinations are held at the end of each semester. In a jury examination each student registered for an applied course appears before a committee of the music faculty.

Title

Dept.

Prefix

Course

Number

MUSC 2610 A - Q Non-Music-Major Applied

Applied Instrument Designations

A Piano, B Organ, C Voice, D Strings, E Guitar, F Flute, G Oboe, I Clarinet, J Bassoon, K Saxophone, L Horn, M Trumpet, N Trombone, O Euphonium, P Tuba, and Q Percussion

Private lessons for non-music majors on an instrument or voice. Lessons include studies in technical, stylistic, and aesthetic elements of artistic performance. Repertory studied is from the standard literature. All courses are repeatable for one or two hours of credit—one 25-minute lesson per week per credit hour. An applied music fee is charged per credit hour enrolled. Requires departmental permission to enroll.

Other requirements or conditions:

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Grades will be determined by the quality of performance and improvement in weekly lessons, the evaluation of public performances (if any), and performance in the final jury examination.

MUSC 2610 A - Q Non-Music-Major Applied

INTASC Principles

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Performance materials and standard repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts).

Non-music majors only. Technical proficiency in an applied performance area.

INTASC Principles

NASM Standards met with this course

MUSC 2610 A - Q

Non-Music-Major Applied

Grading Options

Letter Grade S/U Either

INTASC Principles
Applied Seminars, Master Classes, and Studio Classes may be required as part of the applied music course. In addition, students are expected to purchase printed music materials as required by the instructor; and instrument and accessory items as required by the instructor.

Applied jury examinations are held at the end of each semester. In a jury examination each student registered for an applied course appears before a committee of the music faculty.

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**Applied Instrument Designations**

1 or 2

**Semester Credit Hrs.**

/ / 

**Prerequisites**

Non-music majors only. Technical proficiency in an applied performance area.

**Dept./Instructor Approval Required?**

Departmental Instructor X

**Is this course offered with variable credit?**

X

**Maximum hours for this course a student may take (if any):** Hours

**Limit on number of semesters a student may enroll (if any):** Semesters

**Grading Options**

Letter Grade S/U Either

<table>
<thead>
<tr>
<th>Other requirements or conditions:</th>
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</table>

**Catalog Course Description**

Performance materials and standard repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts).

**MUSC 2610 A - Q**

Non-Music-Major Applied

The non-music-major student will demonstrate:

1. improvement or mastery of the appropriate playing or singing techniques.
2. the ability to perform in lessons one or more compositions, suited to the student's ability, that he or she had not previously studied.
3. the ability to perform publicly.
4. the ability to play or sing selected scales, arpeggios, and/or other technique building studies.
5. knowledge and understandings of the style, composer, and characteristics of each work studied.

**Applied Instrument Designations**

A Piano, B Organ, C Voice, D Strings, E Guitar, F Flute, G Oboe, I Clarinet, J Bassoon, K Saxophone, L Horn, M Trumpet, N Trombone, O Euphonium, P Tuba, and Q Percussion

Private lessons for non-music majors on an instrument or voice. Lessons include studies in technical, stylistic, and aesthetic elements of artistic performance. Repertory studied is from the standard literature. All courses are repeatable for one or two hours of credit--one 25-minute lesson per week per credit hour. An applied music fee is charged per credit hour enrolled. Requires departmental permission to enroll.

**INTASC Principles met with this course**

**NASM Standards met with this course**
Students are required to supply the following concert attire: Women-long black formal dress, Men-black tuxedo with white shirt and black bow tie.

### Catalog Course Description

The study and performance of wind band literature from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

### Primary Reference(s) (text, Current Literature, etc.)

Selected wind band literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.
The student will demonstrate at the lower-division level:

1. the ability to rehearse and perform a variety of wind band literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:
   a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
   b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
   c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies. The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.
Students are required to supply the following concert attire: Women-long black formal dress, Men-black tuxedo with white shirt and black bow tie.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
Students are required to supply the following concert attire: Women-long black formal dress, Men-black tuxedo with white shirt and black bow tie.
Students are required to supply the following concert attire: Women-long black formal dress, Men-black tuxedo with white shirt and black bow tie.

Catalog Course Description
The study and performance of wind band literature from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open to music-major and non-music-major students.

Primary Reference(s) (text, Current Literature, etc.)
Selected wind band literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.
The student will demonstrate at the lower-division level:

1. the ability to rehearse and perform a variety of wind band literature.

2. an understanding of a variety of musical styles.

3. knowledge about the composer, history, and style of the music performed.

4. the ability to respond to instruction and contribute positively to the performance level of the group.

5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.

6. the ability to perform music in public.

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:
a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies. The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.
Students are required to supply the following concert attire: Women-long black formal dress, Men-black tuxedo with white shirt and black bow tie.

**Title**

**Dept.**

**Prefix**

**Course Number**

**MUSC 2710 Symphony Band**

**0 Var. 1**

**Semester Credit Hrs.**

/Lec/Lab/Total/ / /X

**Prerequisites**

Technical proficiency on a wind or percussion instrument

**Dept./Instructor Approval Required?**

**Departmental Instructor**

**Is this course offered with variable credit?**

X

**NoYes (If yes, please provide hours below)**

**Maximum hours for this course a student may take (if any): Hours**

**Limit on number of semesters a student may enroll (if any): Semesters**

**Range of Hours per semester:**

**Grading Options**

Letter Grade S/U Either

**Other requirements or conditions:**

**Catalog Course Description**

Selected wind band literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

**MUSC 2710 Symphony Band**

The student will demonstrate at the lower-division level:

1. the ability to rehearse and perform a variety of wind band literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

**The study and performance of wind band literature from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open to music-major and non-music-major students.**

**INTASC Principles met with this course**

3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies.

In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:

a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;

b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;

c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

**Teaching Competencies.**

The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

**NASM Standards met with this course**

**MUSC 2710 Symphony Band**

**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**

**Music Department:**

Arts and Sciences

**Course Design, Objectives, and Standards**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
Students are required to supply the following concert attire: Women-long black formal dress, Men-black tuxedo with white shirt and black bow tie.

MUSC 2710 Symphony Band 0 Var. 1

Prerequisites
Technical proficiency on a wind or percussion instrument

Is this course offered with variable credit?
X No

Maximum hours for this course

Limit on number of semesters

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description
Primary Reference(s) (text, Current Literature, etc.)
Selected wind band literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

MUSC 2710
Symphony Band

The student will demonstrate at the lower-division level:
1. the ability to rehearse and perform a variety of wind band literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

The study and performance of wind band literature from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open to music-major and non-music-major students.

INTASC Principles met with this course
3. Desirable Attributes, Essential Competencies, And Professional Procedures
b. Music Competencies.
In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:
3.b.4) Analysis/History/Literature.
The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.
3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:
a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies.
The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:
3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.
3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.
3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

NASM Standards met with this course
### Course Design, Objectives, and Standards

**Title:** Marching Band  
**Department:** Music  
**College:** Arts and Sciences  
**Semester Credit Hrs. (Lec/Lab/Total):** 0 / Var. / 1

<table>
<thead>
<tr>
<th>Dept./Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Grading Options</th>
<th>Dept./Instructor Approval Required?</th>
<th>Limit on number of semesters a student may enroll (if any):</th>
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<tbody>
<tr>
<td>MUSC</td>
<td>2720</td>
<td>Marching Band</td>
<td>Letter Grade</td>
<td>X</td>
<td>Semesters</td>
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**Prerequisites:** Technical proficiency on a band instrument or in an auxiliary performance area  

<table>
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<tr>
<th>Maximum hours for this course a student may take (if any):</th>
<th>Range of Hours per semester:</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td></td>
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</tbody>
</table>

**Catalog Course Description**

The study and performance of musical and visual programs for marching band. Includes the presentation of performances for home football games and for selected out-of-town games and exhibitions. Preseason band camp required. Open to music-major and non-music-major students.

**Primary Reference(s) (text, Current Literature, etc.):**

Selected band literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.
The student will demonstrate at the lower-division level:

1. the ability to rehearse and perform a variety of marching band literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to execute drill design using the prescribed marching techniques.
5. the ability to respond to instruction and contribute positively to the performance level of the group.
6. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
7. the ability to perform music in public.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:

a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies. The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.
MUSC 2720 Marching Band

Primary Reference(s) (text, Current Literature, etc.)

Selected band literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

Course Design, Objectives, and Standards

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
MUSC 2720 Marching Band 0 Var. 1

Prerequisites:
Technical proficiency on a band instrument or in an auxiliary performance area

Is this course offered with variable credit?
Yes (If yes, please provide hours below)

Maximum hours for this course a student may take (if any):

Is this course offered with variable credit?

Grading Options:
Letter Grade S/U Either

Course Design, Objectives, and Standards
Music Department: Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

**Department:** Music  
**College:** Arts and Sciences

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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</thead>
<tbody>
<tr>
<td>MUSC</td>
<td>2730</td>
<td>Jazz Ensemble</td>
<td>0 / Var. / 1</td>
</tr>
</tbody>
</table>

**Dept./Instructor Approval Required?**  
Departmental: No  
Instructor: Yes  

**Grading Options**  
Letter Grade: X  
S/U: No  
Either: No

**Limit on number of semesters a student may enroll (if any):**  
Semesters:  

**Is this course offered with variable credit?**  
Yes: No  

**Prerequisites**  
Technical proficiency on an appropriate instrument  

**Other requirements or conditions:**

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**Catalog Course Description**

The study and performance of literature composed for jazz ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

**Primary Reference(s) (text, Current Literature, etc.)**

Standard literature of large jazz ensemble music from all of the historic periods and styles including music composed specifically for the State University of West Georgia Jazz Ensemble.
### Measurable Course Objectives/Learning Outcomes

The student will demonstrate at the lower-division level:

1. the ability to perform jazz in a variety of styles in a large jazz ensemble.
2. knowledge of the various styles of large jazz ensemble music.
3. knowledge of the role of jazz improvisation in the various styles of large jazz ensemble music.
4. the ability to perform jazz in a public concert setting.

### Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the evaluation of rehearsal technique, public performances, and, when applicable, off-campus tour performances of large jazz ensemble music in a variety of styles.
MUSC 2730 Jazz Ensemble

Catalog Course Description

The student will demonstrate at the lower-division level:
1. the ability to perform jazz in a variety of styles in a large jazz ensemble.
2. knowledge of the various styles of large jazz ensemble music.
3. knowledge of the role of jazz improvisation in the various styles of large jazz ensemble music.
4. the ability to perform jazz in a public concert setting.

The study and performance of literature composed for jazz ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.
MUSC 2730 Jazz Ensemble

Prefix
Course Number

Semester Credit Hrs. (Lec/Lab/Total)

Prerequisites

Technical proficiency on an appropriate instrument

Dept./Instructor Approval Required?

Departmental Instructor

Is this course offered with variable credit?

NoYes (If yes, please provide hours below)

Maximum hours for this course a student may take (if any):

Limit on number of semesters a student may enroll (if any):

Grading Options

Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)

Standard literature of large jazz ensemble music from all of the historic periods and styles including music composed specifically for the State University of West Georgia Jazz Ensemble.

MUSC 2730 Jazz Ensemble

The student will demonstrate at the lower-division level:

1. the ability to perform jazz in a variety of styles in a large jazz ensemble.
2. knowledge of the various styles of large jazz ensemble music.
3. knowledge of the role of jazz improvisation in the various styles of large jazz ensemble music.
4. the ability to perform jazz in a public concert setting.

The study and performance of literature composed for jazz ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course
MUSC 2730 Jazz Ensemble

Prerequisites
Technical proficiency on an appropriate instrument

Departmental Instructor Approval Required?
Departmental Instructor

Is this course offered with variable credit?
No

Maximum hours for this course

Limit on number of semesters a student may enroll (if any):

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description
Primary Reference(s) (text, Current Literature, etc.)

The study and performance of literature composed for jazz ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

Measurable Course Objectives/Learning Outcomes
1. the ability to perform jazz in a variety of styles in a large jazz ensemble.
2. knowledge of the various styles of large jazz ensemble music.
3. knowledge of the role of jazz improvisation in the various styles of large jazz ensemble music.
4. the ability to perform jazz in a public concert setting.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by the evaluation of rehearsal technique, public performances, and, when applicable, off-campus tour performances of large jazz ensemble music in a variety of styles.

INTASC Principles met with this course

NASM Standards met with this course
MUSC 2730 Jazz Ensemble

Prerequisites
Technical proficiency on an appropriate instrument

Is this course offered with variable credit?
No

Maximum hours for this course

Limit on number of semesters a student may enroll (if any):

Grading Options
Letter Grade S/U Either

Catalog Course Description

The student will demonstrate at the lower-division level:

1. the ability to perform jazz in a variety of styles in a large jazz ensemble.
2. knowledge of the various styles of large jazz ensemble music.
3. knowledge of the role of jazz improvisation in the various styles of large jazz ensemble music.
4. the ability to perform jazz in a public concert setting.

The study and performance of literature composed for jazz ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.
State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

Department: Music
College: Arts and Sciences

<table>
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<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tr>
<td>MUSC</td>
<td>2740</td>
<td>Chamber Winds</td>
<td>0 / Var. / 1</td>
</tr>
</tbody>
</table>

- **Dept./Instructor Approval Required?**
- **Technical proficiency on an orchestra wind or percussion instrument**

- **Limit on number of semesters a student may enroll (if any):**

- **Maxximum hours for this course a student may take (if any):**

- **Other requirements or conditions:**

**Catalog Course Description**

The study and performance of literature composed for chamber wind and wind/percussion ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

**Primary Reference(s) (text, Current Literature, etc.):**

Selected chamber wind literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.
The student will demonstrate at the lower-division level:

1. the ability to rehearse and perform a variety of chamber wind literature.

2. an understanding of a variety of musical styles.

3. knowledge about the composer, history, and style of the music performed.

4. the ability to respond to instruction and contribute positively to the performance level of the group.

5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.

6. the ability to perform music in public.

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
MUSC 2740  
Chamber Winds

Prerequisites:  
Technical proficiency on an orchestra wind or percussion instrument

Is this course offered with variable credit?  
Yes (If yes, please provide hours below)

Maximum hours for this course  
No maximum

Limit on number of semesters a student may enroll (if any):  
No limit

Grading Options:  
Letter Grade S/U

Catalog Course Description:  
Selected chamber wind literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

MUSC 2740  
Chamber Winds  
The student will demonstrate at the lower-division level:
1. the ability to rehearse and perform a variety of chamber wind literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

The study and performance of literature composed for chamber wind and wind/percussion ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course
<table>
<thead>
<tr>
<th>Title</th>
<th>Dept.</th>
<th>Prefix</th>
<th>Course Number</th>
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<td>Semester Credit Hrs.</td>
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<td>(Lec/Lab/Total)</td>
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<th>Prerequisites</th>
<th>Technical proficiency on an orchestra wind or percussion instrument</th>
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<table>
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<th>Dept./Instructor Approval Required?</th>
<th>Departmental Instructor</th>
<th>Yes</th>
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<table>
<thead>
<tr>
<th>Is this course offered with variable credit?</th>
<th>No</th>
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<th>Maximum hours for this course</th>
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<th>Limit on number of semesters</th>
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<th>Range of Hours per semester</th>
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<table>
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<th>Grading Options</th>
<th>Letter Grade S/U Either</th>
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</table>

| Other requirements or conditions: | |
|-----------------------------------| |

| Catalog Course Description       | |
|----------------------------------| |

<table>
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<tr>
<th>Primary Reference(s) (text, Current Literature, etc.)</th>
<th>Selected chamber wind literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.</th>
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<table>
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<tr>
<th>Measurable Course Objectives/Learning Outcomes</th>
<th>1. the ability to rehearse and perform a variety of chamber wind literature.</th>
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<tbody>
<tr>
<td></td>
<td>2. an understanding of a variety of musical styles.</td>
</tr>
<tr>
<td></td>
<td>3. knowledge about the composer, history, and style of the music performed.</td>
</tr>
<tr>
<td></td>
<td>4. the ability to respond to instruction and contribute positively to the performance level of the group.</td>
</tr>
<tr>
<td>Course Number</td>
<td>Course Title</td>
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<td>MUSC 2740</td>
<td>Chamber Winds</td>
</tr>
<tr>
<td></td>
<td>Chamber Winds</td>
</tr>
</tbody>
</table>

**Catalog Course Description**

Selected chamber wind literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instruction materials.

**MUSC 2740 Chamber Winds**

The student will demonstrate at the lower-division level:

1. the ability to rehearse and perform a variety of chamber wind literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

The study and performance of literature composed for chamber wind and wind/percussion ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

**INTASC Principles met with this course**

**NASM Standards met with this course**

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

**Measurable Course Objectives/Learning Outcomes**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
MUSC 2740 Chamber Winds

Prerequisites:
Technical proficiency on an orchestra wind or percussion instrument.

Is this course offered with variable credit?
No

Maximum hours for this course:

Limit on number of semesters a student may enroll (if any):

Grading Options:
Letter Grade S/U 
Either

Catalog Course Description:
Primary Reference(s) (text, Current Literature, etc.)
Selected chamber wind literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

MUSC 2740
Chamber Winds

The student will demonstrate at the lower-division level:
1. the ability to rehearse and perform a variety of chamber wind literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

The study and performance of literature composed for chamber wind and wind/percussion ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles met with this course
NASM Standards met with this course

State University of West Georgia • Department of Music
Course Design, Objectives, and Standards
Music Department:
Arts and Sciences
College:

Measurable Course Objectives/Learning Outcomes
Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

Department: Music
College: Arts and Sciences

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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</thead>
<tbody>
<tr>
<td>MUSC</td>
<td>2750</td>
<td>Concert Choir</td>
<td>0 / Var. / 1</td>
</tr>
</tbody>
</table>

- **Dept./Instructor Approval Required?**
  - [ ] Departmental
  - [ ] Instructor

- **Grading Options**
  - X Letter Grade
  - [ ] S/U
  - [ ] Either

- **Is this course offered with variable credit?**
  - Yes [ ]
  - No [x]

- **Limit on number of semesters a student may enroll (if any):**
  - [ ] Semesters

- **Maximum hours for this course a student may take (if any):**
  - [ ] Hours

- **Range of Hours per semester:**

- **Prerequisites**
  - Vocal proficiency
  - Yes [x]
  - No [ ]

- **Other requirements or conditions:**

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**Catalog Course Description**

The study and performance of choral literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open to music-major and non-music-major students.

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**Primary Reference(s) (text, Current Literature, etc.)**

Selected choral literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.
The student will demonstrate at the lower-division level:

1. the ability to rehearse and perform a variety of choral literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

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<tr>
<th>Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)</th>
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<tr>
<td>Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.</td>
</tr>
</tbody>
</table>
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:

a. sufficient vocal and pedagogical skill to teach effective use of the voice;
b. experience in solo vocal performance and choral ensemble;
c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

Teaching Competencies. The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.
MUSC 2750 Concert Choir 0 Var. 1

Prerequisites: Vocal proficiency

Catalog Course Description
Selected choral literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

MUSC 2750 Concert Choir
The student will demonstrate at the lower-division level:
1. the ability to rehearse and perform a variety of choral literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

The study and performance of choral literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open to music-major and non-music-major students.

INTASC Principles met with this course

3. Desirable Attributes, Essential Competencies, And Professional Procedures
b. Music Competencies.
   In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:
   3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.
   3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:
   a. sufficient vocal and pedagogical skill to teach effective use of the voice;
   b. experience in solo vocal performance and choral ensemble;
   c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
   d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

Teaching Competencies.
The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:
3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.
3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.
3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

NASM Standards met with this course
MUSC 2750 Concert Choir
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
MUSC 2750 Concert Choir

Prerequisites:
- Vocal proficiency

Is this course offered with variable credit?
- Yes (If yes, please provide hours below)

Maximum hours for this course a student may take (if any):

Limit on number of semesters a student may enroll (if any):

Grading Options:
- Letter Grade
- S/U
- Either

Catalog Course Description:
Selected choral literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

Primary Reference(s) (text, Current Literature, etc.):

The student will demonstrate at the lower-division level:
1. the ability to rehearse and perform a variety of choral literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

The study and performance of choral literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open to music-major and non-music-major students.

INTASC Principles met with this course:

3. Desirable Attributes, Essential Competencies, And Professional Procedures
   b. Music Competencies.
      In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:
      3.b.4) Analysis/History/Literature.
         The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.
      3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:
         a. sufficient vocal and pedagogical skill to teach effective use of the voice;
         b. experience in solo vocal performance and choral ensemble;
         c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
         d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

Teaching Competencies.
   The musician-teacher should understand the total contemporary educational program—including relationships among the arts—in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:
   3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.
   3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.
   3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

NASM Standards met with this course:

MUSC 2750 Concert Choir
# MUSC 2760: Chamber Singers

**Department:** Music  
**College:** Arts and Sciences

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
</tr>
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<tbody>
<tr>
<td>MUSC</td>
<td>2760</td>
<td>Chamber Singers</td>
<td>0 / Var. / 1</td>
</tr>
</tbody>
</table>

**Dept./Instructor Approval Required:**
- [ ] Departmental  
- [x] Instructor  

**Grading Options:**
- [x] Letter Grade  
- [ ] S/U  
- [ ] Either  

**Limit on number of semesters a student may enroll (if any):**
- [ ] Semesters

**Is this course offered with variable credit?**
- [x] Yes  
- [ ] No

**Maximum hours for this course a student may take (if any):**
- [ ] Hours  
- Range of Hours per semester: [ ]

**Prerequisites:**
- Vocal proficiency  
- [x] Yes  
- [ ] No

**Other requirements or conditions:**

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**Catalog Course Description**

The study and performance of literature composed for vocal chamber ensembles from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

**Primary Reference(s) (text, Current Literature, etc.)**

Selected chamber choir literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.
The student will demonstrate at the lower-division level:

1. the ability to rehearse and perform a variety of chamber choir literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
MUSC 2760
Chamber Singers

Primary Reference(s) (text, Current Literature, etc.)
Selected chamber choir literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

Course Design, Objectives, and Standards
Music Department:
Arts and Sciences

Measurable Course Objectives/Learning Outcomes
1. The student will demonstrate at the lower-division level:
   1. the ability to rehearse and perform a variety of chamber choir literature.
   2. an understanding of a variety of musical styles.
   3. knowledge about the composer, history, and style of the music performed.
   4. the ability to respond to instruction and contribute positively to the performance level of the group.
   5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
   6. the ability to perform music in public.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

INTASC Principles met with this course
NASM Standards met with this course
MUSC 2760 Chamber Singers 0 Var. 1

Semester Credit Hrs. (Lec/Lab/Total): / /

Prerequisites: Vocal proficiency

Dept./Instructor Approval Required? Departmental Instructor X

Is this course offered with variable credit? X NoYes (If yes, please provide hours below)

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any): Semesters

Grading Options: Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)

Selected chamber choir literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

MUSC 2760
Chamber Singers

The student will demonstrate at the lower-division level:
1. the ability to rehearse and perform a variety of chamber choir literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

The study and performance of literature composed for vocal chamber ensembles from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 2760
Chamber Singers
MUSC 2760
Chamber Singers

INTASC Principles

Catalog Course Description
Selected chamber choir literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

MUSC 2760
Chamber Singers

The student will demonstrate at the lower-division level:
1. the ability to rehearse and perform a variety of chamber choir literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

The study and performance of literature composed for vocal chamber ensembles from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course

Music Department:
Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
MUSC 2760 Chamber Singers

Prerequisites: Vocal proficiency

Departmental Instructor Approval Required:

Is this course offered with variable credit?: Yes

Maximum hours for this course a student may take (if any): 3

Limit on number of semesters a student may enroll (if any): 1

Catalog Course Description:
The student will demonstrate at the lower-division level:
1. the ability to rehearse and perform a variety of chamber choir literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

The study and performance of literature composed for vocal chamber ensembles from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):
Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

INTASC Principles met with this course:

NASM Standards met with this course:

MUSC 2760 Chamber Singers

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:
Arts and Sciences

Measurable Course Objectives/Learning Outcomes

INTASC Principles
# State University of West Georgia • Department of Music
## Course Design, Objectives, and Standards

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<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tr>
<td>MUSC</td>
<td>2770</td>
<td>Opera Workshop</td>
<td>0 / Var. / 1</td>
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<tr>
<th>Dept./Instructor Approval Required?</th>
<th>Grading Options</th>
<th>Limit on number of semesters a student may enroll (if any):</th>
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</thead>
<tbody>
<tr>
<td>Departmental</td>
<td>X Letter Grade</td>
<td><em>Semesters</em></td>
</tr>
<tr>
<td>Instructor</td>
<td>S/U Either</td>
<td></td>
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<table>
<thead>
<tr>
<th>Is this course offered with variable credit?</th>
<th>Yes</th>
<th>No</th>
<th>(If yes, please provide hours below)</th>
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<td>Maximum hours for this course a student may take (if any):</td>
<td>Hours</td>
<td>Range of Hours per semester:</td>
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<tr>
<td>Vocal proficiency</td>
<td></td>
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</tbody>
</table>

### Prerequisites

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
</table>

Other requirements or conditions:

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### Catalog Course Description

The study and performance of operatic literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

### Primary Reference(s) (text, Current Literature, etc.)

Selected piano/vocal scores of opera/music theatre works.
The student will demonstrate at the lower-division level:

1. vocal proficiency.
2. the ability to project lyrics.
3. proficiency as dramatic singers, projecting both drama and music.
4. proficiency in interpretation of characters/roles.
5. the ability to mesh highly personal skills as singers on stage with the diverse skills of other artists to present a unified production.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Grades will be determined by the degree of preparation of assigned roles at rehearsals and the evaluation of performance.
MUSC 2770
Opera Workshop

Prerequisites
Vocal proficiency

Dept./Instructor Approval Required?
Departmental Instructor

Is this course offered with variable credit?
No

Maximum hours for this course

Limit on number of semesters a student may enroll (if any):

Grading Options
Letter Grade
S/U
Either

Catalog Course Description
Selected piano/vocal scores of opera/music theatre works.

MUSC 2770 Opera Workshop
The student will demonstrate at the lower-division level:
1. vocal proficiency.
2. the ability to project lyrics.
3. proficiency as dramatic singers, projecting both drama and music.
4. proficiency in interpretation of characters/roles.
5. the ability to mesh highly personal skills as singers on stage with the diverse skills of other artists to present a unified production.

The study and performance of operatic literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 2770
State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Grades will be determined by the degree of preparation of assigned roles at rehearsals and the evaluation of performance.
MUSC 2770 Opera Workshop 0 Var. 1

Prerequisites: Vocal proficiency

Maximum hours for this course: Hours

Grading Options: Letter Grade S/U Either

Other requirements or conditions:

Selected piano/vocal scores of opera/music theatre works.

The study and performance of operatic literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.
MUSC 2770 Opera Workshop

Catalog Course Description
Selected piano/vocal scores of opera/music theatre works.

MUSC 2770 Opera Workshop
The student will demonstrate at the lower-division level:
1. vocal proficiency.
2. the ability to project lyrics.
3. proficiency as dramatic singers, projecting both drama and music.
4. proficiency in interpretation of characters/roles.
5. the ability to mesh highly personal skills as singers on stage with the diverse skills of other artists to present a unified production.

The study and performance of operatic literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles met with this course
NASM Standards met with this course
MUSC 2770 Opera Workshop

Prerequisites: Vocal proficiency

Is this course offered with variable credit?: Yes

Maximum hours for this course: 1

Limit on number of semesters a student may enroll: 2

Grading Options: Letter Grade, S/U

Catalog Course Description:

Selected piano/vocal scores of opera/music theatre works.

MUSC 2770 Opera Workshop

The student will demonstrate at the lower-division level:

1. vocal proficiency.
2. the ability to project lyrics.
3. proficiency as dramatic singers, projecting both drama and music.
4. proficiency in interpretation of characters/roles.
5. the ability to mesh highly personal skills as singers on stage with the diverse skills of other artists to present a unified production.

The study and performance of operatic literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles met with this course:

NASM Standards met with this course:

MUSC 2770

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):

Grades will be determined by the degree of preparation of assigned roles at rehearsals and the evaluation of performance.
**Title**: Small Ensemble

**Course Number**: MUSC 2800 A - P

**Semester Credit Hrs.** (Lec/Lab/Total): 0 / Var. / 1

**Dept./Instructor Approval Required?**
- Departmental: X
- Instructor: X

**Grading Options**
- Letter Grade: X
- S/U: 
- Either: 

**Limit on number of semesters a student may enroll (if any):**

**Is this course offered with variable credit?**
- Yes: 
- No: X

**Maximum hours for this course a student may take (if any):**

**Range of Hours per semester:**

**Prerequisites**

- X: Technical proficiency in an applied performance area

- No: 

**Other requirements or conditions:**

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**Catalog Course Description**

The study and performance of literature composed for small ensembles from traditional, original, transcribed, contemporary, and diverse cultural sources. May include on-campus and sometimes off-campus performances. Open by permission to music-major and non-music-major students.

**Primary Reference(s) (text, Current Literature, etc.)**

Tonal and nontonal music literature applicable to a particular ensemble.
The student will demonstrate at the lower-division level:

1. the ability to rehearse and perform a variety of musical literature in a small ensemble setting, consisting of from two to ten different parts.

2. an understanding of a variety of musical styles.

3. knowledge about the composer, history, and style of the music performed.

4. the ability to respond to instruction and contribute positively to the performance level of the group.

5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.

6. the ability to perform music in public.

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
MUSC 2800 A - P
Small Ensemble

Catalog Course Description

Tonal and nontonal music literature applicable to a particular ensemble.

MUSC 2800 A - P
Small Ensemble

The student will demonstrate at the lower-division level:
1. the ability to rehearse and perform a variety of musical literature in a small ensemble setting, consisting of from two to ten different parts.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

The study and performance of literature composed for small ensembles from traditional, original, transcribed, contemporary, and diverse cultural sources. May include on-campus and sometimes off-campus performances. Open by permission to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course
Title: Small Ensemble
Dept.: Music
Prefix: MUSC
Course Number: 2800 A - P

Small Ensemble Designations: A Keyboard Ens., 0 Var. 1

Semester Credit Hrs. (Lec/Lab/Total): / /

X

Prerequisites: Technical proficiency in an applied performance area

X

NoYes

Dept./Instructor Approval Required?: Departmental Instructor

X

Is this course offered with variable credit?: NoYes (If yes, please provide hours below)

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any):

Range of Hours per semester:

Grading Options: Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description:

Tonal and nontonal music literature applicable to a particular ensemble.

MUSC 2800 A - P
Small Ensemble

The student will demonstrate at the lower-division level:

1. the ability to rehearse and perform a variety of musical literature in a small ensemble setting, consisting of from two to ten different parts.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

The study and performance of literature composed for small ensembles from traditional, original, transcribed, contemporary, and diverse cultural sources. May include on-campus and sometimes off-campus performances. Open by permission to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 2800 A - P
Small Ensemble

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

INTASC Principles
MUSC 2800 A - P
Small Ensemble

INTASC Principles

State University of West Georgia • Department of Music
Course Design, Objectives, and Standards
Music Department:
Arts and Sciences

Course Design, Objectives, and Standards

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

INTASC Principles
MUSC 2800 A - P Small Ensemble

Small Ensemble Designations: A Keyboard Ens., 0 Var. 1

Semester Credit Hrs. / /

Prerequisites

Technical proficiency in an applied performance area

Dept./Instructor Approval Required?

Departmental Instructor X

Is this course offered with variable credit?

NoYes (If yes, please provide hours below)

Maximum hours for this course

Limit on number of semesters a student may enroll (if any):

Range of Hours per semester:

Grading Options

Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

Tonal and nontonal music literature applicable to a particular ensemble.

MUSC 2800 A - P Small Ensemble

The student will demonstrate at the lower-division level:

1. the ability to rehearse and perform a variety of musical literature in a small ensemble setting, consisting of from two to ten different parts.

2. an understanding of a variety of musical styles.

3. knowledge about the composer, history, and style of the music performed.

4. the ability to respond to instruction and contribute positively to the performance level of the group.

5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.

6. the ability to perform music in public.

The study and performance of literature composed for small ensembles from traditional, original, transcribed, contemporary, and diverse cultural sources. May include on-campus and sometimes off-campus performances. Open by permission to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 2800 A - P Small Ensemble
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<th>Dept. Prefix</th>
<th>Course Number</th>
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<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tr>
<td>MUSC</td>
<td>3000</td>
<td>Music for Classroom Teachers</td>
<td>2 / 0 / 2</td>
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**Dept./Instructor Approval Required?**
- Departmental: ☐
- Instructor: ☐

**Grading Options**
- X Letter Grade
- ☐ S/U
- ☐ Either

**Limit on number of semesters a student may enroll (if any):**
- ☐ Semesters

**Is this course offered with variable credit?**
- Yes: ☐
- No: X

(If yes, please provide hours below)

**Maximum hours for this course a student may take (if any):**
- ☐ Hours

**Range of Hours per semester:**

**Prerequisites**
- Yes: ☐
- No: X

**Other requirements or conditions:**

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**Catalog Course Description**

Study of principles, fundamentals, skills, techniques, and materials for teaching music in preschool through elementary classroom settings. Includes basic fundamentals and elements of music, lesson planning, and presentations. Intended for Early Childhood, Middle Grades, and Special Education majors.

**Primary Reference(s) (text, Current Literature, etc.)**

The student must demonstrate:

1. music teaching skills which can be used in the classroom.

2. an understanding and knowledge of basic music fundamentals as they relate to the elements of music including: melody, rhythm, harmony, form, and expressive qualities.

3. Familiarity with music materials appropriate for P-5 children.

4. the ability to conduct and sing songs in 2/4, 3/4, 4/4, and 6/8 meter.

5. the ability to play selected classroom instruments (e.g., autoharp, recorder, keyboard, and/or various tone generating and rhythm instruments).

6. the ability to plan instruction in music at P-5 levels.

7. confidence and competence in presenting musical activities to children including the leading of a familiar song, teaching a new song, and teaching musical concepts.

Course grades are determined by attendance, unit examinations, teaching presentations, and the evaluation of work done on lesson planning.
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**Catalog Course Description**

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**INTASC Principles met with this course**


**NASM Standards met with this course**

- Measurable Course Objectives/Learning Outcomes

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Course grades are determined by attendance, unit examinations, teaching presentations, and the evaluation of work done on lesson planning.
MUSC 3000 Music for Classroom Teachers

The student must demonstrate:
1. music teaching skills which can be used in the classroom.
2. an understanding and knowledge of basic music fundamentals as they relate to the elements of music including: melody, rhythm, harmony, form, and expressive qualities.
3. Familiarity with music materials appropriate for P-5 children.
4. the ability to conduct and sing songs in 2/4, 3/4, 4/4, and 6/8 meter.
5. the ability to play selected classroom instruments (e.g., autoharp, recorder, keyboard, and/or various tone generating and rhythm instruments).
6. the ability to plan instruction in music at P-5 levels.
7. confidence and competence in presenting musical activities to children including the leading of a familiar song, teaching a new song, and teaching musical concepts.

Study of principles, fundamentals, skills, techniques, and materials for teaching music in preschool through elementary classroom settings. Includes basic fundamentals and elements of music, lesson planning, and presentations. Intended for Early Childhood, Middle Grades, and Special Education majors.

Primary Reference(s) (text, Current Literature, etc.)
MUSC 3000
Music for Classroom Teachers

INTASC Principles
MUSC 3000 Music for Classroom Teachers

Prerequisites: X

No/Yes

Prerequisites: X

No/Yes

Departmental Instructor Approval Required?

Is this course offered with variable credit? X

No/Yes (If yes, please provide hours below)

Maximum hours for this course

Limit on number of semesters

Range of Hours per semester:

Grading Options

Letter Grade

S/U

Either


Catalog Course Description

Study of principles, fundamentals, skills, techniques, and materials for teaching music in preschool through elementary classroom settings. Includes basic fundamentals and elements of music, lesson planning, and presentations. Intended for Early Childhood, Middle Grades, and Special Education majors.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 3000 Music for Classroom Teachers

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

College:

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by attendance, unit examinations, teaching presentations, and the evaluation of work done on lesson planning.
Beginning studies in combining musical elements in an artistic fashion by using the tools of music technology. Students complete composition projects and study basic improvisation techniques.

Primary Reference(s) (text, Current Literature, etc.)

Finalé notation software w/ manuals
Cakewalk sequencing software w/ manuals
Autoscore MIDI transcription software w/ manuals
Student will demonstrate:

1. technical and aesthetic techniques involving the application of computer hardware and software.

2. the ability to compose and arrange music in historical and contemporary styles using computer hardware and software.

3. an understanding of the common forms used during the Baroque, Classical, and Romantic Periods.

4. the ability to improvise music using computer hardware and software.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the quality of work done on the assigned projects and examinations.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.2) Arranging. The prospective music teacher should be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations.

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.
MUSC 3230 Technology in Composition and Improvisation

Prerequisites: MUSC 2302, 2402, and 2502

Catalog Course Description

Student will demonstrate:
1. technical and aesthetic techniques involving the application of computer hardware and software.
2. the ability to compose and arrange music in historical and contemporary styles using computer hardware and software.
3. an understanding of the common forms used during the Baroque, Classical, and Romantic Periods.
4. the ability to improvise music using computer hardware and software.

Beginning studies in combining musical elements in an artistic fashion by using the tools of music technology. Students complete composition projects and study basic improvisation techniques.

INTASC Principles met with this course

Desirable Attributes, Essential Competencies, And Professional Procedures

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3.b.2) Arranging. The prospective music teacher should be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations.

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NASM Standards met with this course

MUSC 3230 Technology in Composition and Improvisation
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
MUSC 3230 Technology in Composition and Improvisation

Prerequisites: MUSC 2302, 2402, and 2502

Catalog Course Description

Student will demonstrate:
1. technical and aesthetic techniques involving the application of computer hardware and software.
2. the ability to compose and arrange music in historical and contemporary styles using computer hardware and software.
3. an understanding of the common forms used during the Baroque, Classical, and Romantic Periods.
4. the ability to improvise music using computer hardware and software.

Beginning studies in combining musical elements in an artistic fashion by using the tools of music technology. Students complete composition projects and study basic improvisation techniques.

INTASC Principles met with this course

Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies.
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NASM Standards met with this course

MUSC 3230 Technology in Composition and Improvisation

INTASC Principles
### Course Design, Objectives, and Standards

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<td>College:</td>
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<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<td>Form and Analysis</td>
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<tr>
<td>MUSC 2302, 2402, and 2502</td>
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<th>Other requirements or conditions:</th>
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### Catalog Course Description

Study of the theoretical and historical development of forms and of advanced techniques of analysis. Analytical study will cover selected forms and works from the Baroque, Classical, and Romantic style periods and the 20th century.

### Primary Reference(s) (text, Current Literature, etc.)


Selected Sonatas of Haydn, Mozart, and Beethoven, Alfred Music Publishing Co.
The student must demonstrate the ability to:

1. analyze forms commonly used during the Baroque period, specifically suite forms (allemande, courante, sarabande, gigue), passacaglia and chaconne, various types of chorale preludes, two and three part inventions, canons and fugue (including two types of double fugue and triple fugue).

2. analyze forms commonly used during the Classical period, specifically sonata form, rondo, sonata-rondo forms, variation, and minuet and trio (also scherzo and trio).

3. analyze selected works from the Romantic period and 20th century.

4. analyze music both visually and aurally.

5. articulate musical understandings orally and in writing.

Course grades are determined by the quality of work done on the analyses of assigned scores, projects, and examinations.
MUSC  3240
Form and Analysis

INTASC Principles met with this course

NASM Standards met with this course
MUSC 3240 Form and Analysis

Semester Credit Hrs.: (Lec/Lab/Total) / / X

Prerequisites: MUSC 2302, 2402, and 2502

No Yes

Dept./Instructor Approval Required?

Departmental Instructor

Is this course offered with variable credit?: X No Yes (If yes, please provide hours below)

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any):

Range of Hours per semester:

Grading Options:
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description:


Selected Sonatas of Haydn, Mozart, and Beethoven, Alfred Music Publishing Co.

MUSC 3240
Form and Analysis

The student must demonstrate the ability to:
1. analyze forms commonly used during the Baroque period, specifically suite forms (allemande, courante, sarabande, gigue), passacaglia and chaconne, various types of chorale preludes, two and three part inventions, canons and fugue (including two types of double fugue and triple fugue).
2. analyze forms commonly used during the Classical period, specifically sonata form, rondo, sonata-rondo forms, variation, and minuet and trio (also scherzo and trio).
3. analyze selected works from the Romantic period and 20th century.
4. analyze music both visually and aurally.
5. articulate musical understandings orally and in writing.

Study of the theoretical and historical development of forms and of advanced techniques of analysis. Analytical study will cover selected forms and works from the Baroque, Classical, and Romantic style periods and the 20th century.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 3240 Form and Analysis

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:
Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the quality of work done on the analyses of assigned scores, projects, and examinations.
MUSC 3240
Form and Analysis

The student must demonstrate the ability to:

1. analyze forms commonly used during the Baroque period, specifically suite forms (allemande, courante, sarabande, gigue), passacaglia and chaconne, various types of chorale preludes, two and three part inventions, canons and fugue (including two types of double fugue and triple fugue).

2. analyze forms commonly used during the Classical period, specifically sonata form, rondo, sonata-rondo forms, variation, and minuet and trio (also scherzo and trio).

3. analyze selected works from the Romantic period and 20th century.

4. analyze music both visually and aurally.

5. articulate musical understandings orally and in writing.

Study of the theoretical and historical development of forms and of advanced techniques of analysis. Analytical study will cover selected forms and works from the Baroque, Classical, and Romantic style periods and the 20th century.
MUSC 3240 Form and Analysis

Semester Credit Hrs.: 3

Prerequisites: MUSC 2302, 2402, and 2502

No Departmental Instructor Approval Required.

Is this course offered with variable credit? No

Maximum hours for this course: 3

Limit on number of semesters a student may enroll: 1

Grading Options: Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description:

Study of the theoretical and historical development of forms and of advanced techniques of analysis. Analytical study will cover selected forms and works from the Baroque, Classical, and Romantic style periods and the 20th century.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 3240 Form and Analysis

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):

Course grades are determined by the quality of work done on the analyses of assigned scores, projects, and examinations.


Selected Sonatas of Haydn, Mozart, and Beethoven, Alfred Music Publishing Co.
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<tbody>
<tr>
<td>MUSC</td>
<td>3601</td>
<td>Woodwind Techniques and Materials</td>
<td>1 / 2 / 1</td>
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</table>

**Prerequisites**
Music major or permission of the instructor

**Other requirements or conditions:**

### Catalog Course Description

Principles, fundamentals, and techniques of playing and teaching flute, oboe, clarinet, bassoon, and saxophone. Includes a survey of instructional materials and literature for woodwind instruments.

**Primary Reference(s) (text, Current Literature, etc.)**

Feldstein and O'Reily. *Yamaha Band Method.*
The student must demonstrate:

1. appropriate embouchure, hand placement, body position, and playing techniques for the woodwind instruments (i.e., flute, oboe, clarinet, bassoon, and saxophone).
2. correct assembly and care of the woodwind instruments, and knowledge of the necessary accessories.
3. expertise in playing major scales over a two octave range on one or more of the woodwind instruments.
4. appropriate performance technique on assigned solos and ensemble materials.
5. ability to complete fingering charts for at least two of the woodwind instruments.
6. knowledge and understanding of the acoustical properties of the various woodwind instruments.
7. visual and aural diagnostic skills that will result in the application of the appropriate instructional technique.
8. knowledge of selected materials, literature, and techniques for teaching and learning woodwind instruments.
9. knowledge of the history of of the woodwind instruments.

Grades will be determined by the quality of work demonstrated on playing examinations, written examinations on general knowledge and teaching procedures for woodwinds.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:
   a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
   b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
   c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies. The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.2) An understanding of child growth and development and an understanding of principles of learning as they relate to music.

3.c.3) The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.
# MUSC 3601 Woodwind Techniques and Materials

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<tr>
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**Other requirements or conditions:**

1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
2. The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills.
3. The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills.

**Catalog Course Description**

MUSC 3601 Woodwind Techniques and Materials

The student must demonstrate:

1. Appropriate embouchure, hand placement, body position, and playing techniques for the woodwind instruments (i.e., flute, oboe, clarinet, bassoon, and saxophone).
2. Correct assembly and care of the woodwind instruments, and knowledge of the necessary accessories.
3. Expertise in playing major scales over a two octave range on one or more of the woodwind instruments.
4. Appropriate performance technique on assigned solos and ensemble materials.
5. Ability to complete fingering charts for at least two of the woodwind instruments.
6. Knowledge and understanding of the acoustical properties of the various woodwind instruments.
7. Visual and aural diagnostic skills that will result in the application of the appropriate instructional technique.
8. Knowledge of selected materials, literature, and techniques for teaching and learning woodwind instruments.

Principles, fundamentals, and techniques of playing and teaching flute, oboe, clarinet, bassoon, and saxophone. Includes a survey of instructional materials and literature for woodwind instruments.

**INTASC Principles met with this course**

**Desirable Attributes, Essential Competencies, And Professional Procedures**

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:

a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies.

The musician-teacher should understand the total contemporary educational program—including relationships among the arts—in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.2) An understanding of child growth and development and an understanding of principles of learning as they relate to music.
3.c.3) The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.
3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.
3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

**NASM Standards met with this course**

MUSC 3601 Woodwind Techniques and Materials

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Grades will be determined by the quality of work demonstrated on playing examinations, written examinations on general knowledge and teaching procedures for woodwinds.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

4. The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills.
The student must demonstrate:
1. appropriate embouchure, hand placement, body position, and playing techniques for the woodwind instruments (i.e., flute, oboe, clarinet, bassoon, and saxophone).
2. correct assembly and care of the woodwind instruments, and knowledge of the necessary accessories.
3. expertise in playing major scales over a two octave range on one or more of the woodwind instruments.
4. appropriate performance technique on assigned solos and ensemble materials.
5. ability to complete fingering charts for at least two of the woodwind instruments.
6. knowledge and understanding of the acoustical properties of the various woodwind instruments.
7. visual and aural diagnostic skills that will result in the application of the appropriate instructional technique.
8. knowledge of selected materials, literature, and techniques for teaching and learning woodwind instruments.
9. knowledge of the history of the woodwind instruments.

Principles, fundamentals, and techniques of playing and teaching flute, oboe, clarinet, bassoon, and saxophone. Includes a survey of instructional materials and literature for woodwind instruments.
# Course Design, Objectives, and Standards

**State University of West Georgia • Department of Music**

**Course:** Brass Techniques and Materials

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<th>Limit on number of semesters a student may enroll (if any):</th>
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<table>
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<th>Is this course offered with variable credit?</th>
<th>Yes</th>
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<th>(If yes, please provide hours below)</th>
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<td>Range of Hours per semester:</td>
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<table>
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<th>Other requirements or conditions:</th>
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## Catalog Course Description

Principles, fundamentals, and techniques of playing and teaching trumpet, horn, trombone, euphonium, and tuba. Includes a survey of instructional materials and literature for brass instruments.

## Primary Reference(s) (text, Current Literature, etc.)

The student must demonstrate:

1. appropriate embouchure, hand placement, body position, and playing techniques for the brass instruments (i.e., trumpet, horn, trombone, euphonium, and tuba).

2. correct assembly and care for the brass instruments, and knowledge of the necessary accessories.

3. expertise in playing major scales over a two octave range on one or more of the brass instruments.

4. appropriate performance technique on assigned solos and ensemble materials.

5. ability to complete fingering charts for the brass instruments.

6. knowledge and understanding for the acoustical properties of the various brass instruments.

7. visual and aural diagnostic skills that will result in the application of the appropriate instructional technique.

8. knowledge of selected materials, literature, and techniques for teaching and learning brass instruments.

9. knowledge of the history of the brass instruments.

Grades will be determined by the quality of work demonstrated on playing examinations, written examinations on general knowledge and teaching procedures for brass.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:
   a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
   b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
   c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies. The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.2) An understanding of child growth and development and an understanding of principles of learning as they relate to music.

3.c.3) The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.
MUSC 3602 Brass Techniques and Materials

1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

2. The teacher understands and uses a variety of instructional strategies to encourage students’ development of critical thinking, problem solving, and performance skills.

4. The teacher understands and uses a variety of instructional strategies to encourage students’ development of critical thinking, problem solving, and performance skills.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

4. The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills.
MUSC 3602 Brass Techniques and Materials 1 2 1

Semester Credit Hrs. (Lec/Lab/Total) / /

Prerequisites
Music major or permission of the instructor

X No Yes 

Dept./Instructor Approval Required?
Departmental Instructor

Is this course offered with variable credit?
X No Yes (If yes, please provide hours below)

Maximum hours for this course a student may take (if any): Hours 

Limit on number of semesters a student may enroll (if any):

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description
Primary Reference(s) (text, Current Literature, etc.)

MUSC 3602 Brass Techniques and Materials
The student must demonstrate:
1. appropriate embouchure, hand placement, body position, and playing techniques for the brass instruments (i.e., trumpet, horn, trombone, euphonium, and tuba).
2. correct assembly and care for the brass instruments, and knowledge of the necessary accessories.
3. expertise in playing major scales over a two octave range on one or more of the brass instruments.
4. appropriate performance technique on assigned solos and ensemble materials.
5. ability to complete fingering charts for the brass instruments.
6. knowledge and understanding for the acoustical properties of the various brass instruments.
7. visual and aural diagnostic skills that will result in the application of the appropriate instructional technique.
8. knowledge of selected materials, literature, and techniques for teaching and learning brass instruments.
9. knowledge of the history of the brass instruments.

Principles, fundamentals, and techniques of playing and teaching trumpet, horn, trombone, euphonium, and tuba. Includes a survey of instructional materials and literature for brass instruments.

INTASC Principles met with this course
3.

Desirable Attributes, Essential Competencies, And Professional Procedures
b.

Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:
3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.
3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:
a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies. The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:
3.c.2) An understanding of child growth and development and an understanding of principles of learning as they relate to music.
3.c.3) The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.
3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.
3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

NASM Standards met with this course
MUSC 3602 Brass Techniques and Materials
### Course Design, Objectives, and Standards

<table>
<thead>
<tr>
<th>Department: Music</th>
<th>College: Arts and Sciences</th>
</tr>
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#### Catalog Course Description

Principles, fundamentals, and techniques of playing and teaching tuned and untuned percussion instruments. Includes a survey of instructional materials and literature for percussion instruments.

#### Primary Reference(s) (text, Current Literature, etc.)

The student must demonstrate:

1. appropriate embouchure, hand placement, body position, and playing techniques for the percussion instruments (i.e., snare drum, bass drum, timpani, xylophone, marimba, vibraphone, orchestra bells, cymbals, and auxiliary percussion instruments).

2. correct care and maintenance for the percussion instruments, and knowledge of the necessary accessories.

3. expertise on playing techniques for the snare drum, timpani, and mallet percussion instruments.

4. appropriate performance technique on assigned solos and ensemble materials.

5. ability to compare and contrast the sound properties of the percussion instruments and the knowledge of how to achieve the best sound for the selected performance environment.

6. knowledge and understanding of the acoustical properties of the various percussion instruments.

7. visual and aural diagnostic skills that will result in the application of the appropriate instructional technique.

8. knowledge of selected materials, literature, and techniques for teaching and learning percussion instruments.

9. knowledge of the history of the percussion instruments.

Grades will be determined by the quality of work demonstrated on playing examinations, written examinations on general knowledge and teaching procedures for percussion.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:

a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies. The musician-teacher should understand the total contemporary educational program—including relationships among the arts—in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.2) An understanding of child growth and development and an understanding of principles of learning as they relate to music.

3.c.3) The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

4. The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills.
# Course Design, Objectives, and Standards

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<th>College: Arts and Sciences</th>
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### Department: MUSC 3604
**String Techniques and Materials**

<table>
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<tr>
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<th>Title</th>
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<tr>
<td>MUSC</td>
<td>3604</td>
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**Dept./Instructor Approval Required?**
- Departmental: No
- Instructor: No

**Grading Options**
- X Letter Grade
- S/U
- Either

**Limit on number of semesters a student may enroll (if any):**
- Semesters

**Is this course offered with variable credit?**
- Yes: No

**Maximum hours for this course a student may take (if any):**
- Hours

**Range of Hours per semester:**

**Prerequisites**
- Yes: Music major or permission of the instructor
- No

**Other requirements or conditions:**

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### Catalog Course Description
Principles, fundamentals, and techniques of playing and teaching violin, viola, violoncello, double bass, and guitar. Includes a survey of instructional materials and literature for string instruments.

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### Primary Reference(s) (text, Current Literature, etc.)
- Shearer, Aaron. *Classical Guitar Technique*, vol. 1.
The student will be able to:

1. tune the violin, viola, cello, string bass, and guitar.
2. hold the instruments and bows appropriately while playing.
3. perform basic bow strokes and guitar strokes.
4. perform standard left-hand fingerling patterns.
5. play selected melodies and major scales with controlled timbre and accurate pitch.
6. apply basic maintenance techniques.
7. explain outcomes 1-6 orally and in writing.
8. assist others in achieving outcomes 1-6.
9. describe selected materials, literature, and techniques for teaching and learning string instruments, based on reading assigned publications.

Grades will be determined by the quality of work demonstrated on three playing examinations, three written examinations, and playing assignments at each class meeting.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.3) **Performance.** In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3.b.6) **Essential competencies and experiences for the instrumental music teaching specialization are:**

a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;

b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;

c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies. The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.2) An understanding of child growth and development and an understanding of principles of learning as they relate to music.

3.c.3) The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.
MUSC 3604 String Techniques and Materials

Prerequisites: Music major or permission of the instructor.

Is this course offered with variable credit? No

Maximum hours for this course: 3

Grading Options: Letter Grade S/U

Catalog Course Description

Principles, fundamentals, and techniques of playing and teaching violin, viola, violoncello, double bass, and guitar. Includes a survey of instructional materials and literature for string instruments.

Other requirements or conditions:

The student will be able to:
1. tune the violin, viola, cello, string bass, and guitar.
2. hold the instruments and bows appropriately while playing.
3. perform basic bow strokes and guitar strokes.
4. perform standard left-hand fingering patterns.
5. play selected melodies and major scales with controlled timbre and accurate pitch.
6. apply basic maintenance techniques.
7. explain outcomes 1-6 orally and in writing.
8. assist others in achieving outcomes 1-6.
9. describe selected materials, literature, and techniques for teaching and learning string instruments, based on reading assigned publications.

INTASC Principles met with this course

Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies.

In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:

a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;

b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;

c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies.

The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.2) An understanding of child growth and development and an understanding of principles of learning as they relate to music.

3.c.3) The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

NASM Standards met with this course

MUSC 3604 String Techniques and Materials

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:
Arts and Sciences

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Grades will be determined by the quality of work demonstrated on three playing examinations, three written examinations, and playing assignments at each class meeting.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

4. The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills.
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<td>3604</td>
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Semester Credit Hrs.

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Prerequisites

Music major or permission of the instructor

Dept./Instructor Approval Required?

Departmental Instructor

Is this course offered with variable credit?

| No | Yes |

| (If yes, please provide hours below) |

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<th>Maximum hours for this course a student may take (if any): Hours</th>
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Limit on number of semesters a student may enroll (if any):

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Range of Hours per semester:

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Grading Options

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<tr>
<th>Letter Grade</th>
<th>S/U</th>
<th>Either</th>
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Other requirements or conditions:

Kltman, Robert H.
Teaching Strings. 2nd ed., 1996

Shearer, Aaron.
Classical Guitar Technique. vol. 1.

MUSC 3604
String Techniques and Materials

The student will be able to:

1. tune the violin, viola, cello, string bass, and guitar.
2. hold the instruments and bows appropriately while playing.
3. perform basic bow strokes and guitar strokes.
4. perform standard left-hand fingering patterns.
5. play selected melodies and major scales with controlled timbre and accurate pitch.
6. apply basic maintenance techniques.
7. explain outcomes 1-6 orally and in writing.
8. assist others in achieving outcomes 1-6.
9. describe selected materials, literature, and techniques for teaching and learning string instruments, based on reading assigned publications.

Principles, fundamentals, and techniques of playing and teaching violin, viola, violoncello, double bass, and guitar. Includes a survey of instructional materials and literature for string instruments.

INTASC Principles met with this course

Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies.
In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.3) Performance.
In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:

a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies.
The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.2) An understanding of child growth and development and an understanding of principles of learning as they relate to music.

3.c.3) The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

NASM Standards met with this course

MUSC 3604
String Techniques and Materials

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:
Arts and Sciences
College:

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Grades will be determined by the quality of work demonstrated on three playing examinations, three written examinations, and playing assignments at each class meeting.
### Course Design, Objectives, and Standards

**Department:** Music  
**College:** Arts and Sciences

<table>
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<th>Title</th>
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<td>MUSC</td>
<td>3605</td>
<td>Voice Techniques and Materials</td>
<td>1 / 2 / 1</td>
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#### Prerequisites

MUSC 2402 or permission of the instructor

#### Catalog Course Description

Principles, fundamentals, pedagogy, and techniques for singing. Includes a survey of instructional materials and literature for voice.

#### Primary Reference(s) (text, Current Literature, etc.)

Standard performance editions of songs in English, French, German, and Italian.
The student will be able to:

1. perform the basic skills in using the singing voice for teaching purposes.
2. illustrate the intent of a musical passage with the voice.
3. teach the basic concepts and skills required to develop the singing voice.
4. demonstrate knowledge of the principles of singing.
5. sing with proper posture and voice placement.
6. understand the differences in spoken and singing diction.
7. learn, memorize, and sing a song in English.
8. learn and sing at least one song in French, German, or Italian using the score.
9. describe selected materials and techniques for teaching and learning the singing voice, based on reading assigned publications.

Grade will be determined by the quality of work done on examinations (written and oral) and on performances of assigned songs in English and in French, German, or Italian.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:

a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;

b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;

c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies. The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.2) An understanding of child growth and development and an understanding of principles of learning as they relate to music.

3.c.3) The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.
MUSC 3605 Voice Techniques and Materials

1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

4. The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

4. The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills.
Principles, fundamentals, pedagogy, and techniques for singing. Includes a survey of instructional materials and literature for voice.

The student will be able to:
1. perform the basic skills in using the singing voice for teaching purposes.
2. illustrate the intent of a musical passage with the voice.
3. teach the basic concepts and skills required to develop the singing voice.
4. demonstrate knowledge of the principles of singing.
5. sing with proper posture and voice placement.
6. understand the differences in spoken and singing diction.
7. learn, memorize, and sing a song in English.
8. learn and sing at least one song in French, German, or Italian using the score.
9. describe selected materials and techniques for teaching and learning the singing voice, based on reading assigned publications.

INTASC Principles met with this course

3. Desirable Attributes, Essential Competencies, And Professional Procedures
b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:
3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.
3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:
a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies. The musician-teacher should understand the total contemporary educational program—including relationships among the arts—in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:
3.c.2) An understanding of child growth and development and an understanding of principles of learning as they relate to music.
3.c.3) The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.
3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.
3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

NASM Standards met with this course

MUSC 3605 Voice Techniques and Materials

State University of West Georgia • Department of Music
### State University of West Georgia • Department of Music
#### Course Design, Objectives, and Standards

<table>
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**Dept./Instructor Approval Required?**
- Departmental [ ]
- Instructor [ ]

**Grading Options**
- [X] Letter Grade
- [ ] S/U
- [ ] Either

**Prerequisites**
- Passing the MUSC 2600 level-change jury examination or permission of the instructor

**Other requirements or conditions:**

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**Catalog Course Description**

Fundamentals of Italian, German, and French languages as used in song. Required of Music Education and Performance majors with voice as the principal instrument.

**Primary Reference(s) (text, Current Literature, etc.)**

- Wall, Caldwell, Gavilanes, and Allen. *Diction for Singers.*
- Wall, Joan. *International Phonetic Alphabet for Singers.*
- Standard performance editions of selected songs in English, French, German, and Italian
### Principles of Diction

Through oral and written instruments the singer will demonstrate:

1. an understanding of the differences between spoken and singing diction.
2. competence in singing diction in English.
3. competence in singing diction in French, German, and Italian.

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Grade will be determined by the quality of work done on examinations (written and oral) and performances of songs in English, French, German, and Italian.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:
   a. sufficient vocal and pedagogical skill to teach effective use of the voice;
   b. experience in solo vocal performance and choral ensemble;
   c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
   d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

Teaching Competencies. The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.
<table>
<thead>
<tr>
<th>Title</th>
<th>Course Number</th>
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<tbody>
<tr>
<td>MUSC 3606 Principles of Diction</td>
<td>1 2 1</td>
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<th>Semester Credit Hrs.</th>
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<th>Prerequisites</th>
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<td>Passing the MUSC 2600 level-change jury examination or permission of the instructor</td>
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<th>Dept./Instructor Approval Required?</th>
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<th>Limit on number of semesters a student may enroll (if any): Semesters</th>
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<td>Letter Grade S/U Either</td>
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<table>
<thead>
<tr>
<th>Other requirements or conditions:</th>
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**Catalog Course Description**

**Primary Reference(s) (text, Current Literature, etc.)**

- Wall, Caldwell, Gavilanes, and Allen. *Diction for Singers*.
- Wall, Joan. *International Phonetic Alphabet for Singers*.
- Standard performance editions of selected songs in English, French, German, and Italian

**Fundamentals of Italian, German, and French languages as used in song. Required of Music Education and Performance majors with voice as the principal instrument.**

*INTASC Principles met with this course*

*Desirable Attributes, Essential Competencies, And Professional Procedures*

b. **Music Competencies.** In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.3) **Performance.** In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3.b.5) **Essential competencies and experiences for the vocal/choral or general music teaching specialization are:**

a. sufficient vocal and pedagogical skill to teach effective use of the voice;

b. experience in solo vocal performance and choral ensemble;

c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;

d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

**Teaching Competencies.** The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.6) **An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.**

*NASM Standards met with this course*

**MUSC 3606 Principles of Diction**

**State University of West Georgia • Department of Music**

Course Design, Objectives, and Standards

<table>
<thead>
<tr>
<th>Music Department:</th>
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</thead>
<tbody>
<tr>
<td>Arts and Sciences</td>
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</table>

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Grade will be determined by the quality of work done on examinations (written and oral) and performances of songs in English, French, German, and Italian.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

4. The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills.
MUSC 3606 Principles of Diction

1. an understanding of the differences between spoken and singing diction.
2. competence in singing diction in English.
3. competence in singing diction in French, German, and Italian.

Fundamentals of Italian, German, and French languages as used in song. Required of Music Education and Performance majors with voice as the principal instrument.

INTASC Principles met with this course

3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:

a. sufficient vocal and pedagogical skill to teach effective use of the voice;

b. experience in solo vocal performance and choral ensemble;

c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;

d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

Teaching Competencies.
The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.
# Course Design, Objectives, and Standards

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<tr>
<th>Dept./Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
</tr>
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<tbody>
<tr>
<td>MUSC</td>
<td>3701</td>
<td>Western Music before 1825</td>
<td>3 / 0 / 3</td>
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<tr>
<th>Dept./Instructor Approval Required?</th>
<th>Grading Options</th>
<th>Limit on number of semesters a student may enroll (if any):</th>
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<tr>
<td>Departmental</td>
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<tr>
<td>Instructor</td>
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<tr>
<td>Letter Grade</td>
<td>S/U</td>
<td>Semesters</td>
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<table>
<thead>
<tr>
<th>Is this course offered with variable credit?</th>
<th>Yes</th>
<th>No</th>
<th>(If yes, please provide hours below)</th>
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<tr>
<td>Maximum hours for this course a student may take (if any):</td>
<td>Hours</td>
<td>Range of Hours per semester:</td>
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<table>
<thead>
<tr>
<th>Prerequisites</th>
<th>Other requirements or conditions:</th>
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<tbody>
<tr>
<td>Music major or the ability to read musical scores</td>
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<table>
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<tr>
<th>Catalog Course Description</th>
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<tbody>
<tr>
<td>A survey of selected musical styles, composers, and genres, 800-1825.</td>
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<table>
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<tr>
<th>Primary Reference(s) (text, Current Literature, etc.)</th>
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<tbody>
<tr>
<td>Norton Anthology of Western Music, 3rd. ed., Vols. I &amp; II</td>
</tr>
<tr>
<td>Norton Recorded Anthology of Western Music (concise version), 3rd ed., Vols. I &amp; II</td>
</tr>
</tbody>
</table>
The student will be able to:

1. demonstrate knowledge of the principal characteristics of styles and genres of each historical period of Western music from 800 to 1825: Medieval, Renaissance, Baroque, and Classical.

2. demonstrate knowledge about major composers and selected compositions, 800-1825.

3. demonstrate awareness of present knowledge about selected historical performance practices, 800-1825.

4. write about a piece of music from a historical perspective.

5. identify selected examples of music, by listening or by looking at unlabeled scores.

<table>
<thead>
<tr>
<th>Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)</th>
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<tr>
<td>Grades will be determined by the quality of work demonstrated on four examinations, short papers, and oral reports.</td>
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</tbody>
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3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.
MUSC 3701 Western Music before 1825 3 0 3

Prerequisites
Music major or the ability to read musical scores

Dept./Instructor Approval Required? Departmental Instructor

Is this course offered with variable credit? No

Maximum hours for this course

Limit on number of semesters

Grading Options Letter Grade S/U Either

Catalog Course Description

A survey of selected musical styles, composers, and genres, 800-1825.

Primary Reference(s) (text, Current Literature, etc.)
Norton Anthology of Western Music, 3rd. ed., Vols. I & II
Norton Recorded Anthology of Western Music (concise version), 3rd ed., Vols. I & II
Burkholder, Study and Listening Guide for above, 5th ed.

MUSC 3701 Western Music before 1825

The student will be able to:
1. demonstrate knowledge of the principal characteristics of styles and genres of each historical period of Western music from 800 to 1825: Medieval, Renaissance, Baroque, and Classical.
2. demonstrate knowledge about major composers and selected compositions, 800-1825.
3. demonstrate awareness of present knowledge about selected historical performance practices, 800-1825.
4. write about a piece of music from a historical perspective.
5. identify selected examples of music, by listening or by looking at unlabeled scores.

INTASC Principles met with this course
3. Desirable Attributes, Essential Competencies, And Professional Procedures
   b. Music Competencies.
      In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:
      3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

NASM Standards met with this course
MUSC 3701 Western Music before 1825

State University of West Georgia • Department of Music
Course Design, Objectives, and Standards
Music Department:
Arts and Sciences

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Grades will be determined by the quality of work demonstrated on four examinations, short papers, and oral reports.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
MUSC 3701 Western Music before 1825 3 0 3

Prerequisites
Music major or the ability to read musical scores

Departmental Instructor Approval Required?

Is this course offered with variable credit?

Maximum hours for this course

Limit on number of semesters a student may enroll (if any):

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description
A survey of selected musical styles, composers, and genres, 800-1825.

Primary Reference(s) (text, Current Literature, etc.)
Norton Anthology of Western Music, 3rd. ed., Vols. I & II
Norton Recorded Anthology of Western Music (concise version), 3rd ed., Vols. I & II
Burkholder, Study and Listening Guide for above, 5th ed.

Measurable Course Objectives/Learning Outcomes
Evaluate the student's ability to:
1. demonstrate knowledge of the principal characteristics of styles and genres of each historical period of Western music from 800 to 1825: Medieval, Renaissance, Baroque, and Classical.
2. demonstrate knowledge about major composers and selected compositions, 800-1825.
3. demonstrate awareness of present knowledge about selected historical performance practices, 800-1825.
4. write about a piece of music from a historical perspective.
5. identify selected examples of music, by listening or by looking at unlabeled scores.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Grades will be determined by the quality of work demonstrated on four examinations, short papers, and oral reports.

1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

Department: Music  College: Arts and Sciences

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<tr>
<td>MUSC</td>
<td>3702</td>
<td>Western Music after 1825 and World Music</td>
<td>3 / 0 / 3</td>
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</table>

Dept./Instructor Approval Required?  Grading Options
Departmental  Instructor

X Letter Grade  S/U  Either

Limit on number of semesters a student may enroll (if any):

Is this course offered with variable credit?  Yes  No  (If yes, please provide hours below)

Maximum hours for this course a student may take (if any):

Hours  Range of Hours per semester:

Prerequisites

MUSC 3701

Yes  No

Other requirements or conditions:

Catalog Course Description
A survey of selected musical styles, composers, and genres of American and European art music 1825-present and non-Western music. Preparation of a research paper involves use of the tools of information and word-processing technology. A Writing Across the Curriculum (WAC) course.

Primary Reference(s) (text, Current Literature, etc.)
Norton Anthology of Western Music, 3rd. ed., Vols. I & II
Norton Recorded Anthology of Western Music (concise version), 3rd ed., Vols. I & II
Burkholder, Study and Listening Guide for above, 5th ed.
### MUSC 3702 Western Music after 1825 and World Music

<table>
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<th>Title</th>
<th>Dept.</th>
<th>Prefix</th>
<th>Course Number</th>
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<tbody>
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#### Course Design, Objectives, and Standards

<table>
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<th>Measurable Course Objectives/Learning Outcomes</th>
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<tr>
<td>The student will be able to:</td>
</tr>
<tr>
<td>1. demonstrate knowledge of the principal characteristics of styles and genres of American and European art music since 1825.</td>
</tr>
<tr>
<td>2. demonstrate knowledge about major composers and selected compositions since 1825.</td>
</tr>
<tr>
<td>3. demonstrate knowledge of characteristics of selected non-Western types of music.</td>
</tr>
<tr>
<td>4. use tools of information and word-processing technology for conducting research.</td>
</tr>
<tr>
<td>5. write a research paper on a topic in music history.</td>
</tr>
<tr>
<td>6. use informal writing as a strategy for investigating music history and literature.</td>
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<tr>
<td>7. identify selected examples of music, by listening or by looking at unlabeled scores.</td>
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</tbody>
</table>

#### Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Grades will be determined by the quality of work demonstrated on three or four examinations, a research paper, and informal writing projects.

#### Catalog Course Description

A survey of selected musical styles, composers, and genres of American and European art music 1825-present and non-Western music. Preparation of a research paper involves use of the tools of information and word-processing technology. A Writing Across the Curriculum (WAC) course.

#### INTASC Principles met with this course

3. Desirable Attributes, Essential Competencies, And Professional Procedures
   
   b. Music Competencies.
      
      In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:
      
      3.b.4) Analysis/History/Literature.
         
         The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

#### NASM Standards met with this course

MUSC 3702 Western Music after 1825 and World Music

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3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.
Course Design, Objectives, and Standards

**Music Department:**

**College:**

#### Measurable Course Objectives/Learning Outcomes

1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Grades will be determined by the quality of work demonstrated on three or four examinations, a research paper, and informal writing projects.

**Catalog Course Description**

A survey of selected musical styles, composers, and genres of American and European art music 1825-present and non-Western music. Preparation of a research paper involves use of the tools of information and word-processing technology. A Writing Across the Curriculum (WAC) course.

**Prerequisites**

- MUSC 3701

**Other requirements or conditions:**

- Catalog Course Description
- Primary Reference(s) (text, Current Literature, etc.)
  - Norton Anthology of Western Music, 3rd. ed., Vols. I & II
  - Norton Recorded Anthology of Western Music (concise version), 3rd ed., Vols. I & II

**Grading Options**

- Letter Grade S/U
- Either

**Grout and Palisca. A History of Western Music, 5th ed.**

**Norton Anthology of Western Music, 3rd. ed., Vols. I & II**

**Norton Recorded Anthology of Western Music (concise version), 3rd ed., Vols. I & II**

**Burkholder, Study and Listening Guide for above, 5th ed.**

**Titon, Worlds of Music and Recorded Anthology for Worlds of Music, 3rd ed.**

**MUSC 3702 Western Music after 1825 and World Music**

The student will be able to:

1. demonstrate knowledge of the principal characteristics of styles and genres of American and European art music since 1825.
2. demonstrate knowledge about major composers and selected compositions since 1825.
3. demonstrate knowledge of characteristics of selected non-Western types of music.
4. use tools of information and word-processing technology for conducting research.
5. write a research paper on a topic in music history.
6. use informal writing as a strategy for investigating music history and literature.
7. identify selected examples of music, by listening or by looking at unlabeled scores.

**A survey of selected musical styles, composers, and genres of American and European art music 1825-present and non-Western music.** Preparation of a research paper involves use of the tools of information and word-processing technology. A Writing Across the Curriculum (WAC) course.

**INTASC Principles met with this course**

3. Desirable Attributes, Essential Competencies, And Professional Procedures
   b. Music Competencies.
      In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:
      3.b.4) Analysis/History/Literature.
         The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
MUSC 3702 Western Music after 1825 and World Music 3 0 3

Prerequisites
MUSC 3701

No Yes

Dept./Instructor Approval Required?
Departmental Instructor

Is this course offered with variable credit?

No Yes (If yes, please provide hours below)

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any):

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

A survey of selected musical styles, composers, and genres of American and European art music 1825-present and non-Western music. Preparation of a research paper involves use of the tools of information and word-processing technology. A Writing Across the Curriculum (WAC) course.

INTASC Principles met with this course
3. Desirable Attributes, Essential Competencies, And Professional Procedures
b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:
3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

NASM Standards met with this course
MUSC 3702 Western Music after 1825 and World Music

State University of West Georgia • Department of Music
Course Design, Objectives, and Standards
Music Department:
Arts and Sciences

Exams, Papers, Performances, Projects, Portfolios, etc.
Grades will be determined by the quality of work demonstrated on three or four examinations, a research paper, and informal writing projects.

1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
A study of the fundamentals of conducting instrumental and choral ensembles including baton techniques, interpretation, leadership, score analysis, and repertoire. Students have the opportunity to conduct small and large ensembles. A Writing Across the Curriculum (WAC) course.

Primary Reference(s) (text, Current Literature, etc.)

The student will:

1. show basic mastery of the basic conducting fundamentals through the conducting of short excerpts of standard ensemble repertoire.
2. give clear entrances, releases, and cues, and use appropriate beat patterns, tempo, and interpretive gestures.
3. demonstrate a thorough knowledge of the score from both a musical and pedagogical perspective.
4. show the ability to apply the various instrumental and vocal techniques in the preparation of and during the rehearsal and develop verbal and non-verbal communication skills.
5. show the ability to apply the various instrumental and vocal techniques in the preparation of and during the rehearsal.
6. successfully conduct the class ensemble and a university ensemble in rehearsal.
7. identify a broad spectrum of conducting styles to derive meaning, value, and significance in the music.
8. articulate understandings in writing and orally.
9. write a formal score analysis (musical and pedagogical) paper on the major work selected for in-depth study.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Letter grades will be given each time the student conducts the class. Students will be given brief oral comments, or the instructor may make written comments. Evaluation will cover the physical aspects of conducting, knowledge of the score, the ability to diagnose the performance and make corrections, and the ability to make the ensemble play at its best. Both written and oral examinations will be given on score study, transpositions, analysis, terms, and techniques. A final exam will require that the student conduct a university ensemble in rehearsal. The final grade will be determined by averaging all grades. The final grade may be lowered a full level if the student does not attend class.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

The following competencies and procedures provide means for developing these attributes:

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.1) Conducting. The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and baton techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential.

3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:
   a. sufficient vocal and pedagogical skill to teach effective use of the voice;
   b. experience in solo vocal performance and choral ensemble;
   c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
   d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:
   a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
   b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
   c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies. The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.
Conducting

MUSC 3850

Hunsberger, Donald, and Ernst, Roy E.

**Prerequisites**
- MUSC 2302, 2402, and 2502 and passing the MUSC 2600 level-change jury examination, or

**Other requirements or conditions:**
- The prospective music teacher should be able to apply analytical and historical knowledge in order to perform at the professional level. This set of abilities includes effective classroom and rehearsal management.
- Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students;
- Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings;
- Knowledge of performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
- Experience in solo vocal performance and choral ensemble;
- Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are required that the student conduct a university ensemble in rehearsal. The final grade will be determined by averaging all written and oral examinations will be given on score study, transpositions, analysis, terms, and techniques. A final exam will be given in the last week of the semester. The instructor may make written comments. Evaluation will cover the physical aspects of conducting, knowledge of the score, understanding of the music, ability to diagnose the performance and make corrections, and the ability to make the ensemble play at its best. Letter grades will be given each time the student conducts the class. Students will be given brief oral comments, or the instructor may write comments. The final exam is a three-part essay including a final paper on score analysis, a paper on analysis of an assigned work, and a written paper on a specific aspect of conducting. The final exam is a three-part essay including a final paper on score analysis, a paper on analysis of an assigned work, and a written paper on a specific aspect of conducting. The final exam is a three-part essay including a final paper on score analysis, a paper on analysis of an assigned work, and a written paper on a specific aspect of conducting.

**Catalog Course Description**

**Course Design, Objectives, and Standards**

**Semester Credit Hrs.**
- **Lec/Lab/Total**
- **Semesters**
- **Range of Hours per semester:**
- **Grading Options**
- **Is this course offered with variable credit?**
- **NASM Standards met with this course**
- **INTASC Principles met with this course**
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

4. The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills.

5. The teacher uses an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning, and self-motivation.

6. The teacher uses knowledge of effective verbal, nonverbal, and media communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom.
Conducting

MUSC 3850

Green, Elizabeth A. H.
Hunsberger, Donald, and Ernst, Roy E.

Other requirements or conditions:

The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and baton technique. The student requires the ability to diagnose the performance and make corrections, and the ability to make the ensemble play at its best. Both instructor and student must be prepared to perform at high levels.

The following competencies and procedures provide means for developing these attributes:

1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
2. give clear entrances, releases, and cues, and use appropriate beat patterns, tempo, and interpretive gestures.
3. demonstrate a thorough knowledge of the score from both a musical and pedagogical perspective.
4. successfully conduct the class ensemble and a university ensemble in rehearsal.
5. show the ability to apply the various instrumental and vocal techniques in the preparation of and during the ensemble repertoire.
6. articulate understandings in writing and orally.
7. identify a broad spectrum of conducting styles to derive meaning, value, and significance in the music.
8. write a formal score analysis (musical and pedagogical) paper on the major work selected for in-depth study.
9. write a formal score analysis (musical and pedagogical) paper on the major work selected for in-depth study.

In addition to those basic competencies outlined in Sections V and VII above, the following competencies must be considered:

a. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be familiar with the literature of music from various historical periods.

b. The prospective music teacher should have the ability to develop a curriculum that integrates music instruction into the total process of education. Essential competencies are:

   1. Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students
   2. Knowledge of keyboard and other laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.
   3. Knowledge of solo instrumental performance, as well as in both small and large instrumental ensembles;
   4. Functional knowledge of wind, string, and percussion instruments and the voice is essential.
   5. Functional knowledge of instruments appropriate to the student's future teaching needs is essential. Whatever the specialization,
   6. Essential competencies include:
   7. Functional knowledge of keyboard and other laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.
   8. Functional knowledge of solo instrumental performance, as well as in both small and large instrumental ensembles;
   9. Knowledge of solo instrumental performance, as well as in both small and large instrumental ensembles;
   10. Functional knowledge of wind, string, and percussion instruments and the voice is essential.

The following competencies and procedures provide means for developing these attributes:

1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
2. give clear entrances, releases, and cues, and use appropriate beat patterns, tempo, and interpretive gestures.
3. demonstrate a thorough knowledge of the score from both a musical and pedagogical perspective.
4. successfully conduct the class ensemble and a university ensemble in rehearsal.
5. show the ability to apply the various instrumental and vocal techniques in the preparation of and during the ensemble repertoire.
6. articulate understandings in writing and orally.
7. identify a broad spectrum of conducting styles to derive meaning, value, and significance in the music.
8. write a formal score analysis (musical and pedagogical) paper on the major work selected for in-depth study.
9. write a formal score analysis (musical and pedagogical) paper on the major work selected for in-depth study.

In addition to those basic competencies outlined in Sections V and VII above, the following competencies must be considered:

a. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be familiar with the literature of music from various historical periods.

b. The prospective music teacher should have the ability to develop a curriculum that integrates music instruction into the total process of education. Essential competencies are:

   1. Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students
   2. Knowledge of keyboard and other laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.
   3. Knowledge of solo instrumental performance, as well as in both small and large instrumental ensembles;
   4. Functional knowledge of wind, string, and percussion instruments and the voice is essential.
   5. Functional knowledge of instruments appropriate to the student's future teaching needs is essential. Whatever the specialization,
   6. Essential competencies include:
   7. Knowledge of solo instrumental performance, as well as in both small and large instrumental ensembles;
   8. Knowledge of solo instrumental performance, as well as in both small and large instrumental ensembles;

The following competencies and procedures provide means for developing these attributes:

1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
2. give clear entrances, releases, and cues, and use appropriate beat patterns, tempo, and interpretive gestures.
3. demonstrate a thorough knowledge of the score from both a musical and pedagogical perspective.
4. successfully conduct the class ensemble and a university ensemble in rehearsal.
5. show the ability to apply the various instrumental and vocal techniques in the preparation of and during the ensemble repertoire.
6. articulate understandings in writing and orally.
7. identify a broad spectrum of conducting styles to derive meaning, value, and significance in the music.
8. write a formal score analysis (musical and pedagogical) paper on the major work selected for in-depth study.
9. write a formal score analysis (musical and pedagogical) paper on the major work selected for in-depth study.

In addition to those basic competencies outlined in Sections V and VII above, the following competencies must be considered:

a. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be familiar with the literature of music from various historical periods.

b. The prospective music teacher should have the ability to develop a curriculum that integrates music instruction into the total process of education. Essential competencies are:

   1. Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students
   2. Knowledge of keyboard and other laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.
   3. Knowledge of solo instrumental performance, as well as in both small and large instrumental ensembles;
   4. Functional knowledge of wind, string, and percussion instruments and the voice is essential.
   5. Functional knowledge of instruments appropriate to the student's future teaching needs is essential. Whatever the specialization,
Catalog Course Description

Principles, methods, and materials for teaching music in the elementary schools. Includes the study of instructional procedures, techniques, resources, and tools for teaching appropriate for early childhood and elementary school children; appraisal of and instructional innovations; classroom organization and management; and measurement and evaluation techniques. Includes a field-experience component.

Primary Reference(s) (text, Current Literature, etc.)


Labuta and Smith. *Music Education: Historical Contexts and Perspectives,* 1997
The student will:

1. describe an overview of the history, philosophies, principles, approaches, and practices of music education at the P-6 levels and define the legal and ethical responsibilities of teachers.

2. develop a philosophy for educational goals and objectives for early childhood/elementary music education and use methods of inquiry that contribute to continuous intellectual and professional growth.

3. describe and define the theories of human growth and development as they relate to music teaching, including the affects of music upon the development of higher-level learning and critical-thinking skills.

4. plan educational programs and develop pedagogical techniques to ensure continuous intellectual, social, and physical development of all children and to meet assessed needs of mainstream children who suffer from physical, psychological, or emotional difficulties.

5. plan a P-6 music curriculum based on QCC and/or National Standards and develop methods for evaluating the results of instruction using informal and formal assessment strategies.

6. develop, plan, and implement a variety of instructional strategies, models, activities, and skills using a repertoire of Western and non-Western (cross-cultural) musics.

7. use a variety of skills and technologies to model music-making activities (i.e., moving, listening, singing, creating, and playing) and to teach musical skills and concepts to children.

8. demonstrate musicianship and instructional competencies in a field-based teaching experience once per week.

Grades will be determined by the quality of work demonstrated in the classroom, performance examinations, chapter quizzes, a final examination on text materials, projects, and the evaluation of the field-based experience.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

a. Desirable Attributes. The prospective music teacher should have:

3.a.1) Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.

3.a.2) The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.

3.a.3) The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.

3.a.4) The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.

3.a.5) The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with student and colleagues of differing backgrounds.

3.a.6) The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.

3.a.7) The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.

The following competencies and procedures provide means for developing these attributes:

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.1) Conducting. The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and baton techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential.

3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:
a. sufficient vocal and pedagogical skill to teach effective use of the voice;
b. experience in solo vocal performance and choral ensemble;
c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:
a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively;
effectively in groups;
b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

**Teaching Competencies.** The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

3.c.2) An understanding of child growth and development and an understanding of principles of learning as they relate to music.

3.c.3) The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.5) The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

**Professional Procedures.** In order to implement programs to achieve the competencies identified in the foregoing sections, the following standards and guidelines apply:

3.d.1) Music education methods courses and field work must be taught or supervised by the institution's music education faculty who have had successful experience teaching music in elementary and/or secondary schools, and who maintain close contact with such schools.

3.d.2) Institutions should encourage observation and teaching experiences prior to formal admission to the teacher education program; ideally, such opportunities should be provided in actual school situations. These activities, as well as continuing laboratory experiences, must be supervised by qualified music personnel from the institution and the cooperating schools. The choice of sites must enable students to develop competencies consistent with standards outlined above, and must be approved by qualified music personnel from the institution.

3.d.3) Institutions should establish specific evaluative procedures to assess students' progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further assessment after graduation.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

2. The teacher understands how children learn and develop, and can provide learning opportunities that support their intellectual, social and personal development.

3. The teacher understands how students differ in their approaches to learning and creates instructional opportunities that are adapted to diverse learners.

4. The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills.

5. The teacher uses an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning, and self-motivation.

6. The teacher uses knowledge of effective verbal, nonverbal, and media communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom.

7. The teacher plans instruction based upon knowledge of subject matter, students, the community, and curriculum goals.

8. The teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social and physical development of the learner.
Music in the Elementary Schools

MUSC 3900

Labuta and Smith.

Hackett and Lindeman.

Other requirements or conditions:

continuing laboratory experiences, must be supervised by qualified music personnel from the institution and the

3.d.2) Institutions should encourage observation and teaching experiences prior to formal admission to the teacher

close contact with such schools.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of

situations.

3.c.5) The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching

in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an

3.c.3) The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the

3.c.2) An understanding of child growth and development and an understanding of principles of learning as they relate to

Teaching Competencies.

c.

b.

3.b.6) 

d.

3.b.5) 

be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of

in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.

3.a.7) The ability and desire to remain current with developments in the art of music and in teaching, to make independent,

on the musical and cultural development of students.

3.a.3) The capability to inspire others and to excite the imagination of students, engendering a respect for music and a

3.a.2) The ability to lead students to an understanding of music as an art form, as a means of communication, and as a

Desirable Attributes.

Desirable Attributes, Essential Competencies, And Professional Procedures

1. describe an overview of the history, philosophies, principles, approaches, and practices of music education at the

4. plan educational programs and develop pedagogical techniques to ensure continuous intellectual, social, and

3. describe and define the theories of human growth and development as they relate to music teaching, including the

physical development of all children and to meet assessed needs of mainstream children who suffer from physical,

methods of inquiry that contribute to continuous intellectual and professional growth.

1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches

2. The teacher understands how children learn and develop, and can provide learning opportunities that support their

thinking, problem solving, and performance skills.

that are adapted to diverse learners.

the music program, and can create learning experiences that make these aspects of subject matter meaningful for students.

5. The teacher uses an understanding of individual and group motivation and behavior to create a learning

intellectual, social and physical development of the learner.

2. The teacher understands how children learn and develop, and can provide learning opportunities that support their

and can create learning experiences that make these aspects of subject matter meaningful for students.

 NASM Standards met with this course

College:

Semester Credit Hrs.

INTASC Principles met with this course
**Course Design, Objectives, and Standards**

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC</td>
<td>4000</td>
<td>Music in the Secondary Schools</td>
<td>3 / 2 / 4</td>
</tr>
</tbody>
</table>

**Dept./Instructor Approval Required?**
- [ ] Departmental
- [ ] Instructor

**Grading Options**
- [X] Letter Grade
- [ ] S/U
- [ ] Either

**Limit on number of semesters a student may enroll (if any):**
- [ ] Semesters

**Is this course offered with variable credit?**
- [ ] Yes
- [X] No

**Maximum hours for this course a student may take (if any):**
- [ ] Hours
- Range of Hours per semester: [ ]

**Prerequisites**
- [X] MUSC 3850 and 3900 or permission of the department chair
- [ ] No

**Other requirements or conditions:**

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**Catalog Course Description**

Principles, methods, and materials for teaching music in middle, junior high, and high schools. Includes the study of instructional procedures, techniques, resources, and tools for teaching appropriate for secondary school children; appraisal of instructional innovations; classroom organization and management; and measurement and evaluation techniques. Includes a field-experience component.

**Primary Reference(s) (text, Current Literature, etc.)**


Labuta and Smith. *Music Education: Historical Contexts and Perspectives*, 1997
The student will:

1. describe an overview of the history, philosophies, principles, approaches, and practices of music education at the secondary level (7-12) and define the legal and ethical responsibilities of teachers.

2. develop a philosophy for educational goals and objectives for secondary-level (7-12) music education and use methods of inquiry that contribute to continuous intellectual and professional growth.

3. describe and define the theories of human growth and development as they relate to music teaching, including the affects of music upon the development of higher-level learning and critical-thinking skills.

4. plan educational programs and develop pedagogical techniques to ensure continuous intellectual, social, and physical development of all children and to meet assessed needs of mainstream children who suffer from physical, psychological, or emotional difficulties into the music activities.

5. plan a 7-12 music curriculum based on QCC and/or National Standards and develop methods for evaluating the results of instruction using informal and formal assessment strategies.

6. develop, plan, and implement a variety of instructional strategies, models, activities, and skills using a repertoire of Western and non-Western (cross-cultural) musics.

7. use a variety of skills and technologies to model, conduct, and lead music-making activities and to teach musical skills and concepts to 7-12 students.

8. demonstrate musicianship and instructional competencies in a field-based teaching experience once per week.

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**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Grades will be determined by the quality of work demonstrated in the classroom, performance examinations, chapter quizzes, a final examination on text materials, projects, and the evaluation of the field-based experience.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

a. Desirable Attributes. The prospective music teacher should have:

3.a.1) Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.

3.a.2) The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.

3.a.3) The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.

3.a.4) The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.

3.a.5) The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with student and colleagues of differing backgrounds.

3.a.6) The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.

3.a.7) The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.

The following competencies and procedures provide means for developing these attributes:

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.1) Conducting. The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and baton techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential.

3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:

a. sufficient vocal and pedagogical skill to teach effective use of the voice;
b. experience in solo vocal performance and choral ensemble;
c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:

a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
Teaching Competencies. The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

3.c.2) An understanding of child growth and development and an understanding of principles of learning as they relate to music.

3.c.3) The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.5) The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

Professional Procedures. In order to implement programs to achieve the competencies identified in the foregoing sections, the following standards and guidelines apply:

3.d.1) Music education methods courses and field work must be taught or supervised by the institution's music education faculty who have had successful experience teaching music in elementary and/or secondary schools, and who maintain close contact with such schools.

3.d.2) Institutions should encourage observation and teaching experiences prior to formal admission to the teacher education program; ideally, such opportunities should be provided in actual school situations. These activities, as well as continuing laboratory experiences, must be supervised by qualified music personnel from the institution and the cooperating schools. The choice of sites must enable students to develop competencies consistent with standards outlined above, and must be approved by qualified music personnel from the institution.

3.d.3) Institutions should establish specific evaluative procedures to assess students' progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further assessment after graduation.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

2. The teacher understands how children learn and develop, and can provide learning opportunities that support their intellectual, social and personal development.

3. The teacher understands how students differ in their approaches to learning and creates instructional opportunities that are adapted to diverse learners.

4. The teacher understands and uses a variety of instructional strategies to encourage students’ development of critical thinking, problem solving, and performance skills.

5. The teacher uses an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning, and self-motivation.

6. The teacher uses knowledge of effective verbal, nonverbal, and media communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom.

7. The teacher plans instruction based upon knowledge of subject matter, students, the community, and curriculum goals.

8. The teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social and physical development of the learner.
Music in the Secondary Schools

MUSC 4000

3.d.3) Institutions should establish specific evaluative procedures to assess students' progress and achievement. The above, and must be approved by qualified music personnel from the institution.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of situations.

3.c.5) The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an

Teaching Competencies.

b. a.

In addition to those basic competencies outlined in Sections V and VII above, the following competencies and procedures provide means for developing these attributes:

Desirable Attributes, Essential Competencies, And Professional Procedures

4. plan educational programs and develop pedagogical techniques to ensure continuous intellectual, social, and physical development of the learner.

5. plan a 7-12 music curriculum based on QCC and/or National Standards and develop methods for evaluating the results or emotional difficulties into the music activities.

6. develop, plan, and implement a variety of instructional strategies, models, activities, and skills using a repertoire of concepts to 7-12 students.

7. The teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continuous thinking, problem solving, and performance skills.

8. The teacher understands how children learn and develop, and can provide learning opportunities that support their intellectual, social and physical development.

1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines he or she teaches.

2. The teacher understands how children learn and develop, and can provide learning opportunities that support their inquiry, collaboration, and supportive interaction in the classroom.

3. The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills.

4. The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills.

5. The teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social, and physical development of the learner.

6. develop, plan, and implement a variety of instructional strategies, models, activities, and skills using a repertoire of concepts to 7-12 students.

7. The teacher plans instruction based upon knowledge of subject matter, students, the community, and curriculum goals.

8. The teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social and physical development of the learner.
**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
</tr>
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<tbody>
<tr>
<td>MUSC</td>
<td>4011</td>
<td>Choral Methods and Materials</td>
<td>3 / 2 / 4</td>
</tr>
</tbody>
</table>

**Prerequisites**

MUSC 4000 or permission of the department chair

**Other requirements or conditions:**

Entrepreneurship.

**Catalog Course Description**

Principles, procedures, techniques, literature, tools, methods, and materials used in teaching choral music. Includes a field-experience component.

**Primary Reference(s) (text, Current Literature, etc.)**


The student will:

1. establish procedures for determining student aptitude and criteria for the assessment of student achievement in choral music.

2. define and describe the history, motivations, values, problems, procedures, and professional structures associated with choral music education.

3. demonstrate the singing voice, pedagogical skills in teaching all aspects of vocal music, and skills in and understanding of healthful care of the voice.

4. exhibit competency in choral teaching, rehearsing, and conducting that incorporates knowledge of the subject, the psychology of learning, score analysis, and musical style/interpretation.

5. survey and choose appropriate music and educational materials for soloist and ensembles at various grades and ability levels and the ability to distinguish the quality of educational and artistic musical literature and materials.

6. exhibit professional, personal, and public relations skills and establish an appropriate climate for learning.

7. demonstrate administrative and managerial skills required for teaching choral music and use methods of inquiry and resources for continued professional growth and development.

8. demonstrate musicianship and instructional competencies in a field-based teaching experience once per week.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

a. Desirable Attributes. The prospective music teacher should have:

3.a.1) Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.

3.a.2) The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.

3.a.3) The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.

3.a.4) The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.

3.a.5) The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with student and colleagues of differing backgrounds.

3.a.6) The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.

3.a.7) The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.

The following competencies and procedures provide means for developing these attributes:

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.1) Conducting. The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and baton techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential.

3.b.2) Arranging. The prospective music teacher should be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations.

3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:

a. sufficient vocal and pedagogical skill to teach effective use of the voice;

b. experience in solo vocal performance and choral ensemble;

c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;

d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.
Teaching Competencies. The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

3.c.2) An understanding of child growth and development and an understanding of principles of learning as they relate to music.

3.c.3) The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.5) The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

Professional Procedures. In order to implement programs to achieve the competencies identified in the foregoing sections, the following standards and guidelines apply:

3.d.1) Music education methods courses and field work must be taught or supervised by the institution's music education faculty who have had successful experience teaching music in elementary and/or secondary schools, and who maintain close contact with such schools.

3.d.3) Institutions should establish specific evaluative procedures to assess students' progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further assessment after graduation.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

2. The teacher understands how children learn and develop, and can provide learning opportunities that support their intellectual, social and personal development.

3. The teacher understands how students differ in their approaches to learning and creates instructional opportunities that are adapted to diverse learners.

4. The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills.

5. The teacher uses an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning, and self-motivation.

6. The teacher uses knowledge of effective verbal, nonverbal, and media communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom.

7. The teacher plans instruction based upon knowledge of subject matter, students, the community, and curriculum goals.

8. The teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social and physical development of the learner.
### MUSC 4011: Choral Methods and Materials

**Lamb, Gordon.**

#### Other requirements or conditions:
- Assessment to determine progress throughout the program, and further assessment after graduation.
- Music education methods courses and field work must be taught or supervised by the institution's music education professional procedures.
- An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of situations.
- The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.
- Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings.
- Essential competencies are:
  - Teaching Competencies:
    - **3.c.1)** Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings.
    - **3.c.2)** An understanding of child growth and development and an understanding of principles of learning as they relate to agent of civilization. This set of abilities includes effective classroom and rehearsal management.
    - **3.c.5)** The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.
    - **3.c.6)** An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of situations.
    - **3.d.1)** Music education methods courses and field work must be taught or supervised by the institution's music education professional procedures.

#### Desirable Attributes
- The prospective music teacher should have:
  - Ability and desire to remain current with developments in the art of music and in teaching, to make independent, effective expressive performances with various types of performing groups and in general classroom situations. Instruction in apply to the preparation of music teachers:
    - **3.a.5)** The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with student and colleagues of differing backgrounds.
    - **3.a.6)** The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact with choral music education.
    - **3.a.7)** The ability and desire to remain current with developments in the art of music and in teaching, to make independent, effective classroom and rehearsal management.

#### NASM Standards
- The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in apply to the preparation of music teachers:
  - Essential competencies are:
    - **3.c.1)** Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings.
    - **3.c.2)** An understanding of child growth and development and an understanding of principles of learning as they relate to agent of civilization. This set of abilities includes effective classroom and rehearsal management.
    - **3.c.5)** The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.
    - **3.c.6)** An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of situations.
    - **3.d.1)** Music education methods courses and field work must be taught or supervised by the institution's music education professional procedures.

#### Grade Policy
- The grading scale is A=90-100, B=80-89, C=70-79, D=60-69, and F=0-59. Work must be completed when therefore, attendance is mandatory. Each absence and each tardy or early departure from class can lower the final numerical grade.

#### Participation
- Part of the learning process to be effective, Participation in the class discussions and in all class activities is most important for the learning process to be effective;

#### Course Details
- **Title:** MUSC 4011: Choral Methods and Materials
- **Prefix:** MUSC
- **Dept.:** Arts and Sciences
- **Number:** 4011
- **Catalog Course Description:**
- **NASM Standards met with this course:**
- **INTASC Principles met with this course:**

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### Table: Course Details

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<td>4011</td>
<td>Choral Methods and Materials</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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**Primary Reference(s) (text, Current Literature, etc.):**

## Catalog Course Description

Principles, procedures, techniques, literature, tools, methods, and materials used in teaching instrumental music. Includes a field-experience component.

### Primary Reference(s) (text, Current Literature, etc.)

The student will:

1. establish procedures for determining student aptitude and criteria for the assessment of student achievement in instrumental music.

2. define and describe the history, motivation, value, problems, procedures, and professional organizations associated with instrumental music education.

3. demonstrate band and orchestral instrumental techniques, pedagogical skills in teaching all aspects of instrumental music, and skills in and understanding of simple maintenance of wind, string, and percussion instruments.

4. exhibit competency in instrumental teaching, rehearsing, and conducting that incorporates knowledge of the subject, the psychology of learning, score analysis, and musical style/interpretation.

5. survey and choose appropriate music and educational materials for soloist and ensembles at various grades and ability levels and the ability to distinguish the quality of educational and artistic musical literature and materials.

6. exhibit professional, personal, and public relations skills and the ability to establish an appropriate climate for learning.

7. demonstrate administrative and managerial skills required for teaching instrumental music and use methods of inquiry and resources for continued professional growth and development.

8. demonstrate musicianship and instructional competencies in a field-based teaching experience once per week.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

a. Desirable Attributes. The prospective music teacher should have:

3.a.1) Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.

3.a.2) The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.

3.a.3) The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.

3.a.4) The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.

3.a.5) The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with student and colleagues of differing backgrounds.

3.a.6) The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.

3.a.7) The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.

The following competencies and procedures provide means for developing these attributes:

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.1) Conducting. The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and baton techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential.

3.b.2) Arranging. The prospective music teacher should be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations.

3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:

a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;

b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;

c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.
Teaching Competencies. The musician-teacher should understand the total contemporary educational program including relationships among the arts in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

3.c.2) An understanding of child growth and development and an understanding of principles of learning as they relate to music.

3.c.3) The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.5) The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

Professional Procedures. In order to implement programs to achieve the competencies identified in the foregoing sections, the following standards and guidelines apply:

3.d.1) Music education methods courses and field work must be taught or supervised by the institution's music education faculty who have had successful experience teaching music in elementary and/or secondary schools, and who maintain close contact with such schools.

3.d.3) Institutions should establish specific evaluative procedures to assess students' progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further assessment after graduation.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

2. The teacher understands how children learn and develop, and can provide learning opportunities that support their intellectual, social and personal development.

3. The teacher understands how students differ in their approaches to learning and creates instructional opportunities that are adapted to diverse learners.

4. The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills.

5. The teacher uses an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning, and self-motivation.

6. The teacher uses knowledge of effective verbal, nonverbal, and media communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom.

7. The teacher plans instruction based upon knowledge of subject matter, students, the community, and curriculum goals.

8. The teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social and physical development of the learner.
....
### Course Design, Objectives, and Standards

**State University of West Georgia • Department of Music**

<table>
<thead>
<tr>
<th>Department: Music</th>
<th>College: Arts and Sciences</th>
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</thead>
</table>

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tbody>
<tr>
<td>MUSC</td>
<td>4150</td>
<td>Vocal Pedagogy and Literature</td>
<td>3 / 0 / 3</td>
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<tr>
<th>Dept./Instructor Approval Required?</th>
<th>Grading Options</th>
<th>Limit on number of semesters a student may enroll (if any):</th>
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<tr>
<td>Departmental</td>
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<td>Letter Grade</td>
</tr>
<tr>
<td>Instructor</td>
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</table>

Is this course offered with variable credit?  
Yes [X]  No [ ]

Maximum hours for this course a student may take (if any):  
Hours

Range of Hours per semester:

**Prerequisites**  
Passing the MUSC 2600 level-change jury examination or equivalent

| Yes [X]  No [ ] |

**Other requirements or conditions:**

**Catalog Course Description**

The study of the methodology of teaching voice and a survey of standard vocal literature.

**Primary Reference(s) (text, Current Literature, etc.)**

Standard performance editions of songs in English, French, German, and Italian.
MUSC 4150 Vocal Pedagogy and Literature

<table>
<thead>
<tr>
<th>Measurable Course Objectives/Learning Outcomes</th>
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</thead>
<tbody>
<tr>
<td>The student will demonstrate at the upper-division level:</td>
</tr>
<tr>
<td>1. knowledge and understanding of the objective findings in the physical function of the larynx.</td>
</tr>
<tr>
<td>2. the ability to develop a sound pedagogical approach to teaching singing by achieving a thorough understanding of vocal technique.</td>
</tr>
<tr>
<td>3. the ability to develop a philosophy and methodology for teaching the voice based on the findings in the current literature.</td>
</tr>
<tr>
<td>4. the ability to successfully teach an assigned beginning voice student, outside of class.</td>
</tr>
<tr>
<td>5. the ability to teach voice in a class laboratory setting, demonstrating appropriate pedagogical techniques.</td>
</tr>
<tr>
<td>6. knowledge of the available repertoire that is accessible to students and in the Italian, German, English, and French languages</td>
</tr>
</tbody>
</table>

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

The final examination will consist of the performance of one song, from memory, by each student subject. Class members are expected to guide their student subjects in preparation for this performance and to arrange for proper accompaniment. Punctual class attendance is mandatory. Final grades will be determined by the instructor’s evaluation of the student’s participation and class preparation.
MUSC 4150 Vocal Pedagogy and Literature

Prerequisites: Passing the MUSC 2600 level-change jury examination or equivalent

 dept./Instructor Approval Required? Yes

Maximum hours for this course: 3

Limit on number of semesters a student may enroll: 3

Catalog Course Description

Standard performance editions of songs in English, French, German, and Italian.

MUSC 4150 Vocal Pedagogy and Literature

The student will demonstrate at the upper-division level:

1. knowledge and understanding of the objective findings in the physical function of the larynx.
2. the ability to develop a sound pedagogical approach to teaching singing by achieving a thorough understanding of vocal technique.
3. the ability to develop a philosophy and methodology for teaching the voice based on the findings in the current literature.
4. the ability to successfully teach an assigned beginning voice student, outside of class.
5. the ability to teach voice in a class laboratory setting, demonstrating appropriate pedagogical techniques.
6. knowledge of the available repertoire that is accessible to students and in the Italian, German, English, and French languages

The study of the methodology of teaching voice and a survey of standard vocal literature.

INTASC Principles

NASM Standards met with this course

MUSC 4150 Vocal Pedagogy and Literature

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

The final examination will consist of the performance of one song, from memory, by each student subject. Class members are expected to guide their student subjects in preparation for this performance and to arrange for proper accompaniment. Punctual class attendance is mandatory. Final grades will be determined by the instructor's evaluation of the student's participation and class preparation.
MUSC 4150 Vocal Pedagogy and Literature 3 0 3

Prerequisites: Passing the MUSC 2600 level-change jury examination or equivalent

No

Departmental Instructor Approval Required: No

Is this course offered with variable credit? Yes

Maximum hours for this course: 

Limit on number of semesters a student may enroll: 

Grading Options: Letter Grade S/U Either

Other requirements or conditions: 

Catalog Course Description:

MUSC 4150 Vocal Pedagogy and Literature

The student will demonstrate at the upper-division level:

1. knowledge and understanding of the objective findings in the physical function of the larynx.
2. the ability to develop a sound pedagogical approach to teaching singing by achieving a thorough understanding of vocal technique.
3. the ability to develop a philosophy and methodology for teaching the voice based on the findings in the current literature.
4. the ability to successfully teach an assigned beginning voice student, outside of class.
5. the ability to teach voice in a class laboratory setting, demonstrating appropriate pedagogical techniques.
6. knowledge of the available repertoire that is accessible to students and in the Italian, German, English, and French languages

The study of the methodology of teaching voice and a survey of standard vocal literature.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 4150 Vocal Pedagogy and Literature
MUSC 4150 Vocal Pedagogy and Literature

Catalog Course Description

Standard performance editions of songs in English, French, German, and Italian.

MUSC 4150 Vocal Pedagogy and Literature

The student will demonstrate at the upper-division level:
1. knowledge and understanding of the objective findings in the physical function of the larynx.
2. the ability to develop a sound pedagogical approach to teaching singing by achieving a thorough understanding of vocal technique.
3. the ability to develop a philosophy and methodology for teaching the voice based on the findings in the current literature.
4. the ability to successfully teach an assigned beginning voice student, outside of class.
5. the ability to teach voice in a class laboratory setting, demonstrating appropriate pedagogical techniques.
6. knowledge of the available repertoire that is accessible to students and in the Italian, German, English, and French languages.

The study of the methodology of teaching voice and a survey of standard vocal literature.

INTASC Principles met with this course
NASM Standards met with this course
MUSC 4150 Vocal Pedagogy and Literature 3 0 3

Prerequisites
Passing the MUSC 2600 level-change jury examination or equivalent

Departmental Instructor Approval Required?

Is this course offered with variable credit?

Maximum hours for this course

Limit on number of semesters a student may enroll (if any):

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description
Primary Reference(s) (text, Current Literature, etc.)

MUSC 4150 Vocal Pedagogy and Literature

The student will demonstrate at the upper-division level:
1. knowledge and understanding of the objective findings in the physical function of the larynx.
2. the ability to develop a sound pedagogical approach to teaching singing by achieving a thorough understanding of vocal technique.
3. the ability to develop a philosophy and methodology for teaching the voice based on the findings in the current literature.
4. the ability to successfully teach an assigned beginning voice student, outside of class.
5. the ability to teach voice in a class laboratory setting, demonstrating appropriate pedagogical techniques.
6. knowledge of the available repertoire that is accessible to students and in the Italian, German, English, and French languages.

The study of the methodology of teaching voice and a survey of standard vocal literature.

INTASC Principles met with this course
NASM Standards met with this course

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:
Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

The final examination will consist of the performance of one song, from memory, by each student subject. Class members are expected to guide their student subjects in preparation for this performance and to arrange for proper accompaniment. Punctual class attendance is mandatory. Final grades will be determined by the instructor's evaluation of the student's participation and class preparation.
### Instrumental Pedagogy and Literature (MUSC 4160)

<table>
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<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tbody>
<tr>
<td>MUSC</td>
<td>4160</td>
<td>Instrumental Pedagogy and Literature</td>
<td>3 / 0 / 3</td>
</tr>
</tbody>
</table>

#### Prerequisites
- Passing the MUSC 2600 level-change jury examination or equivalent

#### Catalog Course Description
The study of instrumental teaching methods and materials and a survey of standard literature for selected band and orchestra instruments.

#### Primary Reference(s) (text, Current Literature, etc.)
The student will demonstrate at the upper-division level:

1. knowledge of the selected band and orchestral instrument(s), pedagogical skills in teaching all aspects of these instruments, and skill and understanding for simple maintenance of these instruments.

2. knowledge and skills in choosing appropriate music and materials at various grades and ability levels and the ability to distinguish the quality of musical literature and materials.

3. the ability to develop a philosophy and methodology for teaching the instrument(s) based on the findings in the current literature.

4. the ability to teach the instrument(s) in a class laboratory setting, demonstrating appropriate pedagogical techniques.

5. the ability to articulate understandings in writing and orally.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

The student's grade will be determined by the quality of the work done in each component of the various learning activities (1. homework, 2. examinations, and 3. projects). Each learning activity earns a designated percentage of the grade in the course. Each component of the activity is weighted equally. Participation in the class discussions and in all class activities is most important for the learning process to be effective; therefore, attendance is mandatory. Each absence and each tardy or early departure from class can lower the final numerical grade. The grading scale is A=90-100, B=80-89, C=70-79, D=60-69, and F=0-59. Work must be completed when due to receive credit.
MUSC 4160 Instrumental Pedagogy and Literature

No prerequisites.

No departmental instructor approval required.

Is this course offered with variable credit? No.

Maximum hours for this course: 3

Limit on number of semesters: 1

Grading Options: Letter Grade, S/U

Catalog Course Description:
The study of instrumental teaching methods and materials and a survey of standard literature for selected band and orchestra instruments.

INTASC Principles met with this course:

NASM Standards met with this course:

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Measurable Course Objectives/Learning Outcomes

1. Knowledge of the selected band and orchestral instrument(s), pedagogical skills in teaching all aspects of these instruments, and skill and understanding for simple maintenance of these instruments.

2. Knowledge and skills in choosing appropriate music and materials at various grades and ability levels and the ability to distinguish the quality of musical literature and materials.

3. The ability to develop a philosophy and methodology for teaching the instrument(s) based on the findings in the current literature.

4. The ability to teach the instrument(s) in a class laboratory setting, demonstrating appropriate pedagogical techniques.

5. The ability to articulate understandings in writing and orally.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):
The student’s grade will be determined by the quality of the work done in each component of the various learning activities (1. homework, 2. examinations, and 3. projects). Each learning activity earns a designated percentage of the grade in the course. Each component of the activity is weighted equally. Participation in the class discussions and in all class activities is most important for the learning process to be effective; therefore, attendance is mandatory. Each absence and each tardy or early departure from class can lower the final numerical grade. The grading scale is A=90-100, B=80-89, C=70-79, D=60-69, and F=0-59. Work must be completed when due to receive credit.
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1. knowledge of the selected band and orchestral instrument(s), pedagogical skills in teaching all aspects of these instruments, and skill and understanding for simple maintenance of these instruments.

2. knowledge and skills in choosing appropriate music and materials at various grades and ability levels and the ability to distinguish the quality of musical literature and materials.

3. the ability to develop a philosophy and methodology for teaching the instrument(s) based on the findings in the current literature.

4. the ability to teach the instrument(s) in a class laboratory setting, demonstrating appropriate pedagogical techniques.

5. the ability to articulate understandings in writing and orally.

The study of instrumental teaching methods and materials and a survey of standard literature for selected band and orchestra instruments.
MUSC 4160 Instrumental Pedagogy and Literature

The student will demonstrate at the upper-division level:

1. knowledge of the selected band and orchestral instrument(s), pedagogical skills in teaching all aspects of these instruments, and skill and understanding for simple maintenance of these instruments.

2. knowledge and skills in choosing appropriate music and materials at various grades and ability levels and the ability to distinguish the quality of musical literature and materials.

3. the ability to develop a philosophy and methodology for teaching the instrument(s) based on the findings in the current literature.

4. the ability to teach the instrument(s) in a class laboratory setting, demonstrating appropriate pedagogical techniques.

5. the ability to articulate understandings in writing and orally.

The study of instrumental teaching methods and materials and a survey of standard literature for selected band and orchestra instruments.

INTASC Principles met with this course

NASM Standards met with this course

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

The student's grade will be determined by the quality of the work done in each component of the various learning activities (1. homework, 2. examinations, and 3. projects). Each learning activity earns a designated percentage of the grade in the course. Each component of the activity is weighted equally. Participation in the class discussions and in all class activities is most important for the learning process to be effective; therefore, attendance is mandatory. Each absence and each tardy or early departure from class can lower the final numerical grade. The grading scale is A=90-100, B=80-89, C=70-79, D=60-69, and F=0-59. Work must be completed when due to receive credit.
Title: MUSC 4160 Instrumental Pedagogy and Literature

Course Number: 3-0-3

Semester Credit Hrs.: (Lec/Lab/Total)

Prerequisites: Passing the MUSC 2600 level-change jury examination or equivalent

Dept./Instructor Approval Required?

Is this course offered with variable credit?

Maximum hours for this course a student may take (if any):

Limit on number of semesters a student may enroll (if any):

Grading Options: Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description:
The study of instrumental teaching methods and materials and a survey of standard literature for selected band and orchestra instruments.

Primary Reference(s) (text, Current Literature, etc.):

Measurable Course Objectives/Learning Outcomes:
The student will demonstrate at the upper-division level:
1. knowledge of the selected band and orchestral instrument(s), pedagogical skills in teaching all aspects of these instruments, and skill and understanding for simple maintenance of these instruments.
2. knowledge and skills in choosing appropriate music and materials at various grades and ability levels and the ability to distinguish the quality of musical literature and materials.
3. the ability to develop a philosophy and methodology for teaching the instrument(s) based on the findings in the current literature.
4. the ability to teach the instrument(s) in a class laboratory setting, demonstrating appropriate pedagogical techniques.
5. the ability to  articulate understandings in writing and orally.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):
The student's grade will be determined by the quality of the work done in each component of the various learning activities (1. homework, 2. examinations, and 3. projects). Each learning activity earns a designated percentage of the grade in the course. Each component of the activity is weighted equally. Participation in the class discussions and in all class activities is most important for the learning process to be effective; therefore, attendance is mandatory. Each absence and each tardy or early departure from class can lower the final numerical grade. The grading scale is A=90-100, B=80-89, C=70-79, D=60-69, and F=0-59. Work must be completed when due to receive credit.

INTASC Principles met with this course

NASM Standards met with this course
### Course: Keyboard Literature before 1825

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tr>
<td>MUSC</td>
<td>4171</td>
<td>Keyboard Literature before 1825</td>
<td>2 / 0 / 2</td>
</tr>
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</table>

**Prerequisites:**
- MUSC 2302, 2402, and 2502 and passing the MUSC 2600 level-change jury examination, or permission of the instructor.

**Catalog Course Description**
A survey of standard keyboard literature before 1825.

**Primary Reference(s) (text, Current Literature, etc.)**
Patricia Fallows-Hammonds, *300 Years at the Keyboard*, Ross Books.
The student will demonstrate at the upper-division level:

1. in-depth knowledge of the important keyboard works of J.S. Bach, Haydn, Mozart, and Beethoven.

2. knowledge of a variety of pre-Bach keyboard literature and composers including Byrd, Bull, Gibbons, Sweelinck, Scheidt, Froberger, Fischer, Frescobaldi, and Couperin.
MUSC 4171
Keyboard Literature before 1825

Prerequisites
MUSC 2302, 2402, and 2502 and passing the MUSC 2600 level-change jury examination, or permission of the instructor

No Yes

Is this course offered with variable credit?

No Yes (If yes, please provide hours below)

Maximum hours for this course

Limit on number of semesters a student may enroll (if any):

Range of Hours per semester:

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Patricia Fallows-Hammonds, 300 Years at the Keyboard, Ross Books.

MUSC 4171 Keyboard Literature before 1825
The student will demonstrate at the upper-division level:
1. in-depth knowledge of the important keyboard works of J.S. Bach, Haydn, Mozart, and Beethoven.
2. knowledge of a variety of pre-Bach keyboard literature and composers including Byrd, Bull, Gibbons, Sweelinck, Scheidt, Froberger, Fischer, Frescobaldi, and Couperin.

A survey of standard keyboard literature before 1825.

INTASC Principles met with this course

NASM Standards met with this course
MUSC 4171 Keyboard Literature before 1825

Title: Keyboard Literature before 1825
Dept.: Music
Prefix: MUSC
Course Number: 4171
Semester Credit Hrs.: 2
Prerequisites: MUSC 2302, 2402, and 2502 and passing the MUSC 2600 level-change jury examination, or permission of the instructor

No Yes
Dept./Instructor Approval Required?

Departmental Instructor

Is this course offered with variable credit?

No Yes (If yes, please provide hours below)
Maximum hours for this course

Limit on number of semesters a student may enroll (if any):

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description
Patricia Fallows-Hammonds, 300 Years at the Keyboard, Ross Books.

MUSC 4171 Keyboard Literature before 1825
The student will demonstrate at the upper-division level:
1. in-depth knowledge of the important keyboard works of J.S. Bach, Haydn, Mozart, and Beethoven.
2. knowledge of a variety of pre-Bach keyboard literature and composers including Byrd, Bull, Gibbons, Sweelinck, Scheidt, Froberger, Fischer, Frescobaldi, and Couperin.

A survey of standard keyboard literature before 1825.

INTASC Principles met with this course
NASM Standards met with this course

State University of West Georgia • Department of Music
Course Design, Objectives, and Standards
Music Department:
Arts and Sciences

Measurable Course Objectives/Learning Outcomes
Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by written examinations and oral/written reports on assigned topics, and listening examinations.
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<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Departmental Instructor Approval Required?</th>
<th>Prerequisites</th>
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<td>MUSC 4171</td>
<td>Keyboard Literature before 1825</td>
<td>X</td>
<td>MUSC 2302, 2402, and 2502 and passing the MUSC 2600 level-change jury examination, or permission of the instructor</td>
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<th>Limit on number of semesters a student may enroll (if any):</th>
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<th>Grading Options</th>
<th>Letter Grade S/U Either</th>
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<table>
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<tr>
<th>Other requirements or conditions:</th>
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</table>

### Catalog Course Description

**Primary Reference(s) (text, Current Literature, etc.)**

- Patricia Fallows-Hammonds, *300 Years at the Keyboard*, Ross Books.

**MUSC 4171 Keyboard Literature before 1825**

- The student will demonstrate at the upper-division level:
  1. in-depth knowledge of the important keyboard works of J.S. Bach, Haydn, Mozart, and Beethoven.
  2. knowledge of a variety of pre-Bach keyboard literature and composers including Byrd, Bull, Gibbons, Sweelinck, Scheidt, Froberger, Fischer, Frescobaldi, and Couperin.

**A survey of standard keyboard literature before 1825.**

### INTASC Principles

**NASM Standards met with this course**

**MUSC 4171 Keyboard Literature before 1825**

### Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

- Course grades are determined by written examinations and oral/written reports on assigned topics, and listening examinations.
MUSC 4171 Keyboard Literature before 1825

Prerequisites:
MUSC 2302, 2402, and 2502 and passing the MUSC 2600 level-change jury examination, or permission of the instructor.

Grading Options:
Letter Grade S/U Either

Primary Reference(s) (text, Current Literature, etc.):
Patricia Fallows-Hammonds, 300 Years at the Keyboard, Ross Books.

Catalog Course Description:
MUSC 4171 Keyboard Literature before 1825

The student will demonstrate at the upper-division level:
1. in-depth knowledge of the important keyboard works of J.S. Bach, Haydn, Mozart, and Beethoven.
2. knowledge of a variety of pre-Bach keyboard literature and composers including Byrd, Bull, Gibbons, Sweelinck, Scheidt, Froberger, Fischer, Frescobaldi, and Couperin.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):
Course grades are determined by written examinations and oral/written reports on assigned topics, and listening examinations.

INTASC Principles met with this course

NASM Standards met with this course
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<th>Dept. Prefix</th>
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<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<td>MUSC</td>
<td>4172</td>
<td>Keyboard Literature after 1825</td>
<td>2 / 0 / 2</td>
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<th>Grading Options</th>
<th>Limit on number of semesters a student may enroll (if any):</th>
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<th>Maximum hours for this course a student may take (if any):</th>
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<td>☐ ☐ Hours</td>
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**Prerequisites**

Yes ☒ No ☐

MUSC 2302, 2402, and 2502 and passing the MUSC 2600 level-change jury examination, or permission of the instructor

**Other requirements or conditions:**

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<tr>
<td>A survey of standard keyboard literature after 1825.</td>
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</table>

**Primary Reference(s) (text, Current Literature, etc.)**

Patricia Fallows-Hammonds, *300 Years at the Keyboard*, Ross Books.
MUSC 4172  Keyboard Literature after 1825

The student will demonstrate at the upper-division level:

1. in-depth knowledge of important 19th-century composers and their keyboard music including Schubert, Mendelssohn, Schumann, Chopin, Liszt, and Brahms.

2. in-depth knowledge of important 20th-century composers and their keyboard music including Debussy, Ravel, Scriabin, Rachmaninoff, Prokofieff, and Bartok.

3. in-depth knowledge of significant works from various nationalistic schools as well as selected 20th-century works

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**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Course grades are determined by written examinations and oral/written reports on assigned topics, and listening examinations.
MUSC 4172
Keyboard Literature after 1825

Prerequisites:
- MUSC 2302, 2402, and 2502 and passing the MUSC 2600 level-change jury examination,
- or permission of the instructor

Dept./Instructor Approval Required: Yes

Maximum hours for this course: 3

Patricia Fallows-Hammonds, 300 Years at the Keyboard, Ross Books.

MUSC 4172 Keyboard Literature after 1825

The student will demonstrate at the upper-division level:
1. in-depth knowledge of important 19th-century composers and their keyboard music including Schubert, Mendelssohn, Schumann, Chopin, Liszt, and Brahms.
2. in-depth knowledge of important 20th-century composers and their keyboard music including Debussy, Ravel, Scriabin, Rachmaninoff, Prokofieff, and Bartok.
3. in-depth knowledge of significant works from various nationalistic schools as well as selected 20th-century works

A survey of standard keyboard literature after 1825.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.): Course grades are determined by written examinations and oral/written reports on assigned topics, and listening examinations.

INTASC Principles met with this course
NASM Standards met with this course

MUSC 4172 Keyboard Literature after 1825

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.): Course grades are determined by written examinations and oral/written reports on assigned topics, and listening examinations.

INTASC Principles
MUSC 4172 Keyboard Literature after 1825

Prerequisites: MUSC 2302, 2402, and 2502 and passing the MUSC 2600 level-change jury examination, or permission of the instructor.

No prerequisite approval required.

Maximum number of hours for this course: 3

Limit on number of semesters a student may enroll (if any): 3

Grading Options: Letter Grade, S/U

Patricia Fallows-Hammonds, 300 Years at the Keyboard, Ross Books.

MUSC 4172 Keyboard Literature after 1825

The student will demonstrate at the upper-division level:

1. in-depth knowledge of important 19th-century composers and their keyboard music including Schubert, Mendelssohn, Schumann, Chopin, Liszt, and Brahms.
2. in-depth knowledge of important 20th-century composers and their keyboard music including Debussy, Ravel, Scriabin, Rachmaninoff, Prokofieff, and Bartok.
3. in-depth knowledge of significant works from various nationalistic schools as well as selected 20th-century works

A survey of standard keyboard literature after 1825.

Evaluate and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by written examinations and oral/written reports on assigned topics, and listening examinations.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 4172 Keyboard Literature after 1825
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<td></td>
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| Semester Credit Hrs. (Lec/Lab/Total) | X | |

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| Dept./Instructor Approval Required? | X | No |

| Is this course offered with variable credit? | X |
| Maximum hours for this course a student may take (if any): Hours | |
| Limit on number of semesters a student may enroll (if any): Semesters | |

<table>
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<td>Letter Grade S/U Either</td>
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The student will demonstrate at the upper-division level:

1. in-depth knowledge of important 19th-century composers and their keyboard music including Schubert, Mendelssohn, Schumann, Chopin, Liszt, and Brahms.

2. in-depth knowledge of important 20th-century composers and their keyboard music including Debussy, Ravel, Scriabin, Rachmaninoff, Prokofieff, and Bartok.

3. in-depth knowledge of significant works from various nationalistic schools as well as selected 20th-century works.

A survey of standard keyboard literature after 1825.

<table>
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<td>NASM Standards met with this course</td>
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<td>MUSC 4172 Keyboard Literature after 1825</td>
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<th>State University of West Georgia • Department of Music</th>
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<tbody>
<tr>
<td>Course Design, Objectives, and Standards</td>
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<th>Measurable Course Objectives/Learning Outcomes</th>
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MUSC 4172 Keyboard Literature after 1825

Catalog Course Description

The student will demonstrate at the upper-division level:
1. in-depth knowledge of important 19th-century composers and their keyboard music including Schubert, Mendelssohn, Schumann, Chopin, Liszt, and Brahms.
2. in-depth knowledge of important 20th-century composers and their keyboard music including Debussy, Ravel, Scriabin, Rachmaninoff, Prokofieff, and Bartok.
3. in-depth knowledge of significant works from various nationalistic schools as well as selected 20th-century works.

A survey of standard keyboard literature after 1825.

Primary Reference(s) (text, Current Literature, etc.)

Patricia Fallows-Hammonds, 300 Years at the Keyboard, Ross Books.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by written examinations and oral/written reports on assigned topics, and listening examinations.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 4172 Keyboard Literature after 1825
State University of West Georgia • Department of Music  
Course Design, Objectives, and Standards

**Department:** Music  
**College:** Arts and Sciences

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<tr>
<th>Dept. Prefix</th>
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<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tbody>
<tr>
<td>MUSC</td>
<td>4175</td>
<td>Collaborative Keyboard Skills I</td>
<td>1 / 2 / 1</td>
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</table>

**Dept./Instructor Approval Required?**  
Departmental [ ]  
Instructor [ ]  
Letter Grade [X] S/U [ ] Either [ ]

**Is this course offered with variable credit?**  
Yes [ ]  
No [X]  
(If yes, please provide hours below)

**Prerequisites**  
MUSC 2302, 2402, and 2502 and passing the MUSC 2600 level-change jury examination, or permission of the instructor

**Other requirements or conditions:**

---

**Catalog Course Description**

The study of ensemble techniques, score preparation, rehearsal skills, coaching techniques and performance strategies for performing standard vocal/choral literature. Sight reading is emphasized and students participate in an on-campus accompanying practicum.

**Primary Reference(s) (text, Current Literature, etc.)**

Berlin, B.  4 Star Sight Reading and Ear Training, volumes 1-10. Mississauga, Ontario, Canada:  Frederick Harris, 1996.  
Handel, G.  Messiah. New York: Schirmer, 1912  
MUSC 4175 Collaborative Keyboard Skills I

The student will demonstrate:

1. basic ensemble skills necessary for accompanying the voice.
2. improved sight reading through the use of weekly assignments and several tests.
3. knowledge of the standard vocal and choral accompanying literature.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Practicum 40%, In-Class Performances and Assignments 40%, Sight Reading Tests 20%; Practicum Description-- Rehearsal: 4-one hour sessions with the student; Lesson: one lesson with applied faculty and student; Performance: in class, or MUSC 1000, or studio class or jury, or ensemble concert (upon discretion of applied faculty)
MUSC 4175
Collaborative Keyboard Skills I

Prerequisites:
- MUSC 2302, 2402, and 2502 and passing the MUSC 2600 level-change jury examination,
- or permission of the instructor.

Catalog Course Description:
The student will demonstrate:
1. basic ensemble skills necessary for accompanying the voice.
2. improved sight reading through the use of weekly assignments and several tests.
3. knowledge of the standard vocal and choral accompanying literature.

The study of ensemble techniques, score preparation, rehearsal skills, coaching techniques and performance strategies for performing standard vocal/choral literature. Sight reading is emphasized and students participate in an on-campus accompanying practicum.

Primary Reference(s) (text, Current Literature, etc.):
- Berlin, B.  4 Star Sight Reading and Ear Training, volumes 1-10. Mississauga, Ontario, Canada:  Frederick Harris, 1996.
- Handel, G.  Messiah. New York: Schirmer, 1912
MUSC 4175 Collaborative Keyboard Skills I

Prerequisites
- MUSC 2302, 2402, and 2502 and passing the MUSC 2600 level-change jury examination, or
- permission of the instructor.

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Course Objectives/Learning Outcomes
The student will demonstrate:
1. basic ensemble skills necessary for accompanying the voice.
2. improved sight reading through the use of weekly assignments and several tests.
3. knowledge of the standard vocal and choral accompanying literature.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
- Practicum 40%
- In-Class Performances and Assignments 40%
- Sight Reading Tests 20%

Practicum Description—Rehearsal: 4-one hour sessions with the student; Lesson: one lesson with applied faculty and student; Performance: in class, or MUSC 1000, or studio class or jury, or ensemble concert (upon discretion of applied faculty).

Catalog Course Description
The study of ensemble techniques, score preparation, rehearsal skills, coaching techniques and performance strategies for performing standard vocal/choral literature. Sight reading is emphasized and students participate in an on-campus accompanying practicum.

Primary Reference(s) (text, Current Literature, etc.)
- Berlin, B. 4 Star Sight Reading and Ear Training, volumes 1-10. Mississauga, Ontario, Canada: Frederick Harris, 1996.
- Handel, G. Messiah. New York: Schirmer, 1912

Grading Options
- Letter Grade
- S/U
- Either

Other requirements or conditions:

INTASC Principles met with this course

NASM Standards met with this course
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<th>Title</th>
<th>Dept.</th>
<th>Prefix</th>
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<tr>
<td>MUSC 4175 Collaborative Keyboard Skills I</td>
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</table>

**Semester Credit Hrs.**

/ /

**Prerequisites**

- MUSC 2302, 2402, and 2502 and passing the MUSC 2600 level-change jury examination, or
- Permission of the instructor

**Dept./Instructor Approval Required?**

- Departmental Instructor

**Is this course offered with variable credit?**

- No

**Maximum hours for this course a student may take (if any):**

- Hours

**Limit on number of semesters a student may enroll (if any):**

- Semesters

**Range of Hours per semester:**

- 

**Grading Options**

- Letter Grade
- S/U
- Either

**Other requirements or conditions:**

- 

**Catalog Course Description**

- **Primary Reference(s) (text, Current Literature, etc.)**
  - Berlin, B. 4 Star Sight Reading and Ear Training, volumes 1-10. Mississauga, Ontario, Canada: Frederick Harris, 1996.
  - Handel, G. Messiah. New York: Schirmer, 1912

**INTASC Principles met with this course**

**NASM Standards met with this course**

**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**

**Music Department:**

Arts and Sciences

**Measurable Course Objectives/Learning Outcomes**

- 

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

- Practicum 40%, In-Class Performances and Assignments 40%, Sight Reading Tests 20%;

- **Practicum Description-- Rehearsal:**
  - 4-one hour sessions with the student;
  - Lesson: one lesson with applied faculty and student;
  - Performance: in class, or MUSC 1000, or studio class or jury, or ensemble concert (upon discretion of applied faculty)

**MUSC 4175 Collaborative Keyboard Skills I**

**INTASC Principles**
MUSC 4175 Collaborative Keyboard Skills I

Prerequisites:
MUSC 2302, 2402, and 2502 and passing the MUSC 2600 level-change jury examination, or permission of the instructor.

Grading Options:
Letter Grade S/U Either

Catalog Course Description
The student will demonstrate:
1. basic ensemble skills necessary for accompanying the voice.
2. improved sight reading through the use of weekly assignments and several tests.
3. knowledge of the standard vocal and choral accompanying literature.

The study of ensemble techniques, score preparation, rehearsal skills, coaching techniques and performance strategies for performing standard vocal/choral literature. Sight reading is emphasized and students participate in an on-campus accompanying practicum.

Berlin, B. 4 Star Sight Reading and Ear Training, volumes 1-10. Mississauga, Ontario, Canada: Frederick Harris, 1996.
Handel, G. Messiah. New York: Schirmer, 1912
The study of ensemble techniques, score preparation, rehearsal skills, coaching techniques and performance strategies for performing standard instrumental literature. Sight reading is emphasized and students participate in an on-campus accompanying practicum.

Primary Reference(s) (text, Current Literature, etc.)

Berlin, B. 4 Star Sight Reading and Ear Training, volumes 1-10. Mississauga, Ontario, Canada: Frederick Harris, 1996.
The student will demonstrate:

1. basic ensemble skills necessary for accompanying instruments.
2. improved sight reading through the use of weekly assignments and several tests.
3. knowledge of the standard instrumental accompanying literature.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Practicum 40%, In-Class Performances and Assignments 40%, Sight Reading Tests 20%; Practicum Description-- Rehearsal: 4-one hour sessions with the student; Lesson: one lesson with applied faculty and student; Performance: in class, or MUSC 1000, or studio class or jury, or ensemble concert (upon discretion of applied faculty)
MUSC 4176 Collaborative Keyboard Skills II

The student will demonstrate:
1. basic ensemble skills necessary for accompanying instruments.
2. improved sight reading through the use of weekly assignments and several tests.
3. knowledge of the standard instrumental accompanying literature.

The study of ensemble techniques, score preparation, rehearsal skills, coaching techniques and performance strategies for performing standard instrumental literature. Sight reading is emphasized and students participate in an on-campus accompanying practicum.

Berlin, B. 4 Star Sight Reading and Ear Training, volumes 1-10. Mississauga, Ontario, Canada: Frederick Harris, 1996.

INTASC Principles met with this course
NASM Standards met with this course
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| MUSC 4175 or permission of the instructor |

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| No | Yes |

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<tr>
<th>Course Design, Objectives, and Standards</th>
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<tr>
<td>Measurable Course Objectives/Learning Outcomes</td>
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<tr>
<td>Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)</td>
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| Practicum 40%, In-Class Performances and Assignments 40%, Sight Reading Tests 20%; Practicum Description-- Rehearsal: 4-one hour sessions with the student; Lesson: one lesson with applied faculty and student; Performance: in class, or MUSC 1000, or studio class or jury, or ensemble concert (upon discretion of applied faculty) |

| Berlin, B.  4 Star Sight Reading and Ear Training, volumes 1-10. Mississauga, Ontario, Canada:  Frederick Harris, 1996. |

| INTASC Principles met with this course |
| NASM Standards met with this course |
| MUSC 4176 Collaborative Keyboard Skills II |

| State University of West Georgia • Department of Music |
| Course Design, Objectives, and Standards |
| Measurable Course Objectives/Learning Outcomes |
| Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.) |

| Practicum 40%, In-Class Performances and Assignments 40%, Sight Reading Tests 20%; Practicum Description-- Rehearsal: 4-one hour sessions with the student; Lesson: one lesson with applied faculty and student; Performance: in class, or MUSC 1000, or studio class or jury, or ensemble concert (upon discretion of applied faculty) |

| Berlin, B.  4 Star Sight Reading and Ear Training, volumes 1-10. Mississauga, Ontario, Canada:  Frederick Harris, 1996. |

| INTASC Principles met with this course |
| NASM Standards met with this course |
| MUSC 4176 Collaborative Keyboard Skills II |
MUSC 4176
Collaborative Keyboard Skills II

The student will demonstrate:
1. basic ensemble skills necessary for accompanying instruments.
2. improved sight reading through the use of weekly assignments and several tests.
3. knowledge of the standard instrumental accompanying literature.

The study of ensemble techniques, score preparation, rehearsal skills, coaching techniques and performance strategies for performing standard instrumental literature. Sight reading is emphasized and students participate in an on-campus accompanying practicum.
MUSC 4176 Collaborative Keyboard Skills II

Prerequisites: MUSC 4175 or permission of the instructor.

Catalog Course Description:

The student will demonstrate:

1. basic ensemble skills necessary for accompanying instruments.
2. improved sight reading through the use of weekly assignments and several tests.
3. knowledge of the standard instrumental accompanying literature.

The study of ensemble techniques, score preparation, rehearsal skills, coaching techniques and performance strategies for performing standard instrumental literature. Sight reading is emphasized and students participate in an on-campus accompanying practicum.

Berlin, B. 4 Star Sight Reading and Ear Training, volumes 1-10. Mississauga, Ontario, Canada: Frederick Harris, 1996.


## Course Design, Objectives, and Standards

**State University of West Georgia • Department of Music**

### Course: Piano Pedagogy I (MUSC 4181)

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<th>Dept. Prefix</th>
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<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<td>MUSC</td>
<td>4181</td>
<td>Piano Pedagogy I</td>
<td>2 / 1 / 2</td>
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- **Grading Options:**
  - X Letter Grade
  - S/U
  - Either

- **Prerequisites:** MUSC 1302, 1402, and 1502 or permission of the instructor

- **Other requirements or conditions:**

### Catalog Course Description

An introduction to the basic materials and pedagogical strategies for teaching private and class early and mid elementary piano students. Pedagogy students will participate in a supervised teaching practicum.

### Primary Reference(s) (text, Current Literature, etc.)

MUSC 4181 Piano Pedagogy I

The student will demonstrate:

1. the ability to apply educational teaching and learning style theory to piano teaching.

2. the ability to create effective lesson plans.

3. the ability to create a comprehensive musicianship curriculum including theory, aural skills, technique and improvisation.

4. applied knowledge of the standard elementary teaching methods.

5. the effective application of pedagogical knowledge and skills in a supervised 6 week teaching practicum.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

- Practicum 30%
- Teacher Observations 10%
- Class Assignments 30%
- In Class Teaching Demonstrations 20%
- Final Exam 10%


An introduction to the basic materials and pedagogical strategies for teaching private and class early and mid elementary piano students. Pedagogy students will participate in a supervised teaching practicum.

INTASC Principles met with this course

NASM Standards met with this course
MUSC 4181 Piano Pedagogy I

Prerequisites: MUSC 1302, 1402, and 1502 or permission of the instructor.

Departmental Instructor Approval Required? No

Is this course offered with variable credit? No

Maximum hours for this course: 3

Limit on number of semesters a student may enroll: None

Grading Options: Letter Grade

Other requirements or conditions:

Catalog Course Description:

An introduction to the basic materials and pedagogical strategies for teaching private and class early and mid elementary piano students. Pedagogy students will participate in a supervised teaching practicum.

INTASC Principles met with this course:

NASM Standards met with this course:

MUSC 4181 Piano Pedagogy I

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):

- Practicum 30%
- Teacher Observations 10%
- Class Assignments 30%
- In Class Teaching Demonstrations 20%
- Final Exam 10%

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<td>Grading Options</td>
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</table>

**Primary Reference(s) (text, Current Literature, etc.)**


**Catalog Course Description**

MUSC 4181 Piano Pedagogy I

The student will demonstrate:

1. the ability to apply educational teaching and learning style theory to piano teaching.
2. the ability to create effective lesson plans.
3. the ability to create a comprehensive musicianship curriculum including theory, aural skills, technique and improvisation.
4. applied knowledge of the standard elementary teaching methods.
5. the effective application of pedagogical knowledge and skills in a supervised 6-week teaching practicum.

An introduction to the basic materials and pedagogical strategies for teaching private and class early and mid elementary piano students. Pedagogy students will participate in a supervised teaching practicum.

**INTASC Principles met with this course**

**NASM Standards met with this course**

**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**

**Music Department:** Arts and Sciences

**Measurable Course Objectives/Learning Outcomes**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

- Practicum 30%
- Teacher Observations 10%
- Class Assignments 30%
- In Class Teaching Demonstrations 20%
- Final Exam 10%

**MUSC 4181 Piano Pedagogy I**

**INTASC Principles**
<table>
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<tr>
<th>Course Code</th>
<th>Course Title</th>
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<td>MUSC 4181</td>
<td>Piano Pedagogy I</td>
<td>X</td>
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</table>

**Course Design, Objectives, and Standards**

- **Music Department:** Arts and Sciences
- **College:**

**Measurable Course Objectives / Learning Outcomes**

1. The student will demonstrate the ability to apply educational teaching and learning style theory to piano teaching.
2. The student will demonstrate the ability to create effective lesson plans.
3. The student will create a comprehensive musicianship curriculum including theory, aural skills, technique, and improvisation.
4. The student will demonstrate applied knowledge of the standard elementary teaching methods.
5. The student will demonstrate the effective application of pedagogical knowledge and skills in a supervised 6-week teaching practicum.

**An introduction to the basic materials and pedagogical strategies for teaching private and class early and mid-elementary piano students.** Pedagogy students will participate in a supervised teaching practicum.

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

- Practicum: 30%
- Teacher Observations: 10%
- Class Assignments: 30%
- In Class Teaching Demonstrations: 20%
- Final Exam: 10%

**Primary Reference(s) (text, Current Literature, etc.)**


**Catalog Course Description**

MUSC 4181 Piano Pedagogy I

The student will demonstrate:

1. the ability to apply educational teaching and learning style theory to piano teaching.
2. the ability to create effective lesson plans.
3. the ability to create a comprehensive musicianship curriculum including theory, aural skills, technique, and improvisation.
4. applied knowledge of the standard elementary teaching methods.
5. the effective application of pedagogical knowledge and skills in a supervised 6-week teaching practicum.

An introduction to the basic materials and pedagogical strategies for teaching private and class early and mid-elementary piano students. Pedagogy students will participate in a supervised teaching practicum.

**INTASC Principles**

**NASM Standards**

- MUSC 4181 Piano Pedagogy I

**State University of West Georgia • Department of Music**
MUSC 4181 Piano Pedagogy I

Prerequisites: MUSC 1302, 1402, and 1502 or permission of the instructor

Catalog Course Description:
The student will demonstrate:
1. the ability to apply educational teaching and learning style theory to piano teaching.
2. the ability to create effective lesson plans.
3. the ability to create a comprehensive musicianship curriculum including theory, aural skills, technique and improvisation.
4. applied knowledge of the standard elementary teaching methods.
5. the effective application of pedagogical knowledge and skills in a supervised 6-week teaching practicum.

An introduction to the basic materials and pedagogical strategies for teaching private and class early and mid-elementary piano students. Pedagogy students will participate in a supervised teaching practicum.

INTASC Principles met with this course

NASM Standards met with this course

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
- Practicum 30%
- Teacher Observations 10%
- Class Assignments 30%
- In Class Teaching Demonstrations 20%
- Final Exam 10%
<table>
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<tr>
<th>Dept. Prefix</th>
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<td>MUSC</td>
<td>4182</td>
<td>Piano Pedagogy II</td>
<td>2 / 1 / 2</td>
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**Dept./Instructor Approval Required?**
- Departmental [ ]
- Instructor [ ]

**Grading Options**
- X Letter Grade
- S/U
- Either [ ]

**Limit on number of semesters a student may enroll (if any):**
- [ ] Semesters

**Is this course offered with variable credit?**
- Yes [ ]
- No [x]

**Maximum hours for this course a student may take (if any):**
- [ ] Hours

**Range of Hours per semester:**
- [ ]

**Prerequisites**
- MUSC 4181 or permission of the instructor

**Other requirements or conditions:**

---

**Catalog Course Description**

This is a continuation of Pedagogy I with a special focus on the late elementary student and group teaching. Pedagogy students will participate in several supervised teaching situations.

---

**Primary Reference(s) (text, Current Literature, etc.)**

MUSC 4182 Piano Pedagogy II

The student will demonstrate:

1. applied knowledge of the standard elementary teaching methods.
2. incorporate teaching strategies that address effective practice habits, memorization, performance anxiety and adult learners.
3. professionalism through applying best practices to studio management and the role of parents, and through professional affiliations.
4. an understanding for group teaching using current technologies.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

- Practicum 30%
- Teacher Observations 10%
- Class Assignments 30%
- In Class Teaching Demonstrations 20%
- Final Exam 10%
# MUSC 4182

## Piano Pedagogy II

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<tr>
<th>Title</th>
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<td>Letter Grade S/U Either</td>
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<td>Other requirements or conditions:</td>
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## Catalog Course Description


MUSC 4182 Piano Pedagogy II

The student will demonstrate:

1. applied knowledge of the standard elementary teaching methods.
2. incorporate teaching strategies that address effective practice habits, memorization, performance anxiety and adult learners.
3. professionalism through applying best practices to studio management and the role of parents, and through professional affiliations.
4. an understanding for group teaching using current technologies.

This is a continuation of Pedagogy I with a special focus on the late elementary student and group teaching. Pedagogy students will participate in several supervised teaching situations.

## INTASC Principles met with this course

## NASM Standards met with this course
MUSC 4182 Piano Pedagogy II

Prerequisites: MUSC 4181 or permission of the instructor.

Catalog Course Description:
MUSC 4182 Piano Pedagogy II

The student will demonstrate:
1. applied knowledge of the standard elementary teaching methods.
2. incorporate teaching strategies that address effective practice habits, memorization, performance anxiety and adult learners.
3. professionalism through applying best practices to studio management and the role of parents, and through professional affiliations.
4. an understanding for group teaching using current technologies.

This is a continuation of Pedagogy I with a special focus on the late elementary student and group teaching. Pedagogy students will participate in several supervised teaching situations.

INTASC Principles met with this course:

NASM Standards met with this course:

MUSC 4182 Piano Pedagogy II

Prerequisites
MUSC 4181 or permission of the instructor

Catalog Course Description
This is a continuation of Pedagogy I with a special focus on the late elementary student and group teaching. Pedagogy students will participate in several supervised teaching situations.


INTASC Principles met with this course
NASM Standards met with this course

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Practicum 30%
Teacher Observations 10%
Class Assignments 30%
In Class Teaching Demonstrations 20%
Final Exam 10%

INTASC Principles
Title: Piano Pedagogy II
Dept. Prefix: MUSC
Course Number: 4182

Semester Credit Hrs.: 2 1 2

Prerequisites:
MUSC 4181 or permission of the instructor

Is this course offered with variable credit? Yes

Maximum hours for this course: 6

Limit on number of semesters a student may enroll: 3

Grading Options: Letter Grade

Catalog Course Description:
This is a continuation of Pedagogy I with a special focus on the late elementary student and group teaching. Pedagogy students will participate in several supervised teaching situations.

Primary Reference(s)

Measurable Course Objectives/Learning Outcomes:
1. Applied knowledge of the standard elementary teaching methods.
2. Incorporate teaching strategies that address effective practice habits, memorization, performance anxiety and adult learners.
3. Professionalism through applying best practices to studio management and the role of parents, and through professional affiliations.
4. An understanding for group teaching using current technologies.

Evaluation and Grading Criteria:
Practicum 30%
Teacher Observations 10%
Class Assignments 30%
In Class Teaching Demonstrations 20%
Final Exam 10%

INTASC Principles

NASM Standards

State University of West Georgia • Department of Music
<table>
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<td>□ S/U □ Either □</td>
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Catalog Course Description

An examination of the materials and methods for teaching intermediate and early advanced level piano students. Authentic performance practice style for standard Baroque and Classical music will be discussed. Students will participate in a teaching practicum.

Primary Reference(s) (text, Current Literature, etc.)

The student will:

1. demonstrate applied knowledge of standard teaching materials for intermediate and early advanced level students.

2. demonstrate specific technical exercises necessary for the continuing growth of students.

3. survey, evaluate and create piano curricula.

4. consider topics especially pertinent to intermediate students: transfer students, motivational psychology and preparation for performance.

5. survey and evaluate standard Baroque and Classical repertoire in the context of authentic performance practice style.

6. demonstrate applied teaching techniques in practicum.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):

Practicum 30%
Teacher Observations 10%
Class Assignments 30%
In Class Teaching Demonstrations 20%
Final Exam 10%
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<th>Title</th>
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<tr>
<td>MUSC 4183 Piano Pedagogy III</td>
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**Prerequisites:**

- MUSC 4182 or permission of the instructor

**Course Description:**

- **Catalog Course Description:**
  - An examination of the materials and methods for teaching intermediate and early advanced level piano students. Authentic performance practice style for standard Baroque and Classical music will be discussed. Students will participate in a teaching practicum.


**Measurable Course Objectives/Learning Outcomes:**

1. Demonstrate applied knowledge of standard teaching materials for intermediate and early advanced level students.
2. Demonstrate specific technical exercises necessary for the continuing growth of students.
4. Consider topics especially pertinent to intermediate students: transfer students, motivational psychology, and preparation for performance.
5. Survey and evaluate standard Baroque and Classical repertoire in the context of authentic performance practice style.
6. Demonstrate applied teaching techniques in practicum.

**Evaluation and Grading Criteria:**

- Practicum: 30%
- Teacher Observations: 10%
- Class Assignments: 30%
- In-Class Teaching Demonstrations: 20%
- Final Exam: 10%

**INTASC Principles met with this course:**

**NASM Standards met with this course:**

**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**

**Music Department:**

- Arts and Sciences

**College:**

- **Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):**
  - Practicum: 30%
  - Teacher Observations: 10%
  - Class Assignments: 30%
  - In-Class Teaching Demonstrations: 20%
  - Final Exam: 10%
MUSC 4183 Piano Pedagogy III

Prerequisites
MUSC 4182 or permission of the instructor

Course Design, Objectives, and Standards

Course Description
An examination of the materials and methods for teaching intermediate and early advanced level piano students. Authentic performance practice style for standard Baroque and Classical music will be discussed. Students will participate in a teaching practicum.

Catalog Course Description
MUSC 4183 Piano Pedagogy III

The student will:
1. demonstrate applied knowledge of standard teaching materials for intermediate and early advanced level students.
2. demonstrate specific technical exercises necessary for the continuing growth of students.
3. survey, evaluate and create piano curricula.
4. consider topics especially pertinent to intermediate students: transfer students, motivational psychology and preparation for performance.
5. survey and evaluate standard Baroque and Classical repertoire in the context of authentic performance practice style.
6. demonstrate applied teaching techniques in practicum.

Primary Reference(s) (text, Current Literature, etc.)

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Practicum 30%
Teacher Observations 10%
Class Assignments 30%
In Class Teaching Demonstrations 20%
Final Exam 10%

INTASC Principles met with this course

NASM Standards met with this course
MUSC 4183 Piano Pedagogy III

Prerequisites: MUSC 4182 or permission of the instructor.

Catalog Course Description:
An examination of the materials and methods for teaching intermediate and early advanced level piano students. Authentic performance practice style for standard Baroque and Classical music will be discussed. Students will participate in a teaching practicum.

Primary Reference(s) (text, Current Literature, etc.):

INTASC Principles:

NASM Standards:

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):

- Practicum 30%
- Teacher Observations 10%
- Class Assignments 30%
- In Class Teaching Demonstrations 20%
- Final Exam 10%

Symptom Assessment:

Grading Options: Letter Grade S/U Either

Other requirements or conditions:

An examination of the materials and methods for teaching intermediate and early advanced level piano students. Authentic performance practice style for standard Baroque and Classical music will be discussed. Students will participate in a teaching practicum.
MUSC 4183 Piano Pedagogy III

2 1 2

Prerequisites: MUSC 4182 or permission of the instructor

Catalog Course Description

An examination of the materials and methods for teaching intermediate and early advanced level piano students. Authentic performance practice style for standard Baroque and Classical music will be discussed. Students will participate in a teaching practicum.

Primary Reference(s) (text, Current Literature, etc.)

# Piano Pedagogy IV

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<tr>
<td>MUSC</td>
<td>4184</td>
<td>Piano Pedagogy IV</td>
<td>2 / 1 / 2</td>
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</tbody>
</table>

**Dept./Instructor Approval Required?**
- Departmental [ ]
- Instructor [ ]

**Grading Options**
- X Letter Grade
- S/U [ ]
- Either [ ]

**Limit on number of semesters a student may enroll (if any):**
- Semesters [ ]

**Is this course offered with variable credit?**
- Yes [ ]
- No [X] (If yes, please provide hours below)

**Maximum hours for this course a student may take (if any):**
- Hours [ ]

**Prerequisites**
- Yes [X]
- No [ ]

**Other requirements or conditions:**

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**Catalog Course Description**

This is a continuation of Pedagogy III, teaching of the intermediate and early advanced student, but will focus on authentic performance practice style for standard Romantic and Modern repertoire. Students will participate in a teaching practicum.

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**Primary Reference(s) (text, Current Literature, etc.)**

The student will:

1. consider topics especially pertinent to intermediate and early advanced students: comprehensive musicianship, group teaching, supplemental repertoire, jazz, and healthy physical and psychological aspects of playing.

2. understand the historical development of piano pedagogy.

3. survey and evaluate standard Romantic and Modern repertoire in the context of authentic performance practice style.

4. demonstrate applied teaching techniques in practicum.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

- Practicum 30%
- Teacher Observations 10%
- Class Assignments 30%
- In Class Teaching Demonstrations 20%
- Final Exam 10%
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<tr>
<td>MUSC 4184</td>
<td>Piano Pedagogy</td>
<td>Piano Pedagogy IV</td>
</tr>
</tbody>
</table>

**Semester Credit Hrs.**: 2

**Prerequisites**: MUSC 4183 or permission of the instructor

**Catalog Course Description**

The student will:

1. Consider topics especially pertinent to intermediate and early advanced students: comprehensive musicianship, group teaching, supplemental repertoire, jazz, and healthy physical and psychological aspects of playing.

2. Understand the historical development of piano pedagogy.


4. Demonstrate applied teaching techniques in practicum.

This is a continuation of Pedagogy III, teaching of the intermediate and early advanced student, but will focus on authentic performance practice style for standard Romantic and Modern repertoire. Students will participate in a teaching practicum.

**Course Design, Objectives, and Standards**

**Music Department**: Arts and Sciences

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

- Practicum: 30%
- Teacher Observations: 10%
- Class Assignments: 30%
- In Class Teaching Demonstrations: 20%
- Final Exam: 10%

**INTASC Principles met with this course**

**NASM Standards met with this course**

**Primary Reference(s) (text, Current Literature, etc.)**

MUSC 4184 Piano Pedagogy IV

Prerequisites:
MUSC 4183 or permission of the instructor

Course Description:
This is a continuation of Pedagogy III, teaching of the intermediate and early advanced student, but will focus on authentic performance practice style for standard Romantic and Modern repertoire. Students will participate in a teaching practicum.

Primary Reference(s) (text, Current Literature, etc.):

Measurable Course Objectives/Learning Outcomes:
1. consider topics especially pertinent to intermediate and early advanced students: comprehensive musicianship, group teaching, supplemental repertoire, jazz, and healthy physical and psychological aspects of playing.
2. understand the historical development of piano pedagogy.
3. survey and evaluate standard Romantic and Modern repertoire in the context of authentic performance practice style.
4. demonstrate applied teaching techniques in practicum.

State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):
- Practicum: 30%
- Teacher Observations: 10%
- Class Assignments: 30%
- In Class Teaching Demonstrations: 20%
- Final Exam: 10%

INTASC Principles:
NASM Standards:

MUSC 4184 Piano Pedagogy IV
MUSC 4184 Piano Pedagogy IV

Primary Reference(s) (text, Current Literature, etc.)

MUSC 4184 Piano Pedagogy IV
The student will:
1. consider topics especially pertinent to intermediate and early advanced students: comprehensive musicianship, group teaching, supplemental repertoire, jazz, and healthy physical and psychological aspects of playing.
2. understand the historical development of piano pedagogy.
3. survey and evaluate standard Romantic and Modern repertoire in the context of authentic performance practice style.
4. demonstrate applied teaching techniques in practicum.

This is a continuation of Pedagogy III, teaching of the intermediate and early advanced student, but will focus on authentic performance practice style for standard Romantic and Modern repertoire. Students will participate in a teaching practicum.
MUSC 4184 Piano Pedagogy IV

Semester Credit Hrs.: 2 / /

Prerequisites: MUSC 4183 or permission of the instructor

Is this course offered with variable credit? No

Maximum hours for this course: 3

Limit on number of semesters a student may enroll: 1

Grading Options: Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description:

Piano Pedagogy IV

The student will:

1. consider topics especially pertinent to intermediate and early advanced students: comprehensive musicianship, group teaching, supplemental repertoire, jazz, and healthy physical and psychological aspects of playing.

2. understand the historical development of piano pedagogy.

3. survey and evaluate standard Romantic and Modern repertoire in the context of authentic performance practice style.

4. demonstrate applied teaching techniques in practicum.

This is a continuation of Pedagogy III, teaching of the intermediate and early advanced student, but will focus on authentic performance practice style for standard Romantic and Modern repertoire. Students will participate in a teaching practicum.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 4184 Piano Pedagogy IV

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):

- Practicum: 30%
- Teacher Observations: 10%
- Class Assignments: 30%
- In Class Teaching Demonstrations: 20%
- Final Exam: 10%

INTASC Principles
### Catalog Course Description

Teaching one semester in the public schools under the supervision of an experienced, qualified classroom teacher on the level of and in the field of intended certification. A seminar is scheduled as an integral part of the student-teaching sequence. Meeting times and places are scheduled by the individual university supervisors (S, U, or I grades).

### Primary Reference(s) (text, Current Literature, etc.)

- What Every Young American Should Know and Be Able to Do in the Arts: National Standards for Arts Education, MENC 1994.
The student will:

1. demonstrate competence in teaching music to students in grades P-12 and show mastery of teaching in the area of focus (i.e., instrumental, vocal, or general music).

2. demonstrate the ability to be a professional, be present and on time every day, complete tasks on time, dress professionally, behave responsibly, show initiative, communicate effectively, interact professionally, and maintain open communication with the cooperating teacher(s) and the University supervisor(s)/personnel.

3. keep reflective journals for each week, using journals as a basis for self-analysis and for discussion.

4. show the ability to take over classroom responsibilities gradually, moving from relatively simple tasks to actual teaching. A few days of observation should precede teaching responsibilities, with some major teaching duties assumed by mid-quarter to the assumption of the daily teaching schedule of the host teacher for a full two weeks. This period will be determined by mutual agreement of the two parties involved.

5. be able prepare daily lesson plans and write and teach a complete Unit of Instruction, including a Classroom Description, Pre-test, Summary of Pre-test results, Post-test, Additudinal Assessment, and at least 5 daily lesson plans.

6. be able to critique his/her own teaching and the teaching of others and determine a plan for improvement.

7. become knowledgeable about attendance policies, dress codes, faculty meetings, and after-school activities, realizing that these items may vary according to the rules of the host institution.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

a. Desirable Attributes. The prospective music teacher should have:

3.a.1) Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.

3.a.2) The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.

3.a.3) The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.

3.a.4) The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.

3.a.5) The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with student and colleagues of differing backgrounds.

3.a.6) The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.

3.a.7) The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.

The following competencies and procedures provide means for developing these attributes:

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.1) Conducting. The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and baton techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential.

3.b.2) Arranging. The prospective music teacher should be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations.

3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:
   a. sufficient vocal and pedagogical skill to teach effective use of the voice;
   b. experience in solo vocal performance and choral ensemble;
   c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
   d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.
3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:
   a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
   b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
   c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies. The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

3.c.2) An understanding of child growth and development and an understanding of principles of learning as they relate to music.

3.c.3) The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.5) The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

Professional Procedures. In order to implement programs to achieve the competencies identified in the foregoing sections, the following standards and guidelines apply:

3.d.1) Music education methods courses and field work must be taught or supervised by the institution's music education faculty who have had successful experience teaching music in elementary and/or secondary schools, and who maintain close contact with such schools.

3.d.3) Institutions should establish specific evaluative procedures to assess students' progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further assessment after graduation.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

2. The teacher understands how children learn and develop, and can provide learning opportunities that support their intellectual, social and personal development.

3. The teacher understands how students differ in their approaches to learning and creates instructional opportunities that are adapted to diverse learners.

4. The teacher understands and uses a variety of instructional strategies to encourage students’ development of critical thinking, problem solving, and performance skills.

5. The teacher uses an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning, and self-motivation.

6. The teacher uses knowledge of effective verbal, nonverbal, and media communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom.

7. The teacher plans instruction based upon knowledge of subject matter, students, the community, and curriculum goals.

8. The teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social and physical development of the learner.

9. The teacher is a reflective practitioner who continually evaluates the effects of his/her choices and actions on others (students, parents, and other professionals in the learning community) and who actively seeks out opportunities to grow professionally.

10. The teacher fosters relationships with school colleagues, parents, and agencies in the larger community to support students' learning and well-being.
The student will:

- demonstrate competence in teaching music to students in grades P-12 and show mastery of teaching in the area of focus (i.e., instrumental, vocal, or general music).
- demonstrate the ability to be a professional, be present and on time every day, complete tasks on time, dress professionally.
- have a personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the desire for musical knowledge and experiences.
- be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various social and ethnic groups.
- have an understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the instruments used.
- be capable of understanding and using formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social and personal development.
- be able to arrange and adapt music from a variety of sources to realize the focus (i.e., instrumental, vocal, or general music).
- have sufficient vocal and pedagogical skill to teach effective use of the voice.
- have performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.
- have laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.
- have laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.
- be able to arrange and adapt music from a variety of sources to realize the focus (i.e., instrumental, vocal, or general music).
- have a positive attitude and the belief that it is possible to teach music as a means of realizing the focus (i.e., instrumental, vocal, or general music).
- have a positive attitude and the belief that it is possible to teach music as a means of realizing the focus (i.e., instrumental, vocal, or general music).
- have a positive attitude and the belief that it is possible to teach music as a means of realizing the focus (i.e., instrumental, vocal, or general music).
- have a positive attitude and the belief that it is possible to teach music as a means of realizing the focus (i.e., instrumental, vocal, or general music).

In addition to the skills required for all musicians, functional ability in keyboard and other instruments is essential.

The prospective music teacher should be able to:

- conduct with an understanding of the total contemporary educational environment that encourages positive social interaction, active engagement in learning, and self-motivation.
- understand and use formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social and physical development of students, plus the ability to fulfill these commitments as an independent professional.
- foster relationships with school colleagues, parents, and agencies in the larger community to support students' learning and well-being.
- be able to arrange and adapt music from a variety of sources to realize the focus (i.e., instrumental, vocal, or general music).
- understand and use formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social and personal development.

The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations.

Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and baton technique.

The music education program of evaluation should include an initial assessment of student potential for admission to the program, periodic faculty who have had successful experience teaching music in elementary and/or secondary schools, and who maintain a desire for musical knowledge and experiences.

The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations.

The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations.

The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations.
### State University of West Georgia • Department of Music  
**Course Design, Objectives, and Standards**

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<th>Department:</th>
<th>Music</th>
<th>College:</th>
<th>Arts and Sciences</th>
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<tr>
<td>Dept./Prefix</td>
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<td>4200</td>
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<tr>
<td>Title</td>
<td>Orchestration and Arranging</td>
<td>Semester Credit Hrs. (Lec/Lab/Total)</td>
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**Dept./Instructor Approval Required?**  
- Departmental: [ ]  
- Instructor: [ ]  

**Grading Options**  
- [X] Letter Grade  
- [ ] S/U  
- [ ] Either

**Limit on number of semesters a student may enroll (if any):**  
- [ ] Semesters

**Is this course offered with variable credit?**  
- Yes: [ ]  
- No: [X] (If yes, please provide hours below)

**Maximum hours for this course a student may take (if any):**  
- [ ] Hours  

**Range of Hours per semester:**  
- [ ]

**Prerequisites**  
- [X] Yes  
- [ ] No

**MUSC 3230, 3601, 3602, 3603, 3604, and 3605 or 3606**

**Other requirements or conditions:**

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### Catalog Course Description

The study of instrumentation, orchestration, and arranging techniques for instrumental and vocal ensembles. Projects use traditional methods and the current tools of music technology.

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### Primary Reference(s) (text, Current Literature, etc.)


Orchestrations and arrangements using various styles and media, reference text(s) based on the particular needs of the student, and the resources of the Music Department MIDI Computer Technology Laboratory.
The student will:

1. apply knowledge and skills gained in previous music studies to the study of orchestration and arranging (i.e., music theory, music technology, instrumental and vocal techniques, et al.).

2. develop in-depth understanding of historical, contemporary, and innovative practices of orchestrating and arranging music.

3. demonstrate knowledge and understanding of the practical ranges for the instruments and voice types.

4. demonstrate the ability to analyze, evaluate, and manipulate sounds and sound combinations aurally and visually according to a preset aesthetic criteria.

5. demonstrate the ability to use traditional and current music technology to orchestrate, arrange, reproduce, and print music.

Course grades are determined by the quality of orchestration and arranging projects, mid-term and final examinations, and homework assignments. The final project will be performed by the appropriate University ensemble.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

The following competencies and procedures provide means for developing these attributes:

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.2) Arranging. The prospective music teacher should be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations.

3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.
MUSC 4200 Orchestration and Arranging

Semester Credit Hrs.: / / X

Prerequisites: MUSC 3230, 3601, 3602, 3603, 3604, and 3605 or 3606

X

Dept./Instructor Approval Required?: Departmental Instructor

Is this course offered with variable credit?: X

NoYes (If yes, please provide hours below)

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any): Semesters

Range of Hours per semester:

Grading Options: Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description: The study of instrumentation, orchestration, and arranging techniques for instrumental and vocal ensembles. Projects use traditional methods and the current tools of music technology.

INTASC Principles met with this course:

Desirable Attributes, Essential Competencies, And Professional Procedures:
The following competencies and procedures provide means for developing these attributes:

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.2) Arranging. The prospective music teacher should be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations.

3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

NASM Standards met with this course:

MUSC 4200 Orchestration and Arranging

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

Course grades are determined by the quality of orchestration and arranging projects, mid-term and final examinations, and homework assignments. The final project will be performed by the appropriate University ensemble.

1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.

MUSC 4200 Orchestration and Arranging

INTASC Principles
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
MUSC 4200 Orchestration and Arranging

Prerequisites: MUSC 3230, 3601, 3602, 3603, 3604, and 3605 or 3606

Catalog Course Description

Kennan, Kent. The Techniques of Orchestration, 4th ed. Orchestrations and arrangements using various styles and media, reference text(s) based on the particular needs of the student, and the resources of the Music Department MIDI Computer Technology Laboratory.

MUSC 4200 Orchestration and Arranging

The student will:
1. apply knowledge and skills gained in previous music studies to the study of orchestration and arranging (i.e., music theory, music technology, instrumental and vocal techniques, et al.).
2. develop in-depth understanding of historical, contemporary, and innovative practices of orchestrating and arranging music.
3. demonstrate knowledge and understanding of the practical ranges for the instruments and voice types.
4. demonstrate the ability to analyze, evaluate, and manipulate sounds and sound combinations aurally and visually according to a preset aesthetic criteria.
5. demonstrate the ability to use traditional and current music technology to orchestrate, arrange, reproduce, and print music.

The study of instrumentation, orchestration, and arranging techniques for instrumental and vocal ensembles. Projects use traditional methods and the current tools of music technology.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by the quality of orchestration and arranging projects, mid-term and final examinations, and homework assignments. The final project will be performed by the appropriate University ensemble.

INTASC Principles met with this course
3. Desirable Attributes, Essential Competencies, And Professional Procedures
The following competencies and procedures provide means for developing these attributes:

b. Music Competencies.
In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:
3.b.2) Arranging. The prospective music teacher should be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations.
3.b.3) Performance. In addition to the skills required for all musicians, functional ability in keyboard and other classroom instruments appropriate to the student's future teaching needs is essential. Whatever the specialization, functional knowledge of wind, string, and percussion instruments and the voice is essential.
3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

NASM Standards met with this course
MUSC 4200 Orchestration and Arranging

State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by the quality of orchestration and arranging projects, mid-term and final examinations, and homework assignments. The final project will be performed by the appropriate University ensemble.

1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC</td>
<td>4300</td>
<td>Jazz History and Styles</td>
<td>3 / 0 / 3</td>
</tr>
</tbody>
</table>

**Dept./Instructor Approval Required?**
- Departmental [ ]
- Instructor [ ]

**Grading Options**
- Letter Grade [x]
- S/U [ ]
- Either [ ]

**Limit on number of semesters a student may enroll (if any):**
- [ ] Semesters

**Is this course offered with variable credit?**
- Yes [ ]
- No [x]

**Maximum hours for this course a student may take (if any):**
- [ ] Hours

**Range of Hours per semester:**
- [ ]

**Prerequisites**
- Ability to read musical scores
- [x] Yes
- [ ] No

**Other requirements or conditions:**

**Catalog Course Description**

The history and styles of jazz from its origins to fusion.

**Primary Reference(s) (text, Current Literature, etc.)**

The student will demonstrate at the upper-division level:

1. knowledge of the origins of jazz elements and instruments.
2. knowledge of the contributions of various cultures to the origin of jazz.
3. an understanding of the creation of jazz in America.
4. an understanding of improvisation and the basic principles involved in creating improvisations.
5. knowledge of the various jazz styles and their historical development.
6. knowledge of the musical and theoretical principles of the various jazz styles.
7. the ability to recognize played examples of the various jazz styles and literature.

Course grades are determined by unit examinations, a final examination, a written term paper, and listening examinations.
<table>
<thead>
<tr>
<th>Title</th>
<th>Dept.</th>
<th>Prefix</th>
<th>Course Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 4300 Jazz History and Styles</td>
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<td></td>
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</table>

**Semester Credit Hrs.**

<table>
<thead>
<tr>
<th>(Lec/Lab/Total)</th>
</tr>
</thead>
<tbody>
<tr>
<td>/ /</td>
</tr>
</tbody>
</table>

**Prerequisites**

- Ability to read musical scores

**Dept./Instructor Approval Required?**

- Departmental Instructor

**Is this course offered with variable credit?**

- No

**Maximum hours for this course a student may take (if any):**

- Hours

**Limit on number of semesters a student may enroll (if any):**

- Semesters

**Range of Hours per semester:**

- 

**Grading Options**

- Letter Grade
- S/U
- Either

**Other requirements or conditions:**

- 

**Catalog Course Description**

- The history and styles of jazz from its origins to fusion.

**Primary Reference(s) (text, Current Literature, etc.)**


---

**INTASC Principles met with this course**

- 

**NASM Standards met with this course**

- 

**Course Design, Objectives, and Standards**

- 

**Music Department:**

- Arts and Sciences

---

**Measurable Course Objectives/Learning Outcomes**

- Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

- Course grades are determined by unit examinations, a final examination, a written term paper, and listening examinations.
MUSC 4300 Jazz History and Styles 3 0 3

Prerequisites
Ability to read musical scores

Dept./Instructor Approval Required?
Departmental Instructor

Is this course offered with variable credit?
No

Maximum hours for this course (if any): Hours

Limit on number of semesters a student may enroll (if any): Semesters

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description
Primary Reference(s) (text, Current Literature, etc.)


Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Course grades are determined by unit examinations, a final examination, a written term paper, and listening examinations.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 4300 Jazz History and Styles
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>MUSC 4300</td>
<td>Jazz History and Styles</td>
<td>The student will demonstrate at the upper-division level: 1. knowledge of the origins of jazz elements and instruments. 2. knowledge of the contributions of various cultures to the origin of jazz. 3. an understanding of the creation of jazz in America. 4. an understanding of improvisation and the basic principles involved in creating improvisations. 5. knowledge of the various jazz styles and their historical development. 6. knowledge of the musical and theoretical principles of the various jazz styles. 7. the ability to recognize played examples of the various jazz styles and literature. The history and styles of jazz from its origins to fusion.</td>
</tr>
</tbody>
</table>
MUSC 4300 Jazz History and Styles 3 0 3

Prerequisites
Ability to read musical scores

Limit on number of semesters a student may enroll (if any):

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description
Primary Reference(s) (text, Current Literature, etc.)

MUSC 4300 Jazz History and Styles

The student will demonstrate at the upper-division level:
1. knowledge of the origins of jazz elements and instruments.
2. knowledge of the contributions of various cultures to the origin of jazz.
3. an understanding of the creation of jazz in America.
4. an understanding of improvisation and the basic principles involved in creating improvisations.
5. knowledge of the various jazz styles and their historical development.
6. knowledge of the musical and theoretical principles of the various jazz styles.
7. the ability to recognize played examples of the various jazz styles and literature.

The history and styles of jazz from its origins to fusion.

INTASC Principles met with this course

NASM Standards met with this course

State University of West Georgia • Department of Music
Course Design, Objectives, and Standards
Music Department:
Arts and Sciences

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by unit examinations, a final examination, a written term paper, and listening examinations.

MUSC 4300 Jazz History and Styles

INTASC Principles
**Title:** Applied Jazz Composition & Arranging  
**Dept. Prefix:** MUSC  
**Course Number:** 4311  
**Semester Credit Hrs. (Lec/Lab/Total):** 1 or 2

**Prerequisites:**  
MUSC 2302, 2402, and 2502 or equivalent

**CATALOG COURSE DESCRIPTION:**  
Lessons in composition and scoring techniques for jazz combos and big bands. Students complete assignments by using traditional methods and by using the tools of music technology. All courses are repeatable for one or two hours of credit—one 25-minute lesson per week per credit hour.

**PRIMARY REFERENCE(S) (TEXT, CURRENT LITERATURE, ETC.):**  
The standard jazz literature and the resources of the music department MIDI Computer Technology Laboratory.  
The student will demonstrate at the upper-division level:

1. the ability to write jazz compositions from three horn parts, up to the large jazz ensemble (5 saxes, 4 or 5 trumpets, 4 or 5 trombones and rhythm section) in a variety of jazz styles.

2. the ability to compose and develop jazz melodic material in a variety of jazz styles.

3. the ability to manipulate jazz harmonic concepts in a variety of jazz styles.

4. the ability to compose background material to jazz melodic material in a variety of jazz styles.

5. an understanding of the various kinds of jazz articulation, phrasing, and special effects.

6. the ability to develop jazz formal patterns in a variety of jazz styles.

7. knowledge of the various technological resources available to the jazz composer/arranger.

8. an understanding of the role improvisation performs in jazz composition in a variety of jazz styles.

Course grades are determined by the quality of work done on the assigned jazz compositions and arrangements.
<table>
<thead>
<tr>
<th>Title</th>
<th>Dept.</th>
<th>Prefix</th>
<th>Course Number</th>
<th>Semester Credit Hrs.</th>
<th>(Lec/Lab/Total)</th>
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<tbody>
<tr>
<td>MUSC 4311</td>
<td></td>
<td></td>
<td>Applied Jazz Composition &amp; Arranging</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Prerequisites          |         |        | MUSC 2302, 2402, and 2502 or equivalent |                     |                 |

| Departmental Instructor Approval Required? | Departmental Instructor | X |

| Is this course offered with variable credit? | NoYes (If yes, please provide hours below) | X |

| Maximum hours for this course a student may take (if any): | Hours | 1 or 2 |

| Limit on number of semesters a student may enroll (if any): | Semesters |

| Range of Hours per semester: | |

| Grading Options | Letter Grade S/U Either | |

| Other requirements or conditions: | |

<table>
<thead>
<tr>
<th>Catalog Course Description</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary Reference(s) (text, Current Literature, etc.)</td>
<td></td>
</tr>
<tr>
<td>The standard jazz literature and the resources of the music department MIDI Computer Technology Laboratory.</td>
<td></td>
</tr>
</tbody>
</table>

| Lessons in composition and scoring techniques for jazz combos and big bands. Students complete assignments by using traditional methods and by using the tools of music technology. All courses are repeatable for one or two hours of credit—one 25-minute lesson per week per credit hour. | |

| INTASC Principles met with this course | |
| NASM Standards met with this course | |

| MUSC 4311 Applied Jazz Composition & Arranging | |

| State University of West Georgia • Department of Music | |
MUSC 4311 Applied Jazz Composition & Arranging 1 or 2

Prerequisites
MUSC 2302, 2402, and 2502 or equivalent

No Yes

Dept./Instructor Approval Required?

Is this course offered with variable credit?

No Yes (If yes, please provide hours below)

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any):

Range of Hours per semester:

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description
Primary Reference(s) (text, Current Literature, etc.)

The standard jazz literature and the resources of the music department MIDI Computer Technology Laboratory.


MUSC 4311 Applied Jazz Composition & Arranging

The student will demonstrate at the upper-division level:
1. the ability to write jazz compositions from three horn parts, up to the large jazz ensemble (5 saxes, 4 or 5 trumpets, 4 or 5 trombones and rhythm section) in a variety of jazz styles.
2. the ability to compose and develop jazz melodic material in a variety of jazz styles.
3. the ability to manipulate jazz harmonic concepts in a variety of jazz styles.
4. the ability to compose background material to jazz melodic material in a variety of jazz styles.
5. an understanding of the various kinds of jazz articulation, phrasing, and special effects.
6. the ability to develop jazz formal patterns in a variety of jazz styles.
7. knowledge of the various technological resources available to the jazz composer/arranger.
8. an understanding of the role improvisation performs in jazz composition in a variety of jazz styles.

Lessons in composition and scoring techniques for jazz combos and big bands. Students complete assignments by using traditional methods and by using the tools of music technology. All courses are repeatable for one or two hours of credit—one 25-minute lesson per week per credit hour.
MUSC 4311
Applied Jazz Composition & Arranging

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the quality of work done on the assigned jazz compositions and arrangements.

INTASC Principles
MUSC 4311 Applied Jazz Composition & Arranging 1 or 2  

Catalog Course Description  
The standard jazz literature and the resources of the music department MIDI Computer Technology Laboratory.  
Hoffman. Tom.  
Dobbins, Bill.  
Levine, Mark.  

Lessons in composition and scoring techniques for jazz combos and big bands. Students complete assignments by using traditional methods and by using the tools of music technology. All courses are repeatable for one or two hours of credit--one 25-minute lesson per week per credit hour.  

Is this course offered with variable credit?  
Yes (If yes, please provide hours below)  
1 or 2  
Maximum hours for this course a student may take (if any): Hours  

Limit on number of semesters a student may enroll (if any):  

Grading Options  
Letter Grade S/U Either  

Other requirements or conditions:  

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)  
Course grades are determined by the quality of work done on the assigned jazz compositions and arrangements.  

State University of West Georgia • Department of Music  

INTASC Principles met with this course

NASM Standards met with this course

MUSC 4311
Applied Jazz Composition & Arranging
# Applied Jazz Improvisation

**Title:** Applied Jazz Improvisation  
**Department:** Music  
**College:** Arts and Sciences  
**Semester Credit Hrs.:** 1 or 2

<table>
<thead>
<tr>
<th>Dept./Instructor Approval Required?</th>
<th>Grading Options</th>
<th>Limit on number of semesters a student may enroll (if any):</th>
</tr>
</thead>
<tbody>
<tr>
<td>Departmental X Instructor X</td>
<td>X Letter Grade</td>
<td>Semesters</td>
</tr>
<tr>
<td>Is this course offered with variable credit?</td>
<td>No (If yes, please provide hours below)</td>
<td></td>
</tr>
<tr>
<td>Maximum hours for this course a student may take (if any):</td>
<td>Hours</td>
<td>Range of Hours per semester: 1 or 2</td>
</tr>
</tbody>
</table>

**Prerequisites:**  
Passing the MUSC 2600 level-change jury examination or equivalent

**Other requirements or conditions:**

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**Catalog Course Description**

Lessons in jazz improvisation on an instrument or voice including an introduction to basic principles of jazz improvisation through lecture, demonstration, listening, writing, and performing. Students complete assignments by using traditional methods and by using the tools of music technology. All courses are repeatable for one or two hours of credit—one 25-minute lesson per week per credit hour.

**Primary Reference(s) (text, Current Literature, etc.)**


### Measurable Course Objectives/Learning Outcomes

The student will demonstrate at the upper-division level:

1. the ability to perform a variety of scales which are used in jazz improvisation.
2. knowledge of the various styles of jazz and how improvisations relate to those styles.
3. knowledge of the various chord formations used in jazz improvisation.
4. the ability to perform a jazz composition and improvise over the "changes" of that composition in a variety of jazz styles.
5. knowledge of the various terms and practices of a variety of jazz styles.

### Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by unit performance examinations, unit improvisation examinations, and a final performance examination before a faculty jury.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Course Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 4321</td>
<td>Applied Jazz Improvisation</td>
<td></td>
</tr>
</tbody>
</table>

The student will demonstrate at the upper-division level:
1. the ability to perform a variety of scales which are used in jazz improvisation.
2. knowledge of the various styles of jazz and how improvisations relate to those styles.
3. knowledge of the various chord formations used in jazz improvisation.
4. the ability to perform a jazz composition and improvise over the “changes” of that composition in a variety of jazz styles.
5. knowledge of the various terms and practices of a variety of jazz styles.

Lessons in jazz improvisation on an instrument or voice including an introduction to basic principles of jazz improvisation through lecture, demonstration, listening, writing, and performing. Students complete assignments by using traditional methods and by using the tools of music technology. All courses are repeatable for one or two hours of credit—one 25-minute lesson per week per credit hour.

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)


**MUSC 4321 Applied Jazz Improvisation**

**INTASC Principles met with this course**

**NASM Standards met with this course**
MUSC 4321 Applied Jazz Improvisation 1 or 2

Semester Credit Hrs. (Lec/Lab/Total) / 1 or 2

Prerequisites: Passing the MUSC 2600 level-change jury examination or equivalent

Dept./Instructor Approval Required? Departmental Instructor X

Is this course offered with variable credit? No

Maximum hours for this course: 1 or 2

Limit on number of semesters a student may enroll (if any): 1 or 2

Grading Options: Letter Grade S/U Either

Other requirements or conditions: Lessons in jazz improvisation on an instrument or voice including an introduction to basic principles of jazz improvisation through lecture, demonstration, listening, writing, and performing. Students complete assignments by using traditional methods and by using the tools of music technology. All courses are repeatable for one or two hours of credit—one 25-minute lesson per week per credit hour.

Catalog Course Description


MUSC 4321 Applied Jazz Improvisation

The student will demonstrate at the upper-division level:

1. the ability to perform a variety of scales which are used in jazz improvisation.
2. knowledge of the various styles of jazz and how improvisations relate to those styles.
3. knowledge of the various chord formations used in jazz improvisation.
4. the ability to perform a jazz composition and improvise over the "changes" of that composition in a variety of jazz styles.
5. knowledge of the various terms and practices of a variety of jazz styles.

Lessons in jazz improvisation on an instrument or voice including an introduction to basic principles of jazz improvisation through lecture, demonstration, listening, writing, and performing. Students complete assignments by using traditional methods and by using the tools of music technology. All courses are repeatable for one or two hours of credit—one 25-minute lesson per week per credit hour.

INTASC Principles met with this course

NASM Standards met with this course

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by unit performance examinations, unit improvisation examinations, and a final performance examination before a faculty jury.
MUSC 4321  
Applied Jazz Improvisation

INTASC Principles
MUSC 4321 Applied Jazz Improvisation 1 or 2

Prerequisites
Passing the MUSC 2600 level-change jury examination or equivalent

Maximum hours for this course: 1 or 2

Grading Options
Letter Grade S/U Either

Catalog Course Description
The student will demonstrate at the upper-division level:
1. the ability to perform a variety of scales which are used in jazz improvisation.
2. knowledge of the various styles of jazz and how improvisations relate to those styles.
3. knowledge of the various chord formations used in jazz improvisation.
4. the ability to perform a jazz composition and improvise over the "changes" of that composition in a variety of jazz styles.
5. knowledge of the various terms and practices of a variety of jazz styles.

Lessons in jazz improvisation on an instrument or voice including an introduction to basic principles of jazz improvisation through lecture, demonstration, listening, writing, and performing. Students complete assignments by using traditional methods and by using the tools of music technology. All courses are repeatable for one or two hours of credit--one 25-minute lesson per week per credit hour.


Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by unit performance examinations, unit improvisation examinations, and a final performance examination before a faculty jury.

INTASC Principles met with this course
NASM Standards met with this course

MUSC 4321 Applied Jazz Improvisation

State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by unit performance examinations, unit improvisation examinations, and a final performance examination before a faculty jury.
### State University of West Georgia • Department of Music
#### Course Design, Objectives, and Standards

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tbody>
<tr>
<td>MUSC</td>
<td>4400</td>
<td>Counterpoint</td>
<td>2 / 0 / 2</td>
</tr>
</tbody>
</table>

- **Dept./Instructor Approval Required?**
  - Departmental [ ]
  - Instructor [ ]

- **Grading Options**
  - [X] Letter Grade
  - [ ] S/U
  - [ ] Either

- **Limit on number of semesters a student may enroll (if any):**
  - [ ] Semesters

- **Is this course offered with variable credit?**
  - Yes [ ]
  - No [X]

- **Maximum hours for this course a student may take (if any):**
  - [ ] Hours

- **Range of Hours per semester:**
  - [ ]

- **Prerequisites**
  - MUSC 2302, 2402, and 2502 or equivalent
    - [X] Yes
    - [ ] No

- **Other requirements or conditions:**

---

### Catalog Course Description

Analysis and writing in the contrapuntal styles of the 16th through the 18th centuries. Students complete counterpoint projects by using traditional methods and by using the tools of music technology.

### Primary Reference(s) (text, Current Literature, etc.)

- J.S. Bach, *Two and Three Part Inventions*.
- J.S. Bach, *Well Tempered Clavier, Books I & II*.  

<table>
<thead>
<tr>
<th>Measurable Course Objectives/Learning Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student will demonstrate at the upper-division level:</td>
</tr>
</tbody>
</table>

1. the ability to analyze contrapuntal forms and works from the 16th through the 18th centuries.

2. the ability to compose music in the contrapuntal styles of the 16th through the 18th centuries including motets, inventions, and fugues.

3. the ability to analyze music both visually and aurally.

4. the ability to articulate musical understandings orally and in writing.

5. the ability to complete music writing projects by using traditional methods and by using music notation software.

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<table>
<thead>
<tr>
<th>Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)</th>
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</thead>
<tbody>
<tr>
<td>Course grades are determined by the quality of work done on the analyses of assigned scores, composition projects using music notation software, and examinations.</td>
</tr>
</tbody>
</table>
MUSC 4400 Counterpoint

Prerequisites: MUSC 2302, 2402, and 2502 or equivalent

Departmental Instructor Approval Required: Yes

Is this course offered with variable credit?: Yes (Maximum hours for this course: 4)

Grading Options: Letter Grade

Catalog Course Description

J.S. Bach, Two and Three Part Inventions.
J.S. Bach, Well Tempered Clavier, Books I & II.

MUSC 4400 Counterpoint

The student will demonstrate at the upper-division level:
1. the ability to analyze contrapuntal forms and works from the 16th through the 18th centuries.
2. the ability to compose music in the contrapuntal styles of the 16th through the 18th centuries including motets, inventions, and fugues.
3. the ability to analyze music both visually and aurally.
4. the ability to articulate musical understandings orally and in writing.
5. the ability to complete music writing projects by using traditional methods and by using music notation software.

Analysis and writing in the contrapuntal styles of the 16th through the 18th centuries. Students complete counterpoint projects by using traditional methods and by using the tools of music technology.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 4400 Counterpoint

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:
Arts and Sciences

Course Design, Objectives, and Standards

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):

Course grades are determined by the quality of work done on the analyses of assigned scores, composition projects using music notation software, and examinations.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):

Course grades are determined by the quality of work done on the analyses of assigned scores, composition projects using music notation software, and examinations.
MUSC 4400 Counterpoint

Semester Credit Hrs.

Prerequisites

MUSC 2302, 2402, and 2502 or equivalent

No

Prerequisite Approval Required?

Departmental Instructor

Is this course offered with variable credit?

No

Maximum hours for this course

Limit on number of semesters

Range of Hours per semester:

Grading Options

Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

J.S. Bach, Two and Three Part Inventions.

J.S. Bach, Well Tempered Clavier, Books I & II.

MUSC 4400 Counterpoint

The student will demonstrate at the upper-division level:

1. the ability to analyze contrapuntal forms and works from the 16th through the 18th centuries.

2. the ability to compose music in the contrapuntal styles of the 16th through the 18th centuries including motets, inventions, and fugues.

3. the ability to analyze music both visually and aurally.

4. the ability to articulate musical understandings orally and in writing.

5. the ability to complete music writing projects by using traditional methods and by using music notation software.

Analysis and writing in the contrapuntal styles of the 16th through the 18th centuries. Students complete counterpoint projects by using traditional methods and by using the tools of music technology.

INTASC Principles met with this course

NASM Standards met with this course

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

Course grades are determined by the quality of work done on the analyses of assigned scores, composition projects using music notation software, and examinations.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

MUSC 4400 Counterpoint

INTASC Principles
<table>
<thead>
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<th>Course Code</th>
<th>Course Name</th>
<th>Dept.</th>
<th>Prefix</th>
<th>Course Number</th>
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<tbody>
<tr>
<td>MUSC 4400</td>
<td>Counterpoint</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Prerequisites:**
- MUSC 2302, 2402, and 2502 or equivalent

**Is this course offered with variable credit?**
- No

**Other requirements or conditions:**
- Analysis and writing in the contrapuntal styles of the 16th through the 18th centuries. Students complete counterpoint projects by using traditional methods and by using the tools of music technology.

**Catalog Course Description:**
The student will demonstrate at the upper-division level:
1. the ability to analyze contrapuntal forms and works from the 16th through the 18th centuries.
2. the ability to compose music in the contrapuntal styles of the 16th through the 18th centuries including motets, inventions, and fugues.
3. the ability to analyze music both visually and aurally.
4. the ability to articulate musical understandings orally and in writing.
5. the ability to complete music writing projects by using traditional methods and by using music notation software.

**Primary Reference(s) (text, Current Literature, etc.):**
- J.S. Bach, *Two and Three Part Inventions*.
- J.S. Bach, *Well Tempered Clavier, Books I & II*.

**INTASC Principles met with this course:**

**NASM Standards met with this course:**

---

**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**

**Music Department:**
- Arts and Sciences

**Measurable Course Objectives/Learning Outcomes**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):**

Course grades are determined by the quality of work done on the analyses of assigned scores, composition projects using music notation software, and examinations.
MUSC 4400 Counterpoint 2 0 2

Prerequisites
MUSC 2302, 2402, and 2502 or equivalent

Is this course offered with variable credit?
No

Maximum hours for this course

Limit on number of semesters a student may enroll (if any):

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description
J.S. Bach, Two and Three Part Inventions.
J.S. Bach, Well Tempered Clavier, Books I & II.

MUSC 4400 Counterpoint
The student will demonstrate at the upper-division level:
1. the ability to analyze contrapuntal forms and works from the 16th through the 18th centuries.
2. the ability to compose music in the contrapuntal styles of the 16th through the 18th centuries including motets, inventions, and fugues.
3. the ability to analyze music both visually and aurally.
4. the ability to articulate musical understandings orally and in writing.
5. the ability to complete music writing projects by using traditional methods and by using music notation software.

Analysis and writing in the contrapuntal styles of the 16th through the 18th centuries. Students complete counterpoint projects by using traditional methods and by using the tools of music technology.
### Course Information

**Department:** Music  
**College:** Arts and Sciences

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tbody>
<tr>
<td>MUSC</td>
<td>4410</td>
<td>Applied Composition</td>
<td>1 or / 2 /</td>
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**Dept./Instructor Approval Required?**  
Departmental [X]  
Instructor [X]  

**Grading Options**  
[X] Letter Grade  
[S/U]  
[ ] Either

**Limit on number of semesters a student may enroll (if any):**  
[ ] Semesters

**Is this course offered with variable credit?**  
Yes [X]  
No [ ]  
(If yes, please provide hours below)

**Maximum hours for this course a student may take (if any):**  
[ ] Hours  
Range of Hours per semester:  1 or 2

**Prerequisites**  
MUSC 3230 or permission of the instructor

**Other requirements or conditions:**

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**Catalog Course Description**

Compositional techniques taught in a combination of group and individual sessions. Students complete composition projects by using traditional methods and by using the current tools of music technology.

**Primary Reference(s) (text, Current Literature, etc.)**

Compositions using various styles and media, reference text(s) based on the particular needs of the student, and the resources of the Music Department MIDI Computer Technology Laboratory.
The student must demonstrate:

1. knowledge of a wide variety of tonal and nontonal compositions.
2. the ability to create music using a variety of compositional techniques and organizational principles.
3. the ability to adopt an aesthetic stance and language as reflected in original compositions.
4. the ability to orchestrate compositions using traditional instrumental and vocal sources.
5. the ability to use current music technology to compose, orchestrate, reproduce, and publish music.
6. the ability to prepare and present compositions for public performance.

Course grades are determined by the number and quality of compositions completed.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Departmental Instructor Approval Required?</th>
<th>Prerequisites</th>
<th>Is this course offered with variable credit?</th>
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<tbody>
<tr>
<td>MUSC 4410</td>
<td>Applied Composition</td>
<td>X</td>
<td>MUSC 3230 or permission of the instructor</td>
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</table>

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any):

Grading Options

Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

Compositions using various styles and media, reference text(s) based on the particular needs of the student, and the resources of the Music Department MIDI Computer Technology Laboratory.

MUSC 4410 Applied Composition

The student must demonstrate:

1. knowledge of a wide variety of tonal and nontonal compositions.
2. the ability to create music using a variety of compositional techniques and organizational principles.
3. the ability to adopt an aesthetic stance and language as reflected in original compositions.
4. the ability to orchestrate compositions using traditional instrumental and vocal sources.
5. the ability to use current music technology to compose, orchestrate, reproduce, and publish music.
6. the ability to prepare and present compositions for public performance.

Compositional techniques taught in a combination of group and individual sessions. Students complete composition projects by using traditional methods and by using the current tools of music technology.
MUSC 4410 Applied Composition 1 or 2

Prerequisites: MUSC 3230 or permission of the instructor

Dept./Instructor Approval Required: X

Is this course offered with variable credit? X

Maximum hours for this course: 1 or 2

Course Design, Objectives, and Standards

Music Department: Arts and Sciences
College:

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the number and quality of compositions completed.

State University of West Georgia • Department of Music

Compositions using various styles and media, reference text(s) based on the particular needs of the student, and the resources of the Music Department MIDI Computer Technology Laboratory.

MUSC 4410

Applied Composition

The student must demonstrate:

1. knowledge of a wide variety of tonal and nontonal compositions.
2. the ability to create music using a variety of compositional techniques and organizational principles.
3. the ability to adopt an aesthetic stance and language as reflected in original compositions.
4. the ability to orchestrate compositions using traditional instrumental and vocal sources.
5. the ability to use current music technology to compose, orchestrate, reproduce, and publish music.
6. the ability to prepare and present compositions for public performance.

Compositional techniques taught in a combination of group and individual sessions. Students complete composition projects by using traditional methods and by using the current tools of music technology.

INTASC Principles met with this course

NASM Standards met with this course
MUSC 4410  Applied Composition

Prerequisites
- MUSC 3230 or permission of the instructor

Dept./Instructor Approval Required?  X

Is this course offered with variable credit?  No

Maximum hours for this course a student may take (if any): Hours 1 or 2

Limit on number of semesters a student may enroll (if any): Semesters

Grading Options
- Letter Grade
- S/U
- Either

Catalog Course Description
Compositions using various styles and media, reference text(s) based on the particular needs of the student, and the resources of the Music Department MIDI Computer Technology Laboratory.

MUSC 4410  Applied Composition

The student must demonstrate:
1. knowledge of a wide variety of tonal and nontonal compositions.
2. the ability to create music using a variety of compositional techniques and organizational principles.
3. the ability to adopt an aesthetic stance and language as reflected in original compositions.
4. the ability to orchestrate compositions using traditional instrumental and vocal sources.
5. the ability to use current music technology to compose, orchestrate, reproduce, and publish music.
6. the ability to prepare and present compositions for public performance.

Compositional techniques taught in a combination of group and individual sessions. Students complete composition projects by using traditional methods and by using the current tools of music technology.

INTASC Principles met with this course
NASM Standards met with this course

State University of West Georgia • Department of Music
**Course Design, Objectives, and Standards**

**Music Department:**

**College:**

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### Measurable Course Objectives/Learning Outcomes

1. knowledge of a wide variety of tonal and nontonal compositions.
2. the ability to create music using a variety of compositional techniques and organizational principles.
3. the ability to adopt an aesthetic stance and language as reflected in original compositions.
4. the ability to orchestrate compositions using traditional instrumental and vocal sources.
5. the ability to use current music technology to compose, orchestrate, reproduce, and publish music.
6. the ability to prepare and present compositions for public performance.

Compositional techniques taught in a combination of group and individual sessions. Students complete composition projects by using traditional methods and by using the current tools of music technology.

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### Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the number and quality of compositions completed.

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### INTASC Principles met with this course

MUSC 4410

Applied Composition

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### NASM Standards met with this course

MUSC 4410

Applied Composition

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State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

Department: Music                          College: Arts and Sciences

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<th>Title</th>
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<td>MUSC</td>
<td>4500</td>
<td>Accompanying</td>
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<th>Grading Options</th>
<th>Limit on number of semesters a student may enroll (if any):</th>
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<td>Letter Grade</td>
<td>Wired Hours</td>
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<tr>
<td>Instructor</td>
<td>S/U</td>
<td>Wired Semesters</td>
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<td>X</td>
<td>Either</td>
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Is this course offered with variable credit? Yes [ ] No [X]  (If yes, please provide hours below)

Maximum hours for this course a student may take (if any): [ ] Hours
Range of Hours per semester: ________________________________

Prerequisites

MUSC 2502 and passing the MUSC 2600 level-change jury examination, or equivalent

Yes [X] No [ ]

Other requirements or conditions:

Catalog Course Description

Principles, problems, and techniques of accompanying music for opera, theatre, and the concert stage.

Primary Reference(s) (text, Current Literature, etc.)

The student will demonstrate at the upper-division level:

1. the ability to examine a score to identify specific problems in the piano part and determine solutions.

2. the ability to demonstrate, explain, and/or recommend solutions to a variety of accompanying problems such as balance between soloist and accompanist, balance between the right and left hands in consideration of the overall texture of the music, performing orchestral reductions in operatic arias and concert accompaniments, devising cuts and concert endings where necessary in orchestral reductions, and transposition.

3. the ability to understand and respond to the advice given by the non-pianist that will result in a satisfactory performance.

4. knowledge of a variety of musical styles and the ability to apply this knowledge in performance.

5. knowledge of the standard repertoire (acquired through playing and listening).

6. knowledge of the common problems associated with accompanying the various instruments such as an awareness of strong and weak registers and the need for the pianist to make the necessary dynamic adjustments, an awareness of transposing instruments for situations where the solo line is not written in concert pitch, and an awareness of the instrumentalist's needs to tune, sometimes between movements of a multi-movement work.

Course grades are determined by the quality of work done on weekly class performances and examinations.
MUSC 4500 Accompanying

The student will demonstrate at the upper-division level:
1. the ability to examine a score to identify specific problems in the piano part and determine solutions.
2. the ability to demonstrate, explain, and/or recommend solutions to a variety of accompanying problems such as balance between soloist and accompanist, balance between the right and left hands in consideration of the overall texture of the music, performing orchestral reductions in operatic arias and concert accompaniments, devising cuts and concert endings where necessary in orchestral reductions, and transposition.
3. the ability to understand and respond to the advice given by the non-pianist that will result in a satisfactory performance.
4. knowledge of a variety of musical styles and the ability to apply this knowledge in performance.
5. knowledge of the standard repertoire (acquired through playing and listening).
6. knowledge of the common problems associated with accompanying the various instruments such as an awareness of strong and weak registers and the need for the pianist to make the necessary dynamic adjustments, an awareness of transposing instruments for situations where the solo line is not written in concert pitch, and an awareness of the instrumentalist's needs to tune, sometimes between movements of a multi-movement work.

Principles, problems, and techniques of accompanying music for opera, theatre, and the concert stage.
MUSC 4500 Accompanying

Prerequisites
MUSC 2502 and passing the MUSC 2600 level-change jury examination, or equivalent

MUSC 4500
Accompanying

The student will demonstrate at the upper-division level:

1. the ability to examine a score to identify specific problems in the piano part and determine solutions.
2. the ability to demonstrate, explain, and/or recommend solutions to a variety of accompanying problems such as balance between soloist and accompanist, balance between the right and left hands in consideration of the overall texture of the music, performing orchestral reductions in operatic arias and concert accompaniments, devising cuts and concert endings where necessary in orchestral reductions, and transposition.
3. the ability to understand and respond to the advice given by the non-pianist that will result in a satisfactory performance.
4. knowledge of a variety of musical styles and the ability to apply this knowledge in performance.
5. knowledge of the standard repertoire (acquired through playing and listening).
6. knowledge of the common problems associated with accompanying the various instruments such as an awareness of strong and weak registers and the need for the pianist to make the necessary dynamic adjustments, an awareness of transposing instruments for situations where the solo line is not written in concert pitch, and an awareness of the instrumentalist's needs to tune, sometimes between movements of a multi-movement work.

Principles, problems, and techniques of accompanying music for opera, theatre, and the concert stage.

Grill, Joyce.

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the quality of work done on weekly class performances and examinations.

INTASC Principles met with this course

NASM Standards met with this course
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>MUSC 4500</td>
<td>Accompanying</td>
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</table>

**Prerequisites:**
- MUSC 2502 and passing the MUSC 2600 level-change jury examination, or equivalent

**Maintained by:**
- Departmental Instructor

**Offered with variable credit:**
- No

**Maximum hours for this course:**
- Not specified

**Limit on number of semesters a student may enroll:**
- Not specified

**Grading Options:**
- Letter Grade
- S/U
- Either

**Other requirements or conditions:**

**Catalog Course Description:**

**Primary Reference(s):**
- Grill, Joyce. 

**MUSC 4500 Accompanying**

The student will demonstrate at the upper-division level:

1. the ability to examine a score to identify specific problems in the piano part and determine solutions.
2. the ability to demonstrate, explain, and/or recommend solutions to a variety of accompanying problems such as balance between soloist and accompanist, balance between the right and left hands in consideration of the overall texture of the music, performing orchestral reductions in operatic arias and concert accompaniments, devising cuts and concert endings where necessary in orchestral reductions, and transposition.
3. the ability to understand and respond to the advice given by the non-pianist that will result in a satisfactory performance.
4. knowledge of a variety of musical styles and the ability to apply this knowledge in performance.
5. knowledge of the standard repertoire (acquired through playing and listening).
6. knowledge of the common problems associated with accompanying the various instruments such as an awareness of strong and weak registers and the need for the pianist to make the necessary dynamic adjustments, an awareness of transposing instruments for situations where the solo line is not written in concert pitch, and an awareness of the instrumentalist’s needs to tune, sometimes between movements of a multi-movement work.

**Principles, problems, and techniques of accompanying music for opera, theatre, and the concert stage.**

**INTASC Principles met with this course:**

**NASM Standards met with this course:**

**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**

**Music Department:**

**Arts and Sciences**

**Course Design, Objectives, and Standards**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Course grades are determined by the quality of work done on weekly class performances and examinations.

**INTASC Principles**
MUSC 4500 Accompanying

Semester Credit Hrs. / / X

Prerequisites
MUSC 2502 and passing the MUSC 2600 level-change jury examination, or equivalent

NoYes

Dept./Instructor Approval Required?

Is this course offered with variable credit? X

Maximum hours for this course

Limit on number of semesters

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)

Grill, Joyce.


MUSC 4500

Accompanying

The student will demonstrate at the upper-division level:

1. the ability to examine a score to identify specific problems in the piano part and determine solutions.

2. the ability to demonstrate, explain, and/or recommend solutions to a variety of accompanying problems such as balance between soloist and accompanist, balance between the right and left hands in consideration of the overall texture of the music, performing orchestral reductions in operatic arias and concert accompaniments, devising cuts and concert endings where necessary in orchestral reductions, and transposition.

3. the ability to understand and respond to the advice given by the non-pianist that will result in a satisfactory performance.

4. knowledge of a variety of musical styles and the ability to apply this knowledge in performance.

5. knowledge of the standard repertoire (acquired through playing and listening).

6. knowledge of the common problems associated with accompanying the various instruments such as an awareness of strong and weak registers and the need for the pianist to make the necessary dynamic adjustments, an awareness of transposing instruments for situations where the solo line is not written in concert pitch, and an awareness of the instrumentalist's needs to tune, sometimes between movements of a multi-movement work.

Principles, problems, and techniques of accompanying music for opera, theatre, and the concert stage.

INTASC Principles met with this course

NASM Standards met with this course

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the quality of work done on weekly class performances and examinations.
### Course Design, Objectives, and Standards

**State University of West Georgia • Department of Music**

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<thead>
<tr>
<th>Department: Music</th>
<th>College: Arts and Sciences</th>
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#### Course Information

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<th>Dept. Prefix</th>
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<tr>
<td>MUSC</td>
<td>4600 A - Q</td>
<td>Principal Applied</td>
<td>1 or / 2 /</td>
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#### Prerequisites

**Passing the MUSC 2600 level-change jury examination**

**Other requirements or conditions:**

All students registering for applied lessons are expected to audition before the faculty for initial placement. Each semester students must schedule the weekly applied lesson prior to the first day of classes. Students who have not arranged a lesson time by the second day of classes will be dropped from the applied music course.

Applied Seminars, Master Classes, and Studio Classes may be required as part of the applied music course. In addition, students are expected to purchase printed music materials as required by the instructor; and instrument and accessory items as required by the instructor.

Applied jury examinations are held at the end of each semester. In a jury examination each student registered for an applied course appears before a committee of the music faculty. Students are responsible for scheduling their own jury examination(s). It is the student’s responsibility to secure an accompanist three weeks prior to the jury time and to schedule a minimum of two rehearsals.

Music students are required to present a minimum number of solo public performances in the student’s major applied area each year. These performances are an outgrowth of the studies pursued in the applied lessons and must be approved in advance by the student's major applied instructor. Generally, a single movement from a multi-movement work, or a single-movement work is considered an appropriate choice of literature for a solo public performance. The performance must be presented on an official student recital program (e.g., Student Recital Hour or Jr. or Sr. Recital).

Each level of applied study has specific expectations for students to pass the jury examinations and advance to the next level of applied study. These minimum skills must be demonstrated for the student to advance from one level of applied study to the next. For advancement from lower-division level to the upper-division level, students must pass a level-change examination. The level-change examination will occur during the applied jury examination in the quarter when the student is ready for advancement. Level-change committees include, in addition to the applied-area faculty committee, one other faculty member from a different performance area.

#### Catalog Course Description

Private lessons for music majors at the upper-division level on the principal instrument or voice. Lessons include studies in technical, stylistic, and aesthetic elements of artistic performance. Repertory studied is from the standard literature. All courses are repeatable for one or two hours of credit—one 25-minute lesson per week per credit hour. An applied music fee is charged per credit hour enrolled.

#### Primary Reference(s) (text, Current Literature, etc.)

Performance materials and standard repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts).
The music-major student will demonstrate at the upper-division level:

1. improvement or mastery of the appropriate playing or singing techniques.

2. the ability to perform in lessons one or more compositions, suited to the student’s ability, that he or she had not previously studied.

3. the ability to perform publicly.

4. the ability to play or sing selected scales, arpeggios, and/or other technique building studies required for the 3500-level-change examination.

5. knowledge and understandings of the style, composer, and characteristics of each work studied.

Grades will be determined by the quality of performance and improvement in weekly lessons, the evaluation of public performances (if any), and performance in the final jury examination.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

The following competencies and procedures provide means for developing these attributes:

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:
   a. sufficient vocal and pedagogical skill to teach effective use of the voice;
   b. experience in solo vocal performance and choral ensemble;
   c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
   d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:
   a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
   b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
   c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies. The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

Professional Procedures. In order to implement programs to achieve the competencies identified in the foregoing sections, the following standards and guidelines apply:

3.d.3) Institutions should establish specific evaluative procedures to assess students' progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further assessment after graduation.
Music students are required to present a minimum number of solo public performances in the student's major applied area each year. These performances are an outgrowth of the studies pursued in the applied lessons and must be approved in advance by the department. A single-movement work is considered an appropriate choice of literature for a solo public performance. The performance program of evaluation should include an initial assessment of student potential for admission to the program, periodic examinations to determine readiness for advancement, and a final examination at the end of study. The performance program of evaluation will occur during the applied jury examination in the quarter when the student is ready for advancement. Level-change committees include, in addition to the applied-area faculty committee, one other faculty member from a different performance area.

Each level of applied study has specific expectations for students to pass the jury examinations and advance to the next level. These minimum skills must be demonstrated for the student to advance from one level of applied study to the next. Level-change examinations are given in the fall and spring each year. These examinations are part of the regular applied jury examination and will be scheduled during the applied jury examination in the quarter when the student is ready for advancement. No additional examination is required. The level-change examination will occur during the applied jury examination in the quarter when the student is ready for advancement.

Applied jury examinations are held at the end of each semester. In a jury examination each student who is registered for an applied course appears before a committee of the music faculty. Students are responsible for scheduling their own jury examination. Students who have not arranged a jury examination by the first day of classes will be scheduled for an examination during the second week of the semester.

Students are expected to purchase printed music materials as required by the instructor; and instrument and accessory items as required by the faculty member. The applied course appears before a committee of the music faculty. Students are responsible for scheduling their own jury examination. In order to implement programs to achieve the competencies identified in the foregoing sections, the following procedures may be applied:

1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
2. the ability to perform in lessons one or more compositions, suited to the student's ability, that he or she had not performed before.
3. the ability to perform publicly.
4. the ability to play or sing selected scales, arpeggios, and/or other technique building studies required for the student's level.

Desirable Attributes, Essential Competencies, and Professional Procedures

NASM Standards met with this course

INTASC Principles met with this course

Required: 1 or 2 credits. Private lessons for music majors at the upper-division level on the principal instrument or voice. Lessons include studies in solos, chamber music, and/or orchestral or opera/musical theatre excerpts. Performance materials and standard repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, various historical periods). Other requirements or conditions: 3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education. 3.b.6) Experience in solo instrumental performance, as well as in both small and large instrumental ensembles; performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments; experience in solo vocal performance and choral ensemble; sufficient vocal and pedagogical skill to teach effective use of the voice; analysis/history/literature.
1. The teacher understands the central concepts, tools of inquiry, and structures of the disciplines(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
Music students are required to present a minimum number of solo public performances in the student's major applied area each year. These performances are an outgrowth of the studies pursued in the applied lessons and must be approved in advance by the student's major applied instructor. Generally, a single movement from a multi-movement work, or a single-movement work is considered an appropriate choice of literature for a solo public performance. The performance of a three-movement work is not appropriate for a solo public performance.

Music students are required to present a minimum number of solo public performances in the student's major applied area each year. These performances are an outgrowth of the studies pursued in the applied lessons and must be approved in advance by the student's major applied instructor. Generally, a single movement from a multi-movement work, or a single-movement work is considered an appropriate choice of literature for a solo public performance. The performance of a three-movement work is not appropriate for a solo public performance.

Grades will be determined by the quality of performance and improvement in weekly lessons, the evaluation of public performances (if any), and performance in the final jury examination. Grades will be determined by the quality of performance and improvement in weekly lessons, the evaluation of public performances (if any), and performance in the final jury examination.

Grades will be determined by the quality of performance and improvement in weekly lessons, the evaluation of public performances (if any), and performance in the final jury examination. Grades will be determined by the quality of performance and improvement in weekly lessons, the evaluation of public performances (if any), and performance in the final jury examination.
**Primary Reference(s) (text, Current Literature, etc.)**

Performance materials and standard repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts).
The undergraduate-music-major student will demonstrate on a secondary instrument:

1. improvement or mastery of the appropriate playing or singing techniques.

2. the ability to perform in lessons one or more compositions, suited to the student’s ability, that he or she had not previously studied.

3. the ability to perform publicly.

4. the ability to play or sing selected scales, arpeggios, and/or other technique building studies required for the 3500-level-change examination.

5. knowledge and understandings of the style, composer, and characteristics of each work studied.

Grades will be determined by the quality of performance and improvement in weekly lessons, the evaluation of public performances (if any), and performance in the final jury examination.
Applied Seminars, Master Classes, and Studio Classes may be required as part of the applied music course. In addition, students are expected to purchase printed music materials as required by the instructor; and instrument and accessory items as required by the instructor.

Applied jury examinations are held at the end of each semester. In a jury examination each student registered for an applied course appears before a committee of the music faculty.

MUSC 4610 A - Q  Secondary Applied

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<th>Dept.</th>
<th>Prefix</th>
<th>Course</th>
<th>Number</th>
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<table>
<thead>
<tr>
<th>Applied Instrument Designations</th>
<th>1 or 2</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Semester Credit Hrs.</th>
<th>(Lec/Lab/Total)</th>
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<tbody>
<tr>
<td>/</td>
<td>/</td>
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</table>

<table>
<thead>
<tr>
<th>X</th>
<th>Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td>Admission to the Bachelor of Music degree program</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Dept./Instructor Approval Required?</th>
<th>Departmental Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Is this course offered with variable credit?</th>
<th>X</th>
<th>NoYes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maximum hours for this course a student may take (if any): Hours</td>
<td>1 or 2</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Limit on number of semesters a student may enroll (if any): Semesters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Range of Hours per semester:</td>
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<table>
<thead>
<tr>
<th>Grading Options</th>
<th>Letter Grade S/U Either</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
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<table>
<thead>
<tr>
<th>Other requirements or conditions:</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Catalog Course Description</th>
</tr>
</thead>
</table>

Primary Reference(s) (text, Current Literature, etc.)

Performance materials and standard repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts).

MUSC 4610 A - Q  Secondary Applied

The undergraduate-music-major student will demonstrate on a secondary instrument:

1. improvement or mastery of the appropriate playing or singing techniques.
2. the ability to perform in lessons one or more compositions, suited to the student's ability, that he or she had not previously studied.
3. the ability to perform publicly.
4. the ability to play or sing selected scales, arpeggios, and/or other technique building studies required for the 3500-level-change examination.
5. knowledge and understandings of the style, composer, and characteristics of each work studied.

Private lessons for undergraduate music majors on a secondary instrument or voice. Lessons include studies in technical, stylistic, and aesthetic elements of artistic performance. Repertory studied is from the standard literature. All courses are repeatable for one or two hours of credit--one 25-minute lesson per week per credit hour. An applied music fee is charged per credit hour enrolled.

INTASC Principles met with this course

NASM Standards met with this course
Applied Seminars, Master Classes, and Studio Classes may be required as part of the applied music course. In addition, students are expected to purchase printed music materials as required by the instructor; and instrument and accessory items as required by the instructor.

Applied jury examinations are held at the end of each semester. In a jury examination each student registered for an applied course appears before a committee of the music faculty.

**Title**
- Dept.
- Prefix
- Course
- Number

**Course Designations**
- MUSC 4610 A - Q Secondary Applied

**Semester Credit Hrs.**
- (Lec/Lab/Total)

**Prerequisites**
- Admission to the Bachelor of Music degree program

**Dept./Instructor Approval Required?**
- Departmental Instructor

**Is this course offered with variable credit?**
- Yes

**Maximum hours for this course**
- a student may take (if any): Hours

**Limit on number of semesters**
- a student may enroll (if any): Semesters

**Range of Hours per semester:**

**Grading Options**
- Letter Grade
- S/U
- Either

**Other requirements or conditions:**

**Catalog Course Description**
- Performance materials and standard repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts).

**Private lessons for undergraduate music majors on a secondary instrument or voice.** Lessons include studies in technical, stylistic, and aesthetic elements of artistic performance. Repertory studied is from the standard literature. All courses are repeatable for one or two hours of credit--one 25-minute lesson per week per credit hour. An applied music fee is charged per credit hour enrolled.

**INTASC Principles met with this course**

**NASM Standards met with this course**

**MUSC 4610 A - Q**
- Secondary Applied

**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**
- Music Department:
Applied Seminars, Master Classes, and Studio Classes may be required as part of the applied music course. In addition, students are expected to purchase printed music materials as required by the instructor; and instrument and accessory items as required by the instructor.

Applied jury examinations are held at the end of each semester. In a jury examination each student registered for an applied course appears before a committee of the music faculty.

MUSC 4610 A - Q
Secondary Applied

The undergraduate-music-major student will demonstrate on a secondary instrument:
1. improvement or mastery of the appropriate playing or singing techniques.
2. the ability to perform in lessons one or more compositions, suited to the student's ability, that he or she had not previously studied.
3. the ability to perform publicly.
4. the ability to play or sing selected scales, arpeggios, and/or other technique building studies required for the 3500-level-change examination.
5. knowledge and understandings of the style, composer, and characteristics of each work studied.

Private lessons for undergraduate music majors on a secondary instrument or voice. Lessons include studies in technical, stylistic, and aesthetic elements of artistic performance. Repertory studied is from the standard literature. All courses are repeatable for one or two hours of credit—one 25-minute lesson per week per credit hour. An applied music fee is charged per credit hour enrolled.
Applied Seminars, Master Classes, and Studio Classes may be required as part of the applied music course. In addition, students are expected to purchase printed music materials as required by the instructor; and instrument and accessory items as required by the instructor.

Applied jury examinations are held at the end of each semester. In a jury examination each student registered for an applied course appears before a committee of the music faculty.

**Title**

<table>
<thead>
<tr>
<th>Dept.</th>
<th>Prefix</th>
<th>Course Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC</td>
<td>4610</td>
<td>A - Q Secondary Applied</td>
</tr>
</tbody>
</table>

**Applied Instrument Designations**

1 or 2

**Semester Credit Hrs.**

<table>
<thead>
<tr>
<th>Lec/Lab/Total</th>
</tr>
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<tbody>
<tr>
<td>/ /</td>
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</tbody>
</table>

**Prerequisites**

| X |

| Admission to the Bachelor of Music degree program |

| X |

| NoYes |

**Dept./Instructor Approval Required?**

<table>
<thead>
<tr>
<th>Departmental Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
</tr>
</tbody>
</table>

**Is this course offered with variable credit?**

| X |

| NoYes (If yes, please provide hours below) |
| 1 or 2 |

**Maximum hours for this course a student may take (if any):**

<table>
<thead>
<tr>
<th>Hours</th>
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<td></td>
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**Limit on number of semesters a student may enroll (if any):**

<table>
<thead>
<tr>
<th>Semesters</th>
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</table>

**Range of Hours per semester:**

|       |

**Grading Options**

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>S/U</th>
<th>Either</th>
</tr>
</thead>
</table>

**Other requirements or conditions:**

Performance materials and standard repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts).

**MUSC 4610 A - Q Secondary Applied**

The undergraduate-music-major student will demonstrate on a secondary instrument:

1. improvement or mastery of the appropriate playing or singing techniques.
2. the ability to perform in lessons one or more compositions, suited to the student's ability, that he or she had not previously studied.
3. the ability to perform publicly.
4. the ability to play or sing selected scales, arpeggios, and/or other technique building studies required for the 3500-level-change examination.
5. knowledge and understandings of the style, composer, and characteristics of each work studied.

**Private lessons for undergraduate music majors on a secondary instrument or voice. Lessons include studies in technical, stylistic, and aesthetic elements of artistic performance. Repertory studied is from the standard literature. All courses are repeatable for one or two hours of credit--one 25-minute lesson per week per credit hour. An applied music fee is charged per credit hour enrolled.**

**INTASC Principles met with this course**

**NASM Standards met with this course**

State University of West Georgia • Department of Music

**Course Design, Objectives, and Standards**

**Music Department:**

| Arts and Sciences |

**Measurable Course Objectives/Learning Outcomes**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Grades will be determined by the quality of performance and improvement in weekly lessons, the evaluation of public performances (if any), and performance in the final jury examination.

**Grading Options**

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>S/U</th>
<th>Either</th>
</tr>
</thead>
</table>

**Intercultural Understanding (e.g., social, cultural, historical) - This course*:**

**Performance Materials and Standard Repertoire - This course:**

**Professional Standards - This course:**

**MUSC 4610 A - Q Secondary Applied**

**INTASC Principles**

**NASM Standards**
Students are required to supply the following concert attire: Women-long black formal dress, Men-black tuxedo with white shirt and black bow tie.

<table>
<thead>
<tr>
<th>Department: Music</th>
<th>College: Arts and Sciences</th>
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</table>

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC</td>
<td>4700</td>
<td>Wind Ensemble</td>
<td>0 / Var. / 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Dept./Instructor Approval Required?</th>
<th>Grading Options</th>
<th>Limit on number of semesters a student may enroll (if any):</th>
</tr>
</thead>
<tbody>
<tr>
<td>Departmental □ Instructor X</td>
<td>X Letter Grade</td>
<td>□ S/U □ Either □ Semesters</td>
</tr>
</tbody>
</table>

Is this course offered with variable credit? Yes □ No X (If yes, please provide hours below)

Maximum hours for this course a student may take (if any): □ Hours

Range of Hours per semester: □

Prerequisites

| Yes X | No □ |

Other requirements or conditions:

Technical proficiency on a wind or percussion instrument

Catalog Course Description

The study and performance of wind band literature from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

Primary Reference(s) (text, Current Literature, etc.)

Selected wind band literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.
The student will demonstrate at the upper-division level:

1. the ability to rehearse and perform a variety of wind band literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:
   a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
   b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
   c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies. The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.
Students are required to supply the following concert attire: Women-long black formal dress, Men-black tuxedo with white shirt and black bow tie.

**Course Information**

- **Title**: Wind Ensemble
- **Dept.**: MUSC
- **Course Number**: 4700
- **Semester Credit Hrs.**: Lec/Lab/Total
- **Prerequisites**: Technical proficiency on a wind or percussion instrument
- **Dept./Instructor Approval Required?**: Yes
- **Is this course offered with variable credit?**: Yes
- **Maximum hours for this course**: [Provide hours]
- **Limit on number of semesters**: [Provide semesters]
- **Grading Options**: Letter Grade S/U Either

**Catalog Course Description**

Selected wind band literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

**Course Design, Objectives, and Standards**

**Music Department**: Arts and Sciences

**Measurable Course Objectives/Learning Outcomes**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

**INTASC Principles met with this course**

3. **Desirable Attributes, Essential Competencies, And Professional Procedures**

b. **Music Competencies.** In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) **Analysis/History/Literature.** The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.6) **Essential competencies and experiences for the instrumental music teaching specialization are:**

a. **Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;**

b. **experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;**

c. **laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.**

**Teaching Competencies.** The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) **Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization.** This set of abilities includes effective classroom and rehearsal management.

3.c.4) **Knowledge of current methods, materials, and repertories available in all fields and levels of music education.**

3.c.6) **An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.**

**NASM Standards met with this course**

**MUSC 4700 Wind Ensemble**
### Measurable Course Objectives/Learning Outcomes

1. The student will demonstrate at the upper-division level:
   - the ability to rehearse and perform a variety of wind band literature.
   - an understanding of a variety of musical styles.
   - knowledge about the composer, history, and style of the music performed.
   - the ability to respond to instruction and contribute positively to the performance level of the group.
   - knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
   - the ability to perform music in public.

### Course Design, Objectives, and Standards

**Music Department:**

**College:**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

**State University of West Georgia • Department of Music**

**MUSC 4700 Wind Ensemble**

**INTASC Principles**
Students are required to supply the following concert attire: Women-long black formal dress, Men-black tuxedo with white shirt and black bow tie.

**Course Information**

- **Title**: Wind Ensemble
- **Dept.**: MUSC
- **Course Number**: 4700
- **Prefix**: 0
- **Type**: Var.
- **Semester Credit Hrs.**: 1
- **Lec/Lab/Total**: / /

**Prerequisites**: Technical proficiency on a wind or percussion instrument

**Is this course offered with variable credit?**: Yes

**Maximum hours for this course a student may take (if any)**: 

**Limit on number of semesters a student may enroll (if any)**: 

**Grading Options**: Letter Grade S/U Either

**Course Description**

Selected wind band literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

- **Course**: MUSC 4700
- **Title**: Wind Ensemble
- **Description**: The student will demonstrate at the upper-division level:
  1. the ability to rehearse and perform a variety of wind band literature.
  2. an understanding of a variety of musical styles.
  3. knowledge about the composer, history, and style of the music performed.
  4. the ability to respond to instruction and contribute positively to the performance level of the group.
  5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
  6. the ability to perform music in public.

**Course Design, Objectives, and Standards**

- **Music Department**: Arts and Sciences
- **College**:

**Measurable Course Objectives/Learning Outcomes**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

**INTASC Principles met with this course**

3.

**Desirable Attributes, Essential Competencies, And Professional Procedures**

b.

**Music Competencies**.

In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature.

The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:

a.

Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;

b.

experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;

c.

laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

**Teaching Competencies**.

The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

**NASM Standards met with this course**

MUSC 4700 Wind Ensemble

State University of West Georgia • Department of Music
Students are required to supply the following concert attire: Women-long black formal dress, Men-black tuxedo with white shirt and black bow tie.

Catalog Course Description

The study and performance of wind band literature from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open to music-major and non-music-major students.

Primary Reference(s) (text, Current Literature, etc.)
Selected wind band literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.
The student will demonstrate at the upper-division level:

1. the ability to rehearse and perform a variety of wind band literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:

a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;

b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;

c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies. The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.
Students are required to supply the following concert attire:

- **Women:** long black formal dress
- **Men:** black tuxedo with white shirt and black bow tie.

---

**Course Description**

Selected wind band literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

**Catalog Course Description**

MUSC 4710 Symphony Band

The student will demonstrate at the upper-division level:

1. the ability to rehearse and perform a variety of wind band literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

The study and performance of wind band literature from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open to music-major and non-music-major students.

---

**INTASC Principles**

3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies.

In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature.

The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:

a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;

b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;

c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies.

The musician-teacher should understand the total contemporary educational program—including relationships among the arts—in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

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**NASM Standards**

MUSC 4710 Symphony Band

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

College:

Evaluations and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

---

MUSC 4710 Symphony Band
Students are required to supply the following concert attire: Women-long black formal dress, Men-black tuxedo with white shirt and black bow tie.

**Title**

**Dept.**

**Prefix**

**Course**

**Number**

**MUSC 4710 Symphony Band**

**Var.**

**1**

**Semester Credit Hrs.**

**/ /**

**X**

**Prerequisites**

Technical proficiency on a wind or percussion instrument

**X**

**NoYes**

**Dept./Instructor Approval Required?**

**Departmental Instructor**

**Is this course offered with variable credit?**

**X**

**NoYes**

(If yes, please provide hours below)

**Maximum hours for this course a student may take (if any): Hours**

**/ /**

**Limit on number of semesters a student may enroll (if any): Semesters**

**/ /**

**Range of Hours per semester:**

**Grading Options**

**Letter Grade S/U Either**

**Other requirements or conditions:**

**Catalog Course Description**

Selected wind band literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

**MUSC 4710 Symphony Band**

The student will demonstrate at the upper-division level:

1. the ability to rehearse and perform a variety of wind band literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

The study and performance of wind band literature from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open to music-major and non-music-major students.

**INTASC Principles met with this course**

3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies.

In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature.

The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:

a. Knowledge of performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;

b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;

c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

**Teaching Competencies.**

The musician-teacher should understand the total contemporary educational program—including relationships among the arts—in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

**NASM Standards met with this course**

**MUSC 4710 Symphony Band**

**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**

**Music Department:**

**Arts and Sciences**

**College:**

**Music**

**Measurable Course Objectives/Learning Outcomes**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
Students are required to supply the following concert attire: Women-long black formal dress, Men-black tuxedo with white shirt and black bow tie.

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**Course Information**

- **Title**: MUSC 4710 Symphony Band
- **Dept.**: MUSC
- **Prefix**: 4710
- **Course Number**: 0
- **Var.**: 1
- **Semester Credit Hrs.** / /
- **Prerequisites**: Technical proficiency on a wind or percussion instrument
- **Dept./Instructor Approval Required?**: Departmental Instructor
- **Is this course offered with variable credit?**: Yes
- **Maximum hours for this course a student may take (if any): Hours**
- **Limit on number of semesters a student may enroll (if any): Semesters**
- **Grading Options**: Letter Grade S/U Either

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**Catalog Course Description**

The study and performance of wind band literature from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open to music-major and non-music-major students.

**Measurable Course Objectives/Learning Outcomes**

1. The student will demonstrate at the upper-division level:
   - the ability to rehearse and perform a variety of wind band literature.
   - an understanding of a variety of musical styles.
   - knowledge about the composer, history, and style of the music performed.
   - the ability to respond to instruction and contribute positively to the performance level of the group.
   - knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
   - the ability to perform music in public.

**Technical proficiency on a wind or percussion instrument**

**Primary Reference(s) (text, Current Literature, etc.)**

Selected wind band literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

**INTASC Principles met with this course**

3. Desirable Attributes, Essential Competencies, And Professional Procedures
   b. Music Competencies.
      In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:
      3.b.4) Analysis/History/Literature.
         The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.
      3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:
         a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
         b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
         c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

**Teaching Competencies.**

The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

**NASM Standards met with this course**

MUSC 4710 Symphony Band

State University of West Georgia • Department of Music

**Course Design, Objectives, and Standards**

**Music Department:**

**Arts and Sciences College:**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

Department: Music
College: Arts and Sciences

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tbody>
<tr>
<td>MUSC</td>
<td>4720</td>
<td>Marching Band</td>
<td>0 / Var. / 1</td>
</tr>
</tbody>
</table>

Dept./Instructor Approval Required?  
Departmental [ ]  Instructor [ ]

Grading Options  
[ ] Letter Grade  [ ] S/U  [ ] Either

Limit on number of semesters a student may enroll (if any):  
[ ] Semesters

Is this course offered with variable credit?  
Yes [ ]  No [X]

(If yes, please provide hours below)

Maximum hours for this course a student may take (if any):  
[ ] Hours

Range of Hours per semester:

Prerequisites  
Technical proficiency on a band instrument or in an auxiliary performance area

Yes [X]  No [ ]

Other requirements or conditions:

Catalog Course Description

The study and performance of musical and visual programs for marching band. Includes the presentation of performances for home football games and for selected out-of-town games and exhibitions. Preseason band camp required. Open to music-major and non-music-major students.

Primary Reference(s) (text, Current Literature, etc.)

Selected band literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.
The student will demonstrate at the upper-division level:

1. the ability to rehearse and perform a variety of marching band literature.

2. an understanding of a variety of musical styles.

3. knowledge about the composer, history, and style of the music performed.

4. the ability to execute drill design using the prescribed marching techniques.

5. the ability to respond to instruction and contribute positively to the performance level of the group.

6. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.

6. the ability to perform music in public.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
3. Desirable Attributes, Essential Competencies, and Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:

a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies. The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.
MUSC 4720 Marching Band 0 Var. 1

Semester Credit Hrs.: / /

Prerequisites: Technical proficiency on a band instrument or in an auxiliary performance area

Dept./Instructor Approval Required?

Is this course offered with variable credit?

Maximum hours for this course (if any): Hours

Limit on number of semesters a student may enroll (if any):

Grading Options: Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description:

Primary Reference(s) (text, Current Literature, etc.):

MUSC 4720 Marching Band

The student will demonstrate at the upper-division level:

1. the ability to rehearse and perform a variety of marching band literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to execute drill design using the prescribed marching techniques.
5. the ability to respond to instruction and contribute positively to the performance level of the group.
6. the ability to perform music in public.

The study and performance of musical and visual programs for marching band. Includes the presentation of performances for home football games and for selected out-of-town games and exhibitions. Preseason band camp required. Open to music-major and non-music-major students.

INTASC Principles met with this course:

Desirable Attributes, Essential Competencies, and Professional Procedures:

Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

Essential competencies and experiences for the instrumental music teaching specialization are:

Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;

experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;

laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies. The musician-teacher should understand the total contemporary educational program—including relationships among the arts—in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

NASM Standards met with this course:

MUSC 4720 Marching Band
MUSC 4720 Marching Band

Prerequisites:
Technical proficiency on a band instrument or in an auxiliary performance area

No Yes

Is this course offered with variable credit?

No Yes (If yes, please provide hours below)

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any):

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)

Selected band literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

The student will demonstrate at the upper-division level:
1. the ability to rehearse and perform a variety of marching band literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to execute drill design using the prescribed marching techniques.
5. the ability to respond to instruction and contribute positively to the performance level of the group.
6. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
7. the ability to perform music in public.

The study and performance of musical and visual programs for marching band. Includes the presentation of performances for home football games and for selected out-of-town games and exhibitions. Preseason band camp required. Open to music-major and non-music-major students.

INTASC Principles met with this course

Desirable Attributes, Essential Competencies, And Professional Procedures
b. Music Competencies.
In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.6) Essential competencies and experiences for the instrumental music teaching specialization are:
a. Knowledge of an performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
b. experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
c. laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies.
The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

NASM Standards met with this course

MUSC 4720 Marching Band
<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tbody>
<tr>
<td>MUSC</td>
<td>4730</td>
<td>Jazz Ensemble</td>
<td>0 / Var. / 1</td>
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<table>
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<tr>
<th>Dept./Instructor Approval Required?</th>
<th>Grading Options</th>
<th>Limit on number of semesters a student may enroll (if any):</th>
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<td>X Letter Grade</td>
<td>X Semesters</td>
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<th>Is this course offered with variable credit?</th>
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<th>Maximum hours for this course a student may take (if any):</th>
<th>Range of Hours per semester:</th>
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<tr>
<td>☐ Hours</td>
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<table>
<thead>
<tr>
<th>Prerequisites</th>
<th>Other requirements or conditions:</th>
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</thead>
<tbody>
<tr>
<td>☒ Technical proficiency on an appropriate instrument</td>
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<table>
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<th>Catalog Course Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>The study and performance of literature composed for jazz ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Primary Reference(s) (text, Current Literature, etc.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standard literature of large jazz ensemble music from all of the historic periods and styles including music composed specifically for the State University of West Georgia Jazz Ensemble.</td>
</tr>
</tbody>
</table>
### Measurable Course Objectives/Learning Outcomes

The student will demonstrate at the upper-division level:

1. the ability to perform jazz in a variety of styles in a large jazz ensemble.
2. knowledge of the various styles of large jazz ensemble music.
3. knowledge of the role of jazz improvisation in the various styles of large jazz ensemble music.
4. the ability to perform jazz in a public concert setting.

### Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the evaluation of rehearsal technique, public performances, and, when applicable, off-campus tour performances of large jazz ensemble music in a variety of styles.
MUSC 4730 Jazz Ensemble

Prerequisites: Technical proficiency on an appropriate instrument

Is this course offered with variable credit? Yes

Maximum hours for this course: 4

Limit on number of semesters a student may enroll: 2

Catalog Course Description:
The study and performance of literature composed for jazz ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

Grading Options:
Letter Grade S/U Either

Other requirements or conditions:

INTASC Principles met with this course

NASM Standards met with this course
MUSC 4730 Jazz Ensemble

Prerequisites:
Technical proficiency on an appropriate instrument

Is this course offered with variable credit?
Yes

Limit on number of semesters a student may enroll (if any):

Catalog Course Description
The student will demonstrate at the upper-division level:
1. the ability to perform jazz in a variety of styles in a large jazz ensemble.
2. knowledge of the various styles of large jazz ensemble music.
3. knowledge of the role of jazz improvisation in the various styles of large jazz ensemble music.
4. the ability to perform jazz in a public concert setting.

The study and performance of literature composed for jazz ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:
Arts and Sciences

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by the evaluation of rehearsal technique, public performances, and, when applicable, off-campus tour performances of large jazz ensemble music in a variety of styles.

Other requirements or conditions:

Course Design, Objectives, and Standards

Grading Options
Letter Grade S/U Either

INTASC Principles
MUSC 4730 Jazz Ensemble

Prerequisites:
Technical proficiency on an appropriate instrument

Is this course offered with variable credit?
Yes

Maximum hours for this course

Limit on number of semesters a student may enroll (if any):

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description
Primary Reference(s) (text, Current Literature, etc.)

MUSC 4730 Jazz Ensemble

The student will demonstrate at the upper-division level:
1. the ability to perform jazz in a variety of styles in a large jazz ensemble.
2. knowledge of the various styles of large jazz ensemble music.
3. knowledge of the role of jazz improvisation in the various styles of large jazz ensemble music.
4. the ability to perform jazz in a public concert setting.

The study and performance of literature composed for jazz ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course
**MUSC 4740 Chamber Winds**

- **Department:** Music
- **College:** Arts and Sciences
- **Title:** Chamber Winds
- **Semester Credit Hrs. (Lec/Lab/Total):** 0 / Var. / 1

**Prerequisites:**
- Technical proficiency on an orchestra wind or percussion instrument

**Other requirements or conditions:**

**Catalog Course Description**

The study and performance of literature composed for chamber wind and wind/percussion ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

**Primary Reference(s) (text, Current Literature, etc.)**

Selected chamber wind literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.
The student will demonstrate at the upper-division level:

1. the ability to rehearse and perform a variety of chamber wind literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
MUSC 4740
Chamber Winds

Catalog Course Description
Selected chamber wind literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

MUSC 4740
Chamber Winds
The student will demonstrate at the upper-division level:
1. the ability to rehearse and perform a variety of chamber wind literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

The study and performance of literature composed for chamber wind and wind/percussion ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances.

Open by audition to music-major and non-music-major students.

INTASC Principles met with this course
NASM Standards met with this course
MUSC 4740 Chamber Winds

Prerequisites: Technical proficiency on an orchestra wind or percussion instrument

Is this course offered with variable credit? Yes

Maximum hours for this course: 3

Grading Options: Letter Grade S/U

Catalog Course Description:
The study and performance of literature composed for chamber wind and wind/percussion ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles:

NASM Standards:

Measurable Course Objectives/Learning Outcomes:
1. The student will demonstrate at the upper-division level:
   a. the ability to rehearse and perform a variety of chamber wind literature.
   b. an understanding of a variety of musical styles.
   c. knowledge about the composer, history, and style of the music performed.
   d. the ability to respond to instruction and contribute positively to the performance level of the group.
   e. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
   f. the ability to perform music in public.

Evaluation and Grading Criteria:
Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards
Music Department: Arts and Sciences

Selected chamber wind literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.
MUSC 4740
Chamber Winds

INTASC Principles
# MUSC 4740 Chamber Winds

**Variable 1**

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<th>Prerequisites</th>
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<tr>
<td>Technical proficiency on an orchestra wind or percussion instrument</td>
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</tbody>
</table>

**Technical proficiency on an orchestra wind or percussion instrument**

**No/Yes**

**Dept./Instructor Approval Required?**

**Departmental Instructor**

**Is this course offered with variable credit?**

**No/Yes**

**Maximum hours for this course**

**Limit on number of semesters a student may enroll (if any):**

**Range of Hours per semester:**

**Grading Options**

**Letter Grade S/U**

**Either**

**Other requirements or conditions:**

**Catalog Course Description**

Selected chamber wind literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

**MUSC 4740 Chamber Winds**

The student will demonstrate at the upper-division level:

1. the ability to rehearse and perform a variety of chamber wind literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

The study and performance of literature composed for chamber wind and wind/percussion ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances.

Open by audition to music-major and non-music-major students.

**INTASC Principles met with this course**

**NASM Standards met with this course**

**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**

**Music Department:**

**Arts and Sciences College:**

**Measurable Course Objectives/Learning Outcomes**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
Catalog Course Description

The study and performance of choral literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open to music-major and non-music-major students.

Primary Reference(s) (text, Current Literature, etc.)

Selected choral literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.
The student will demonstrate at the upper-division level:

1. the ability to rehearse and perform a variety of choral literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
3. Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:
- a. sufficient vocal and pedagogical skill to teach effective use of the voice;
- b. experience in solo vocal performance and choral ensemble;
- c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
- d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

Teaching Competencies. The musician-teacher should understand the total contemporary educational program-including relationships among the arts-in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.
MUSC 4750 Concert Choir

Prerequisites: Vocal proficiency

Is this course offered with variable credit? Yes (If yes, please provide hours below)

Maximum hours for this course: Hours

Limit on number of semesters a student may enroll: Semesters

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)

Selected choral literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

MUSC 4750

Concert Choir

The student will demonstrate at the upper-division level:

1. the ability to rehearse and perform a variety of choral literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

The study and performance of choral literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open to music-major and non-music-major students.

INTASC Principles met with this course

Desirable Attributes, Essential Competencies, And Professional Procedures

b. Music Competencies.

In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:

a. sufficient vocal and pedagogical skill to teach effective use of the voice;

b. experience in solo vocal performance and choral ensemble;

c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;

d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

Teaching Competencies.

The musician-teacher should understand the total contemporary educational program—including relationships among the arts—in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.

3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

NASM Standards met with this course

MUSC 4750

Concert Choir
MUSC 4750
Concert Choir

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

INTASC Principles
MUSC 4750 Concert Choir

Catalog Course Description:
Selected choral literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

MUSC 4750
Concert Choir
The student will demonstrate at the upper-division level:
1. the ability to rehearse and perform a variety of choral literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

The study and performance of choral literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open to music-major and non-music-major students.

INTASC Principles met with this course
3. Desirable Attributes, Essential Competencies, And Professional Procedures
b. Music Competencies.
In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

3.b.4) Analysis/History/Literature.
The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.

3.b.5) Essential competencies and experiences for the vocal/choral or general music teaching specialization are:
a. sufficient vocal and pedagogical skill to teach effective use of the voice;
b. experience in solo vocal performance and choral ensemble;
c. performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
d. laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

Teaching Competencies.
The musician-teacher should understand the total contemporary educational program—including relationships among the arts—in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:

3.c.1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.
3.c.4) Knowledge of current methods, materials, and repertories available in all fields and levels of music education.
3.c.6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.

NASM Standards met with this course

MUSC 4750
Concert Choir

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

**Department:** Music  **College:** Arts and Sciences

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
</tr>
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<tbody>
<tr>
<td>MUSC</td>
<td>4760</td>
<td>Chamber Singers</td>
<td>0 / Var. / 1</td>
</tr>
</tbody>
</table>

**Dept./Instructor Approval Required?**
- [ ] Departmental
- [x] Instructor

**Grading Options**
- [x] Letter Grade
- [ ] S/U
- [ ] Either

**Limit on number of semesters a student may enroll (if any):**
- [ ] Semesters

**Is this course offered with variable credit?**
- [ ] Yes
- [x] No

(if yes, please provide hours below)

**Maximum hours for this course a student may take (if any):**
- [ ] Hours

**Range of Hours per semester:**

**Prerequisites**
- Vocal proficiency

Yes [x] No [ ]

**Other requirements or conditions:**

**Catalog Course Description**

The study and performance of literature composed for vocal chamber ensembles from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

**Primary Reference(s) (text, Current Literature, etc.)**

Selected chamber choir literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.
The student will demonstrate at the upper-division level:

1. the ability to rehearse and perform a variety of chamber choir literature.

2. an understanding of a variety of musical styles.

3. knowledge about the composer, history, and style of the music performed.

4. the ability to respond to instruction and contribute positively to the performance level of the group.

5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.

6. the ability to perform music in public.

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
<table>
<thead>
<tr>
<th>MUSC 4760</th>
<th>Chamber Singers</th>
<th>NASM Standards met with this course</th>
</tr>
</thead>
</table>

### Course Design, Objectives, and Standards

#### Music Department:
Arts and Sciences

#### Measurable Course Objectives/Learning Outcomes

1. The student will demonstrate at the upper-division level:
   - the ability to rehearse and perform a variety of chamber choir literature.
   - an understanding of a variety of musical styles.
   - knowledge about the composer, history, and style of the music performed.
   - the ability to respond to instruction and contribute positively to the performance level of the group.
   - knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
   - the ability to perform music in public.

#### Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

#### Other requirements or conditions:

The study and performance of literature composed for vocal chamber ensembles from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.
Title
Dept.
Prefix
Course Number
MUSC 4760 Chamber Singers
Semester Credit Hrs. (/ / )
Prerequisites
Vocal proficiency
Dept./Instructor Approval Required?
Departmental Instructor
Is this course offered with variable credit?
NoYes
Maximum hours for this course
Limit on number of semesters
Range of Hours per semester:
Grading Options
Letter Grade S/U Either
Other requirements or conditions:
Catalog Course Description
Primary Reference(s) (text, Current Literature, etc.)
Selected chamber choir literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.
MUSC 4760
Chamber Singers
The student will demonstrate at the upper-division level:
1. the ability to rehearse and perform a variety of chamber choir literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.
The study and performance of literature composed for vocal chamber ensembles from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.
INTASC Principles met with this course
MUSC 4760
Chamber Singers
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<td>Chamber Singers</td>
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**Semester Credit Hrs.**

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<th>(Lec/Lab/Total)</th>
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<td>/ /</td>
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</tbody>
</table>

**Prerequisites**

- Vocal proficiency

**Dept./Instructor Approval Required?**

- Departmental Instructor

**Is this course offered with variable credit?**

- No

**Maximum hours for this course a student may take (if any):**

- Hours

**Limit on number of semesters a student may enroll (if any):**

- Semesters

**Grading Options**

- Letter Grade
- S/U
- Either

**Other requirements or conditions:**

- 

**Catalog Course Description**

Primary Reference(s) (text, Current Literature, etc.)

Selected chamber choir literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

**Course Design, Objectives, and Standards**

Music Department: Arts and Sciences

**Measurable Course Objectives/Learning Outcomes**

1. The student will demonstrate at the upper-division level:
   1. the ability to rehearse and perform a variety of chamber choir literature.
   2. an understanding of a variety of musical styles.
   3. knowledge about the composer, history, and style of the music performed.
   4. the ability to respond to instruction and contribute positively to the performance level of the group.
   5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
   6. the ability to perform music in public.

**The study and performance of literature composed for vocal chamber ensembles from traditional, contemporary, and diverse cultural sources.** Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

**INTASC Principles met with this course**

**NASM Standards met with this course**

**MUSC 4760 Chamber Singers**
MUSC 4760 Chamber Singers

Vocal proficiency

Is this course offered with variable credit?

Maximum hours for this course

Limit on number of semesters

Grading Options

Other requirements or conditions:

Selected chamber choir literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

The student will demonstrate at the upper-division level:

1. the ability to rehearse and perform a variety of chamber choir literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

The study and performance of literature composed for vocal chamber ensembles from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.
Course Design, Objectives, and Standards

MUSC 4770 - Opera Workshop

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<thead>
<tr>
<th>Dept. Prefix</th>
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<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tr>
<td>MUSC</td>
<td>4770</td>
<td>Opera Workshop</td>
<td>0 / Var. / 1</td>
</tr>
</tbody>
</table>

- **Dept./Instructor Approval Required?**
  - Departmental [ ]
  - Instructor [x]

- **Grading Options**
  - X Letter Grade
  - S/U [ ]
  - Either [ ]

- **Limit on number of semesters a student may enroll (if any):**
  - Semesters [ ]

- **Is this course offered with variable credit?**
  - Yes [ ]
  - No [x]

- **Maximum hours for this course a student may take (if any):**
  - Hours [ ]

- **Range of Hours per semester:**
  - [ ]

- **Prerequisites**
  - Vocal proficiency

- **Vocal proficiency**

- **Yes [x] No [ ]**

- **Other requirements or conditions:**

  - [ ]

---

**Catalog Course Description**

The study and performance of operatic literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

**Primary Reference(s) (text, Current Literature, etc.)**

Selected piano/vocal scores of opera/music theatre works.
### Measurable Course Objectives/Learning Outcomes

The student will demonstrate at the upper-division level:

1. advanced level of vocal proficiency.
2. advanced ability to project lyrics.
3. advanced proficiency as dramatic singers, projecting both drama and music.
4. advanced proficiency in interpretation of characters/roles.
5. advanced ability to mesh highly personal skills as singers on stage with the diverse skills of other artists to present a unified production.

### Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Grades will be determined by the preparation, independently and in coaching, of assigned roles at rehearsals and the evaluation of performance.
MUSC 4770
Opera Workshop

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Grades will be determined by the preparation, independently and in coaching, of assigned roles at rehearsals and the evaluation of performance.

Catalog Course Description

Selected piano/vocal scores of opera/music theatre works.

MUSC 4770 Opera Workshop

The student will demonstrate at the upper-division level:

1. advanced level of vocal proficiency.
2. advanced ability to project lyrics.
3. advanced proficiency as dramatic singers, projecting both drama and music.
4. advanced proficiency in interpretation of characters/roles.
5. advanced ability to mesh highly personal skills as singers on stage with the diverse skills of other artists to present a unified production.

The study and performance of operatic literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 4770 Opera Workshop

State University of West Georgia • Department of Music
MUSC 4770 Opera Workshop

Prerequisites: Vocal proficiency

Depts./Instructors Approval Required?

Is this course offered with variable credit?

Maximum hours for this course

Limit on number of semesters

MUSC 4770 Opera Workshop

The student will demonstrate at the upper-division level:

1. advanced level of vocal proficiency.
2. advanced ability to project lyrics.
3. advanced proficiency as dramatic singers, projecting both drama and music.
4. advanced proficiency in interpretation of characters/roles.
5. advanced ability to mesh highly personal skills as singers on stage with the diverse skills of other artists to present a unified production.

The study and performance of operatic literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:
Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Grades will be determined by the preparation, independently and in coaching, of assigned roles at rehearsals and the evaluation of performance.

Other requirements or conditions:

Catalog Course Description

Selected piano/vocal scores of opera/music theatre works.

MUSC 4770

Opera Workshop

INTASC Principles
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<tr>
<th>Course</th>
<th>Minimum Hours</th>
<th>Maximum Hours</th>
<th>Modes of Delivery</th>
<th>Special Notes</th>
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<tr>
<td>MUSC 4770 - Opera Workshop</td>
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<td></td>
<td>On-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.</td>
<td></td>
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</table>

**Catalog Course Description**

The study and performance of operatic literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

**Prerequisites**

Vocal proficiency

**Other requirements or conditions:**

The student will demonstrate at the upper-division level:

1. Advanced level of vocal proficiency.
2. Advanced ability to project lyrics.
3. Advanced proficiency as dramatic singers, projecting both drama and music.
4. Advanced proficiency in interpretation of characters/roles.
5. Advanced ability to mesh highly personal skills as singers on stage with the diverse skills of other artists to present a unified production.

**Grading Options**

Letter Grade S/U Either

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Grades will be determined by the preparation, independently and in coaching, of assigned roles at rehearsals and the evaluation of performance.

**INTASC Principles**

MUSC 4770

**NASM Standards**

MUSC 4770

**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**

**Music Department:**

Arts and Sciences

**College:**

**Measurable Course Objectives/Learning Outcomes**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Grades will be determined by the preparation, independently and in coaching, of assigned roles at rehearsals and the evaluation of performance.

**INTASC Principles**
Title: MUSC 4770 Opera Workshop 0 Var. 1

Semester Credit Hrs.: / / 

Prerequisites: Vocal proficiency

Is this course offered with variable credit? Yes

Maximum hours for this course: Hours

Limit on number of semesters a student may enroll: Semesters

Grading Options: Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description:

Selected piano/vocal scores of opera/music theatre works.

MUSC 4770

Opera Workshop

The student will demonstrate at the upper-division level:

1. advanced level of vocal proficiency.
2. advanced ability to project lyrics.
3. advanced proficiency as dramatic singers, projecting both drama and music.
4. advanced proficiency in interpretation of characters/roles.
5. advanced ability to mesh highly personal skills as singers on stage with the diverse skills of other artists to present a unified production.

The study and performance of operatic literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 4770

Opera Workshop
**Title:** Small Ensemble  
**Dept.:** MUSC  
**Course Number:** 4800 A - P  
**Prefix:**  
**Course:** Small Ensemble  
**Number:**  

**Semester Credit Hrs.**  
(Lec/Lab/Total)  
0 / Var. / 1

**Dept./Instructor Approval Required?**  
Departmental X  
Instructor X

**Grading Options**  
X Letter Grade  
S/U  
Either

**Limit on number of semesters a student may enroll (if any):**

**Is this course offered with variable credit?**
Yes [ ]  
No X

(If yes, please provide hours below)

**Maximum hours for this course a student may take (if any):**

Hours

Range of Hours per semester:

**Prerequisites**

Technical proficiency in an applied performance area

**Yes** X  
**No**

**Other requirements or conditions:**

---

### Catalog Course Description

The study and performance of literature composed for small ensembles from traditional, original, transcribed, contemporary, and diverse cultural sources. May include on-campus and sometimes off-campus performances. Open by permission to music-major and non-music-major students.

### Primary Reference(s) (text, Current Literature, etc.)

Tonal and nontonal music literature applicable to a particular ensemble.
The student will demonstrate at the upper-division level:

1. the ability to rehearse and perform a variety of musical literature in a small ensemble setting, consisting of from two to ten different parts.

2. an understanding of a variety of musical styles.

3. knowledge about the composer, history, and style of the music performed.

4. the ability to respond to instruction and contribute positively to the performance level of the group.

5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.

6. the ability to perform music in public.

Small Ensemble Designations
A Keyboard Ens., B Collegium Musicum, C Guitar Ens., D Flute Choir, E Clarinet Choir, F Saxophone Choir, G Woodwind Ens., H Horn Choir, J Trumpet Choir, K Trombone Choir, L Tuba/Euphonium Ens., M Brass Ens., N Percussion Ens., O Jazz Combo, P Basketball Band

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
MUSC 4800 A - P
Small Ensemble

INTASC Principles met with this course
NASM Standards met with this course
Course Design, Objectives, and Standards

Music Department:

Course: MUSC 4800 A  - P Small Ensemble

Course Objectives:
1. The student will demonstrate at the upper-division level: the ability to rehearse and perform a variety of musical literature in a small ensemble setting, consisting of from two to ten different parts.
2. An understanding of a variety of musical styles.
3. Knowledge about the composer, history, and style of the music performed.
4. The ability to respond to instruction and contribute positively to the performance level of the group.
5. Knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. The ability to perform music in public.

Small Ensemble Designations:
A Keyboard Ens., B Collegium Musicum, C Guitar Ens., D Flute Choir, E Clarinet Choir, F Saxophone Choir, G Woodwind Ens., I Horn Choir, J Trumpet Choir, K Trombone Choir, L Tuba/Euphonium Ens., M Brass Ens., N Percussion Ens., O Jazz Combo, P Basketball Band

Catalog Course Description:
The study and performance of literature composed for small ensembles from traditional, original, transcribed, contemporary, and diverse cultural sources. May include on-campus and sometimes off-campus performances. Open by permission to music-major and non-music-major students.

Evaluation and Grading Criteria:
Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

Grading Options:
Letter Grade S/U Either
MUSC 4800 A - P  Small Ensemble

Catalog Course Description

Tonal and nontonal music literature applicable to a particular ensemble.

MUSC 4800 A - P  Small Ensemble

The student will demonstrate at the upper-division level:
1. the ability to rehearse and perform a variety of musical literature in a small ensemble setting, consisting of from two to ten different parts.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

Primary Reference(s) (text, Current Literature, etc.)

The study and performance of literature composed for small ensembles from traditional, original, transcribed, contemporary, and diverse cultural sources. May include on-campus and sometimes off-campus performances. Open by permission to music-major and non-music-major students.

INTASC Principles

NASM Standards

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

College:

Lab/Lecture/Total

Semester Credit Hrs.

Prerequisites

Technical proficiency in an applied performance area

Dept./Instructor Approval Required?

Departmental Instructor

Is this course offered with variable credit?

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any):

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

INTASC Principles
MUSC 4800 A  - P Small Ensemble

Small Ensemble Designations

A Keyboard Ens., B Collegium Musicum, C Guitar Ens., D Flute Choir, E Clarinet Choir, F Saxophone Choir, G Woodwind Ens., I Horn Choir, J Trumpet Choir, K Trombone Choir, L Tuba/Euphonium Ens., M Brass Ens., N Percussion Ens., O Jazz Combo, P Basketball Band

The study and performance of literature composed for small ensembles from traditional, original, transcribed, contemporary, and diverse cultural sources. May include on-campus and sometimes off-campus performances. Open by permission to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 4800 A  - P

Small Ensemble

The student will demonstrate at the upper-division level:

1. the ability to rehearse and perform a variety of musical literature in a small ensemble setting, consisting of from two to ten different parts.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.

Other requirements or conditions:

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)

Tonal and nontonal music literature applicable to a particular ensemble.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

INTASC Principles
### Applied Conducting (MUSC 4850)

**Title:** Applied Conducting  
**Course Number:** MUSC 4850  
**Semester Credit Hrs:** 1 or 2

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<tr>
<th>Dept./Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC</td>
<td>4850</td>
<td>Applied Conducting</td>
<td>1 or 2</td>
</tr>
</tbody>
</table>

**Dept./Instructor Approval Required?**  
Departmental: ☐  
Instructor: ☑

**Grading Options**  
Letter Grade: ☑  
S/U: ☐  
Either: ☐

**Limit on number of semesters a student may enroll (if any):**  
Seminars: ☐

**Is this course offered with variable credit?**  
Yes: ☑  
No: ☐

**Maximum hours for this course a student may take (if any):**  
Hours: ☐

**Range of Hours per semester:**  
1 or 2

**Prerequisites**  
MUSC 3850 or equivalent

**Other requirements or conditions:**

---

**Catalog Course Description**

Advanced lessons in choral or instrumental conducting; score reading and analysis; rehearsal techniques and ensemble development; problems in tempo, balance, style, and phrasing; mixed meters and other contemporary problems. Students have the opportunity to conduct ensembles.

---

**Primary Reference(s) (text, Current Literature, etc.)**

The student will demonstrate at the upper-division level:

1. mastery of the basic conducting fundamentals through the conducting of standard ensemble repertoire and by preparation of various scores from the core and contemporary repertoire for band, orchestra, and/or chorus.

2. clear entrances, releases, and cues, and use appropriate beat patterns, tempo, and interpretive gestures.

3. a thorough knowledge of the score from both a musical and pedagogical perspective.

4. detailed diagnoses of performances and use effective rehearsal methods to make improvements.

5. the ability to apply the various instrumental and vocal techniques in the preparation of and during the rehearsal and develop verbal and non-verbal communication skills.

6. the ability to conduct appropriate analyses of score(s) and with this thorough knowledge attempt to "look like the music," make detailed diagnosis of the performance, and use effective rehearsal methods to make improvements.

7. the ability to successfully conduct a university ensemble in rehearsal.

8. the ability to identify a broad spectrum of conducting styles to derive meaning, value, and significant in the music.

9. the ability to articulate understandings in writing and orally.

10. the ability to write a formal score analysis paper on the major work selected for in-depth study.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Letter grades will be given each time the student conducts. Students will be given brief oral comments, or the instructor may make written comments. Evaluation will cover the physical aspects of conducting, knowledge of the score, the ability to diagnose the performance and make corrections, and the ability to make the ensemble play at its best. Both written and oral examinations will be given on score study, transpositions, analysis, terms, and techniques. A final exam will require that the student conduct a university ensemble in rehearsal. The final grade will be determined by averaging all grades. The final grade may be lowered a full level if the student does not attend class.
MUSC 4850
Applied Conducting

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Letter grades will be given each time the student conducts. Students will be given brief oral comments, or the instructor may make written comments. Evaluation will cover the physical aspects of conducting, knowledge of the score, the ability to diagnose the performance and make corrections, and the ability to make the ensemble play at its best. Both written and oral examinations will be given on score study, transpositions, analysis, terms, and techniques. A final exam will require that the student conduct a university ensemble in rehearsal. The final grade will be determined by averaging all grades. The final grade may be lowered a full level if the student does not attend class.

INTASC Principles met with this course
NASM Standards met with this course
MUSC 4850 Applied Conducting 1 or 2

Prerequisites: MUSC 3850 or equivalent

Maximum hours for this course: 1 or 2

Catalog Course Description:
The student will demonstrate at the upper-division level:
1. mastery of the basic conducting fundamentals through the conducting of standard ensemble repertoire and by preparation of various scores from the core and contemporary repertoire for band, orchestra, and/or chorus.
2. clear entrances, releases, and cues, and use appropriate beat patterns, tempo, and interpretive gestures.
3. a thorough knowledge of the score from both a musical and pedagogical perspective.
4. detailed diagnoses of performances and use effective rehearsal methods to make improvements.
5. the ability to apply the various instrumental and vocal techniques in the preparation of and during the rehearsal and develop verbal and non-verbal communication skills.
6. the ability to conduct appropriate analyses of score(s) and with this thorough knowledge attempt to “look like the music,” make detailed diagnosis of the performance, and use effective rehearsal methods to make improvements.
7. the ability to successfully conduct a university ensemble in rehearsal.
8. the ability to identify a broad spectrum of conducting styles to derive meaning, value, and significant in the music.
9. the ability to articulate understandings in writing and orally.
10. the ability to write a formal score analysis paper on the major work selected for in-depth study.

Advanced lessons in choral or instrumental conducting; score reading and analysis; rehearsal techniques and ensemble development; problems in tempo, balance, style, and phrasing; mixed meters and other contemporary problems. Students have the opportunity to conduct ensembles.

Grading Options:
Letter Grade S/U Either

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):
Letter grades will be given each time the student conducts. Students will be given brief oral comments, or the instructor may make written comments. Evaluation will cover the physical aspects of conducting, knowledge of the score, the ability to diagnose the performance and make corrections, and the ability to make the ensemble play at its best. Both written and oral examinations will be given on score study, transpositions, analysis, terms, and techniques. A final exam will require that the student conduct a university ensemble in rehearsal. The final grade will be determined by averaging all grades. The final grade may be lowered a full level if the student does not attend class.
**MUSC 4850**  
Applied Conducting

<table>
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<tr>
<th>Measurable Course Objectives/Learning Outcomes</th>
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<tbody>
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<td><strong>1.</strong> mastery of the basic conducting fundamentals through the conducting of standard ensemble repertoire and by preparation of various scores from the core and contemporary repertoire for band, orchestra, and/or chorus.</td>
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<tr>
<td><strong>2.</strong> clear entrances, releases, and cues, and use appropriate beat patterns, tempo, and interpretive gestures.</td>
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<td><strong>7.</strong> the ability to successfully conduct a university ensemble in rehearsal.</td>
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<td><strong>10.</strong> the ability to write a formal score analysis paper on the major work selected for in-depth study.</td>
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**Advanced lessons in choral or instrumental conducting; score reading and analysis; rehearsal techniques and ensemble development; problems in tempo, balance, style, and phrasing; mixed meters and other contemporary problems.** Students have the opportunity to conduct ensembles.

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Letter grades will be given each time the student conducts. Students will be given brief oral comments, or the instructor may make written comments. Evaluation will cover the physical aspects of conducting, knowledge of the score, the ability to diagnose the performance and make corrections, and the ability to make the ensemble play at its best. Both written and oral examinations will be given on score study, transpositions, analysis, terms, and techniques. A final exam will require that the student conduct a university ensemble in rehearsal. The final grade will be determined by averaging all grades. The final grade may be lowered a full level if the student does not attend class.
MUSC 4850 Applied Conducting 1 or 2

Prerequisites: MUSC 3850 or equivalent

Maximum hours for this course: 1 or 2

Limit on number of semesters a student may enroll (if any): 

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)

Hunsberger, Donald, and Ernst, Roy E. 

Green, Elizabeth. 

Battisti, Frank and Garofalo, Robert. 


Prausnitz, Frederik. 

Adler, Samuel. 
Choral Conducting: An Anthology. 2nd ed., Holt, Rinehart, and Winston

Measurable Course Objectives/Learning Outcomes

1. mastery of the basic conducting fundamentals through the conducting of standard ensemble repertoire and by preparation of various scores from the core and contemporary repertoire for band, orchestra, and/or chorus.

2. clear entrances, releases, and cues, and use appropriate beat patterns, tempo, and interpretive gestures.

3. a thorough knowledge of the score from both a musical and pedagogical perspective.

4. detailed diagnoses of performances and use effective rehearsal methods to make improvements.

5. the ability to apply the various instrumental and vocal techniques in the preparation of and during the rehearsal and develop verbal and non-verbal communication skills.

6. the ability to conduct appropriate analyses of score(s) and with this thorough knowledge attempt to "look like the music," make detailed diagnosis of the performance, and use effective rehearsal methods to make improvements.

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9. the ability to articulate understandings in writing and orally.

10. the ability to write a formal score analysis paper on the major work selected for in-depth study.

Advanced lessons in choral or instrumental conducting; score reading and analysis; rehearsal techniques and ensemble development; problems in tempo, balance, style, and phrasing; mixed meters and other contemporary problems. Students have the opportunity to conduct ensembles.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

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INTASC Principles met with this course

NASM Standards met with this course
### Course Design, Objectives, and Standards

**Department:** Music  
**College:** Arts and Sciences

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
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<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tbody>
<tr>
<td>MUSC</td>
<td>4865</td>
<td>Music Business Internship</td>
<td>3 / to / 3-9</td>
</tr>
</tbody>
</table>

**Grading Options:**  
- X Letter Grade  
- X S/U  
- Either

**Departmental Instructor Approval Required:** No

**Is this course offered with variable credit?** Yes

**Maximum hours for this course a student may take (if any):**

**Limit on number of semesters a student may enroll (if any):**

**Prerequisites:**  
- BUSA 2106 Legal Environment of Business  
- MGNT 3600 Management  
- MKTG 3803 Principles of Marketing  
- Two approved electives in Business or permission.

**Other requirements or conditions:**

---

**Catalog Course Description:**

Practical marketing and management internship experience with an arts organization for selected junior and senior students.

---

**Primary Reference(s) (text, Current Literature, etc.)**
### Measurable Course Objectives/Learning Outcomes

The student will:

### Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
MUSC 4865
Music Business Internship

Prerequisites:
BUSA 2106 Legal Environment of Business, MGNT 3600 Management, MKTG 3803 Principles of Marketing, and two approved electives in Business or permission.

No Yes
Dept./Instructor Approval Required?

Departmental Instructor

Is this course offered with variable credit?
No Yes (If yes, please provide hours below)

Maximum hours for this course

Limit on number of semesters a student may enroll (if any):

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description
MUSC 4865 Music Business Internship
The student will:
Practical marketing and management internship experience with an arts organization for selected junior and senior students.

INTASC Principles met with this course
NASM Standards met with this course

State University of West Georgia • Department of Music
Course Design, Objectives, and Standards
Music Department:
Arts and Sciences
College:

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

MUSC 4865 Music Business Internship
INTASC Principles
MUSC 4865 Music Business Internship 3 to 3-9

Semester Credit Hrs. (Lec/Lab/Total) / / X X

Prerequisites: BUSA 2106 Legal Environment of Business, MGNT 3600 Management, MKTG 3803 Principles of Marketing, and two approved electives in Business or permission.

Dept./Instructor Approval Required? No Yes

Is this course offered with variable credit? No Yes (If yes, please provide hours below)

Maximum hours for this course: Hours

Limit on number of semesters a student may enroll (if any): Semesters

Range of Hours per semester:

Grading Options: Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description:

MUSC 4865 Music Business Internship

The student will:

Practical marketing and management internship experience with an arts organization for selected junior and senior students.

INTASC Principles met with this course

NASM Standards met with this course

Music Department:
Arts and Sciences College:

MEASURABLE COURSE OBJECTIVES/LEARNING OUTCOMES

EVALUATION AND GRADING CRITERIA (EXAMS, PAPERS, PERFORMANCES, PROJECTS, PORTFOLIOS, ETC.)

MUSC 4865 Music Business Internship

INTASC Principles
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<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
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<tbody>
<tr>
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<td>Music Business Internship</td>
<td>The student will: Practical marketing and management internship experience with an arts organization for selected junior and senior students.</td>
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</table>

**Prerequisites:**
- BUSA 2106 Legal Environment of Business
- MGNT 3600 Management
- MKTG 3803 Principles of Marketing
- Two approved electives in Business or permission.

**No/Yes:**
- Dept./Instructor Approval Required?
- Is this course offered with variable credit?
  - Maximum hours for this course a student may take (if any): Hours
  - Limit on number of semesters a student may enroll (if any):

**Grading Options:**
- Letter Grade
- S/U
- Either

**Other requirements or conditions:**

**Catalog Course Description**

**Primary Reference(s) (text, Current Literature, etc.)**

**INTASC Principles met with this course**

**NASM Standards met with this course**

**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**

**Music Department:**

**Arts and Sciences**

**College:**

**Measurable Course Objectives/Learning Outcomes**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

**MUSC 4865**

**Music Business Internship**

**INTASC Principles**
MUSC 4865 Music Business Internship

The student will:

Practical marketing and management internship experience with an arts organization for selected junior and senior students.

Prerequisites:

BUSA 2106 Legal Environment of Business, MGNT 3600 Management, MKTG 3803 Principles of Marketing, and two approved electives in Business or permission.

No Yes

Dept./Instructor Approval Required?

Departmental Instructor

Is this course offered with variable credit?

No Yes (If yes, please provide hours below)

Maximum hours for this course a student may take (if any):

Limit on number of semesters a student may enroll (if any):

Grading Options

Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

INTASC Principles met with this course

NASM Standards met with this course
### Course Design, Objectives, and Standards

**Department:** Music  
**College:** Arts and Sciences

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<tr>
<td>MUSC</td>
<td>4890</td>
<td>Marching Band Techniques</td>
<td>2 / 0 / 2</td>
</tr>
</tbody>
</table>

- **Dept./Instructor Approval Required?**  
  - Departmental: [ ]  
  - Instructor: [ ]

- **Grading Options**  
  - [ ] Letter Grade  
  - [ ] S/U  
  - [ ] Either

- **Limit on number of semesters a student may enroll (if any):**
  - [ ] Semesters

- **Is this course offered with variable credit?**  
  - Yes: [ ]  
  - No: [X]

- **Maximum hours for this course a student may take (if any):**
  - [ ] Hours  
  - Range of Hours per semester:

- **Prerequisites**  
  - Yes: [ ]  
  - No: [X]

**Other requirements or conditions:**

**Catalog Course Description**

A study of principles and practices of the marching band including show design, literature, and teaching techniques. Intended for Music Education majors or individuals who work with marching bands. Students will use computer software to create the visual design of a marching band show.

**Primary Reference(s) (text, Current Literature, etc.)**

The student will demonstrate at the upper-division level:

1. the ability to identify a broad spectrum of marching band styles.
2. the ability to apply the fundamental marching and movement techniques to the marching band.
3. the ability to design marching drill that exploits and coordinates the musical and visual options while adhering to preset demand guidelines.
4. knowledge and understanding of a variety of rehearsal techniques and organizational skills required for teaching the marching band.
5. the ability to select appropriate music for the marching band.
6. knowledge and understanding for achieve the best possible musical and visual marching band performance.
7. the ability to use the appropriate computer software to design drill and support instruction.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the quality of the drill design projects, mid-term and final examinations, and homework assignments. The final project will be produced using the appropriate computer software.
MUSC 4890
Marching Band Techniques

Catalog Course Description

A study of principles and practices of the marching band including show design, literature, and teaching techniques.

Intended for Music Education majors or individuals who work with marching bands. Students will use computer software to create the visual design of a marching band show.

Prerequisites

No

Is this course offered with variable credit?

Yes

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any):

Grading Options

Letter Grade

S/U

Either

INTASC Principles met with this course

NASM Standards met with this course
MUSC 4890 Marching Band Techniques 2 0 2

Semester Credit Hrs. (Lec/Lab/Total) / /

Prerequisites X

Dept./Instructor Approval Required? Departmental Instructor

Is this course offered with variable credit? X

Yes

Maximum hours for this course: Hours

Limit on number of semesters a student may enroll (if any): Semesters

Range of Hours per semester:

Grading Options Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

A study of principles and practices of the marching band including show design, literature, and teaching techniques.

Intended for Music Education majors or individuals who work with marching bands. Students will use computer software to create the visual design of a marching band show.


MUSC 4890 Marching Band Techniques

The student will demonstrate at the upper-division level:

1. the ability to identify a broad spectrum of marching band styles.
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7. the ability to use the appropriate computer softward to design drill and support instruction.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 4890 Marching Band Techniques

State University of West Georgia • Department of Music
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</table>

**Prerequisites**

**Dept./Instructor Approval Required?**

**Is this course offered with variable credit?**

**Maximum hours for this course a student may take (if any):** Hours

**Limit on number of semesters a student may enroll (if any):** Semesters

**Grading Options**

**Other requirements or conditions:**

---

### Catalog Course Description

**Primary Reference(s) (text, Current Literature, etc.)**


**MUSC 4890 Marching Band Techniques**

The student will demonstrate at the upper-division level:

1. the ability to identify a broad spectrum of marching band styles.
2. the ability to apply the fundamental marching and movement techniques to the marching band.
3. the ability to design marching drill that exploits and coordinates the musical and visual options while adhering to preset demand guidelines.
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5. the ability to select appropriate music for the marching band.
6. knowledge and understanding for achieve the best possible musical and visual marching band performance.
7. the ability to use the appropriate computer software to design drill and support instruction.

A study of principles and practices of the marching band including show design, literature, and teaching techniques. Intended for Music Education majors or individuals who work with marching bands. Students will use computer software to create the visual design of a marching band show.

**INTASC Principles met with this course**

**NASM Standards met with this course**

---

**MUSC 4890 Marching Band Techniques**

State University of West Georgia • Department of Music

**Course Design, Objectives, and Standards**

**Music Department:** Arts and Sciences

**Measurable Course Objectives/Learning Outcomes**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Course grades are determined by the quality of the drill design projects, mid-term and final examinations, and homework assignments. The final project will be produced using the appropriate computer software.
MUSC 4890 Marching Band Techniques

Course Grade: 2

Lecture/Lab/Total: / /

Semester Credit Hrs.:

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences College:

Course Objectives/Learning Outcomes

1. The student will demonstrate at the upper-division level:
   1. The ability to identify a broad spectrum of marching band styles.
   2. The ability to apply the fundamental marching and movement techniques to the marching band.
   3. The ability to design marching drill that exploits and coordinates the musical and visual options while adhering to preset demand guidelines.
   4. Knowledge and understanding of a variety of rehearsal techniques and organizational skills required for teaching the marching band.
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Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the quality of the drill design projects, mid-term and final examinations, and homework assignments. The final project will be produced using the appropriate computer software.

Other Requirements or Conditions:

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)

The undergraduate Performance major is expected to perform a half recital during the Junior year consisting of 20-30 minutes of music. Composition majors give a Junior Recital of 20-30 minutes of original compositions.

Prior to the presentation of a degree recital, the proposed student degree recital must be presented for approval to a committee of three faculty. The hearing will consist of the entire program, and will include the same personnel as the proposed recital. All accompanied pieces and ensemble pieces must be performed with the accompaniment or complete ensemble. The Performance committee will consist of the student's applied teacher, a teacher of the same or a closely allied instrument, and a teacher from a different applied area. The Composition committee will consist of the student's composition teacher and two other faculty. Approval requires that a majority of the committee concurs that the recital is ready for performance at the time of the hearing.

Degree-recital hearings must occur in the term prior to the recital, except that hearings for fall-semester recitals may occur as late as the fifth class day of the term. Recitals that are not approved may be heard again after an additional semester of applied or composition study, as appropriate.

Following a successful Recital Hearing, the Recital Hearing approval form signed by all members of the faculty committee will serve as the Cashen Hall reservation form and program copy. This form can be obtained from the department office. Only complete forms—filled out accurately—will be accepted by the office. Kathy Cashen Recital Hall will automatically be reserved for a dress rehearsal the evening preceding the performance of a full or a half recital, assuming the performance is not scheduled the night following a performance in Cashen.

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### Course Design, Objectives, and Standards

**Music Department:** Arts and Sciences

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<tbody>
<tr>
<td>MUSC</td>
<td>4941</td>
<td>Junior Recital</td>
<td>0 / 2 / 2</td>
</tr>
</tbody>
</table>

#### Prerequisites

Passing the degree-recital hearing and permission of the principal applied instructor

<table>
<thead>
<tr>
<th>Prerequisites</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>No</td>
</tr>
</tbody>
</table>

Other requirements or conditions:

The undergraduate Performance major is expected to perform a half recital during the Junior year consisting of 20-30 minutes of music. Composition majors give a Junior Recital of 20-30 minutes of original compositions.

Prior to the presentation of a degree recital, the proposed student degree recital must be presented for approval to a committee of three faculty. The hearing will consist of the entire program, and will include the same personnel as the proposed recital. All accompanied pieces and ensemble pieces must be performed with the accompaniment or complete ensemble. The Performance committee will consist of the student's applied teacher, a teacher of the same or a closely allied instrument, and a teacher from a different applied area. The Composition committee will consist of the student's composition teacher and two other faculty. Approval requires that a majority of the committee concurs that the recital is ready for performance at the time of the hearing.

Degree-recital hearings must occur in the term prior to the recital, except that hearings for fall-semester recitals may occur as late as the fifth class day of the term. Recitals that are not approved may be heard again after an additional semester of applied or composition study, as appropriate.

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### Catalog Course Description

Preparation and presentation of a Junior Recital. The undergraduate Performance major is expected to perform a half recital during the Junior year consisting of 20-30 minutes of music. Composition majors give a Junior Recital of 20-30 minutes of original compositions. Must be performed before a public audience.

### Primary Reference(s) (text, Current Literature, etc.)

Performance of repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts) or presentation of original compositions.
The undergraduate Performance major is expected to perform a half recital during the Junior year consisting of 20-30 minutes of music. Composition majors give a Junior Recital of 20-30 minutes of original compositions.

Prior to the presentation of a degree recital, the proposed student degree recital must be presented for approval to a committee of three faculty. The hearing will consist of the entire program, and will include the same personnel as the proposed recital. All accompanied pieces and ensemble pieces must be performed with the accompaniment or complete ensemble. The Performance committee will consist of the student’s applied teacher, a teacher of the same or a closely allied instrument, and a teacher from a different applied area. The Composition committee will consist of the student’s composition teacher and two other faculty. Approval requires that a majority of the committee concurs that the recital is ready for performance at the time of the hearing.

Degree-recital hearings must occur in the term prior to the recital, except that hearings for fall-semester recitals may occur as late as the fifth class day of the term. Recitals that are not approved may be heard again after an additional semester of applied or composition study, as appropriate.

Following a successful Recital Hearing, the Recital Hearing approval form signed by all members of the faculty committee will serve as the Cashen Hall reservation form and program copy. This form can be obtained from the department office. Only complete forms—filled out accurately—will be accepted by the office. Kathy Cashen Recital Hall will automatically be reserved for a dress rehearsal the evening preceding the performance of a full or a half recital, assuming the performance is not scheduled the night following a performance in Cashen.

The student will:

1. demonstrate competence as a solo performer (appropriate to the principal applied performance area) or composer in a public forum.

2. demonstrate the ability to perform a wide variety of repertoire (appropriate to the principal applied performance area) or to present a realized portfolio of compositions in a public forum.

3. provide thorough and accurate printed program information (i.e., title, composer, opus numbers, composer dates, composition dates, movement titles, program notes, etc.).

Grades will be determined by the level of preparation, the quality of the performance, the appropriateness of the repertoire, and/or the quality of the compositions. A faculty jury, in collaboration with the applied instructor, will determine the final grade.
The undergraduate Performance major is expected to perform a half recital during the Junior year consisting of 20-30 minutes of music. Composition majors give a Junior Recital of 20-30 minutes of original compositions.

Prior to the presentation of a degree recital, the proposed student degree recital must be presented for approval to a committee of three faculty. The hearing will consist of the entire program, and will include the same personnel as the proposed recital. All accompanied pieces and ensemble pieces must be performed with the accompaniment or complete ensemble. The Performance committee will consist of the student's applied teacher, a teacher of the same or a closely allied instrument, and a teacher from a different applied area. The Composition committee will consist of the student's composition teacher and two other faculty. Approval requires that a majority of the committee concurs that the recital is ready for performance at the time of the hearing.

Degree-recital hearings must occur in the term prior to the recital, except that hearings for fall-semester recitals may occur as late as the fifth class day of the term. Recitals that are not approved may be heard again after an additional semester of applied or composition study, as appropriate.

Following a successful Recital Hearing, the Recital Hearing approval form signed by all members of the faculty committee will serve as the Cashen Hall reservation form and program copy. This form can be obtained from the department office. Only complete forms—filled out accurately—will be accepted by the office. Kathy Cashen Recital Hall will automatically be reserved for a dress rehearsal the evening preceding the performance of a full or a half recital, assuming the performance is not scheduled the night following a performance in Cashen.
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Prior to the presentation of a degree recital, the proposed student degree recital must be presented for approval to a committee of three faculty. The hearing will consist of the entire program, and will include the same personnel as the proposed recital. All accompanied pieces and ensemble pieces must be performed with the accompaniment or complete ensemble. The Performance committee will consist of the student's applied teacher, a teacher of the same or a closely allied instrument, and a teacher from a different applied area. The Composition committee will consist of the student's composition teacher and two other faculty. Approval requires that a majority of the committee concurs that the recital is ready for performance at the time of the hearing.

Degree-recital hearings must occur in the term prior to the recital, except that hearings for fall-semester recitals may occur as late as the fifth class day of the term. Recitals that are not approved may be heard again after an additional semester of applied or composition study, as appropriate.

Following a successful Recital Hearing, the Recital Hearing approval form signed by all members of the faculty committee will serve as the Cashen Hall reservation form and program copy. This form can be obtained from the department office. Only complete forms—filled out accurately—will be accepted by the office. Kathy Cashen Recital Hall will automatically be reserved for a dress rehearsal the evening preceding the performance of a full or a half recital, assuming the performance is not scheduled the night following a performance in Cashen.

**Course Information:**

- **Title:** MUSC 4941 Junior Recital
- **Dept.:** MUSC
- **Prefix:** 4941
- **Course Number:** Junior Recital
- **Semester Credit Hrs.:** 2
- **(Lec/Lab/Total):** / /
- **X**
- **Prerequisites:** Passing the degree-recital hearing and permission of the principal applied instructor
- **X**
- **NoYes**
- **Departmental Instructor Approval Required?** Departmental Instructor **X**
- **Is this course offered with variable credit?** **X**
- **NoYes**
- **(If yes, please provide hours below)**
- **Maximum hours for this course a student may take (if any): Hours**
- **Limit on number of semesters a student may enroll (if any): Semesters**
- **Range of Hours per semester:**
- **Grading Options**
  - Letter Grade S/U Either
  - **X**
  - **NoYes**

**Other requirements or conditions:**

- Performance of repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts) or presentation of original compositions.

**Catalog Course Description:**

Performance of repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts) or presentation of original compositions.

**Primary Reference(s) (text, Current Literature, etc.):**

**Performance of repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts) or presentation of original compositions.**
The undergraduate Performance major is expected to perform a half recital during the Junior year consisting of 20-30 minutes of music. Composition majors give a Junior Recital of 20-30 minutes of original compositions.

Prior to the presentation of a degree recital, the proposed student degree recital must be presented for approval to a committee of three faculty. The hearing will consist of the entire program, and will include the same personnel as the proposed recital. All accompanied pieces and ensemble pieces must be performed with the accompaniment or complete ensemble. The Performance committee will consist of the student’s applied teacher, a teacher of the same or a closely allied instrument, and a teacher from a different applied area. The Composition committee will consist of the student’s composition teacher and two other faculty. Approval requires that a majority of the committee concurs that the recital is ready for performance at the time of the hearing.

Degree-recital hearings must occur in the term prior to the recital, except that hearings for fall-semester recitals may occur as late as the fifth class day of the term. Recitals that are not approved may be heard again after an additional semester of applied or composition study, as appropriate.

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The Performance major will perform a full recital during the Senior year consisting of 40-60 minutes of music. Composition majors give a Senior Recital of 40-60 minutes of original compositions. Music Education majors perform either a public recital of 20-40 minutes, or a 15-minute (minimum) program for hearing by the music faculty prior to the quarter of student teaching.

Prior to the presentation of a degree recital, the proposed student degree recital must be presented for approval to a committee of three faculty. The hearing will consist of the entire program, and will include the same personnel as the proposed recital. All accompanied pieces and ensemble pieces must be performed with the accompaniment or complete ensemble. The Performance committee will consist of the student's applied teacher, a teacher of the same or a closely allied instrument, and a teacher from a different applied area. The Composition committee will consist of the student's composition teacher and two other faculty. Approval requires that a majority of the committee concurs that the recital is ready for performance at the time of the hearing.

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### Catalog Course Description

Preparation and presentation of a Senior Recital. The Performance major will perform a full recital during the Senior year consisting of 40-60 minutes of music. Composition majors give a Senior Recital of 40-60 minutes of original compositions. Music Education majors perform either a public recital of 20-40 minutes, or a 15-minute (minimum) program for hearing by the music faculty prior to the quarter of student teaching. Must be completed prior to the middle of the last quarter of applied study and performed before a public audience.

Performance of repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts) or presentation of original compositions.

### Prerequisites

Passing the degree-recital hearing and permission of the principal applied instructor

### Other requirements or conditions:

The Performance major will perform a full recital during the Senior year consisting of 40-60 minutes of music. Composition majors give a Senior Recital of 40-60 minutes of original compositions. The Senior Recital must be completed by mid-term of the last quarter of study. Music Education majors perform either a public recital of 20-40 minutes, or a 15-minute (minimum) program for hearing by the music faculty prior to the quarter of student teaching.

Prior to the presentation of a degree recital, the proposed student degree recital must be presented for approval to a committee of three faculty. The hearing will consist of the entire program, and will include the same personnel as the proposed recital. All accompanied pieces and ensemble pieces must be performed with the accompaniment or complete ensemble. The Performance committee will consist of the student's applied teacher, a teacher of the same or a closely allied instrument, and a teacher from a different applied area. The Composition committee will consist of the student's composition teacher and two other faculty. Approval requires that a majority of the committee concurs that the recital is ready for performance at the time of the hearing.

Degree-recital hearings must occur in the term prior to the recital, except that hearings for fall-semester recitals may occur as late as the fifth class day of the term. Recitals that are not approved may be heard again after an additional semester of applied or composition study, as appropriate.

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The student will:

1. demonstrate undergraduate-level mastery as a solo performer (appropriate to their principal applied performance area) or composer in a public forum.

2. demonstrate the ability to perform a wide variety of repertoire (appropriate to their principal applied performance area) or present a realized portfolio of compositions in a public forum.

3. provide thorough and accurate printed program information (i.e., title, composer, opus numbers, composer dates, composition dates, movement titles, program notes, etc.).

Grades will be determined the level of preparation, the quality of the performance, the appropriateness of the repertoire, and/or the quality of the compositions. A faculty jury, in collaboration with the applied instructor, will determine the final grade.
The Performance major will perform a full recital during the Senior year consisting of 40-60 minutes of music. Composition majors give a Senior Recital of 40-60 minutes of original compositions. The Senior Recital must be completed by mid-term of the last quarter of study. Music Education majors perform either a public recital of 20-40 minutes, or a 15-minute (minimum) program for hearing by the music faculty prior to the quarter of student teaching.

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Degree-recital hearings must occur in the term prior to the recital, except that hearings for fall-semester recitals may occur as late as the fifth class day of the term. Recitals that are not approved may be heard again after an additional semester of applied or composition study, as appropriate.

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### Course Information

- **Title**: MUSC 4942 Senior Recital
- **Course Number**: 4
- **Semester Credit Hrs. (Lec/Lab/Total)**: 3/3
- **Prerequisites**: Passing the degree-recital hearing and permission of the principal applied instructor
- **Departmental Instructor Approval Required?**: Yes
- **Is this course offered with variable credit?**: Yes (If yes, please provide hours below)
  - **Maximum hours for this course a student may take (if any)**: Hours
  - **Limit on number of semesters a student may enroll (if any)**: Semesters
- **Grading Options**: Letter Grade S/U Either
- **Other requirements or conditions**:
- **Catalog Course Description**: Performance of repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts) or presentation of original compositions.

### Course Design, Objectives, and Standards

- **Music Department**: Arts and Sciences

### Measurable Course Objectives/Learning Outcomes

1. Demonstrate undergraduate-level mastery as a solo performer (appropriate to their principal applied performance area) or composer in a public forum.
2. Demonstrate the ability to perform a wide variety of repertoire (appropriate to their principal applied performance area) or present a realized portfolio of compositions in a public forum.
3. Provide thorough and accurate printed program information (i.e., title, composer, opus numbers, composer dates, composition dates, movement titles, program notes, etc.).

### Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Grades will be determined the level of preparation, the quality of the performance, the appropriateness of the repertoire, and/or the quality of the compositions. A faculty jury, in collaboration with the applied instructor, will determine the final grade.

### INTASC Principles met with this course

### NASM Standards met with this course
The Performance major will perform a full recital during the Senior year consisting of 40-60 minutes of music. Composition majors give a Senior Recital of 40-60 minutes of original compositions. The Senior Recital must be completed by mid-term of the last quarter of study. Music Education majors perform either a public recital of 20-40 minutes, or a 15-minute (minimum) program for hearing by the music faculty prior to the quarter of student teaching.

Prior to the presentation of a degree recital, the proposed student degree recital must be presented for approval to a committee of three faculty. The hearing will consist of the entire program, and will include the same personnel as the proposed recital. All accompanied pieces and ensemble pieces must be performed with the accompaniment or complete ensemble. The Performance committee will consist of the student's applied teacher, a teacher of the same or a closely allied instrument, and a teacher from a different applied area. The Composition committee will consist of the student's composition teacher and two other faculty. Approval requires that a majority of the committee concurs that the recital is ready for performance at the time of the hearing.

Degree-recital hearings must occur in the term prior to the recital, except that hearings for fall-semester recitals may occur as late as the fifth class day of the term. Recitals that are not approved may be heard again after an additional semester of applied or composition study, as appropriate.

Following a successful Recital Hearing, the Recital Hearing approval form signed by all members of the faculty committee will serve as the Cashen Hall reservation form and program copy. This form can be obtained from the department office. Only complete forms—filled out accurately—will be accepted by the office. Kathy Cashen Recital Hall will automatically be reserved for a dress rehearsal the evening preceding the performance of a full or a half recital, assuming the performance is not scheduled the night following a performance in Cashen.

Performance of repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts) or presentation of original compositions.

The student will:
1. demonstrate undergraduate-level mastery as a solo performer (appropriate to their principal applied performance area) or composer in a public forum.
2. demonstrate the ability to perform a wide variety of repertoire (appropriate to their principal applied performance area) or present a realized portfolio of compositions in a public forum.
3. provide thorough and accurate printed program information (i.e., title, composer, opus numbers, composer dates, composition dates, movement titles, program notes, etc.).

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Grades will be determined the level of preparation, the quality of the performance, the appropriateness of the repertoire, and/or the quality of the compositions. A faculty jury, in collaboration with the applied instructor, will determine the final grade.
The Performance major will perform a full recital during the Senior year consisting of 40-60 minutes of music. Composition majors give a Senior Recital of 40-60 minutes of original compositions. The Senior Recital must be completed by mid-term of the last quarter of study. Music Education majors perform either a public recital of 20-40 minutes, or a 15-minute (minimum) program for hearing by the music faculty prior to the quarter of student teaching. Prior to the presentation of a degree recital, the proposed student degree recital must be presented for approval to a committee of three faculty. The hearing will consist of the entire program, and will include the same personnel as the proposed recital. All accompanied pieces and ensemble pieces must be performed with the accompaniment or complete ensemble. The Performance committee will consist of the student's applied teacher, a teacher of the same or a closely allied instrument, and a teacher from a different applied area. The Composition committee will consist of the student's composition teacher and two other faculty. Approval requires that a majority of the committee concurs that the recital is ready for performance at the time of the hearing.

Degree-recital hearings must occur in the term prior to the recital, except that hearings for fall-semester recitals may occur as late as the fifth class day of the term. Recitals that are not approved may be heard again after an additional semester of applied or composition study, as appropriate.

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The Performance major will perform a full recital during the Senior year consisting of 40-60 minutes of music. Composition majors give a Senior Recital of 40-60 minutes of original compositions. The Senior Recital must be completed by mid-term of the last quarter of study. Music Education majors perform either a public recital of 20-40 minutes, or a 15-minute (minimum) program for hearing by the music faculty prior to the quarter of student teaching.

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Degree-recital hearings must occur in the term prior to the recital, except that hearings for fall-semester recitals may occur as late as the fifth class day of the term. Recitals that are not approved may be heard again after an additional semester of applied or composition study, as appropriate.

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**Course Title:** Senior Recital

**Course Number:** MUSC 4942

**Semester Credit Hrs.** 3

**Prerequisites:**
- Passing the degree-recital hearing and permission of the principal applied instructor

**Dept./Instructor Approval Required?** Departmental Instructor

**Is this course offered with variable credit?** No

**Maximum hours for this course:**
- Hours

**Limit on number of semesters a student may enroll:**
- Semesters

**Grading Options:** Letter Grade S/U Either

**Other requirements or conditions:**

**Catalog Course Description:**

Performance of repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts) or presentation of original compositions.

**Preparation and presentation of a Senior Recital.** The Performance major will perform a full recital during the Senior year consisting of 40-60 minutes of music. Composition majors give a Senior Recital of 40-60 minutes of original compositions. Music Education majors perform either a public recital of 20-40 minutes, or a 15-minute (minimum) program for hearing by the music faculty prior to the quarter of student teaching. Must be completed prior to the middle of the last quarter of applied study and performed before a public audience.
The undergraduate Performance major with an emphasis in Jazz Studies will perform a recital of 20-30 minutes of jazz compositions and improvisations on the principal-applied instrument, including original compositions written in Applied Jazz Composition and Arranging.

Prior to the presentation of a degree recital, the proposed student degree recital must be presented for approval to a committee of three faculty. The hearing will consist of the entire program, and will include the same personnel as the proposed recital. All accompanied pieces and ensemble pieces must be performed with the accompaniment or complete ensemble. The committee will consist of the student's applied teacher, a teacher of the same or a closely allied instrument, and a teacher from a different applied area. Approval requires that a majority of the committee concurs that the recital is ready for performance at the time of the hearing.

Degree-recital hearings must occur in the term prior to the recital, except that hearings for fall-semester recitals may occur as late as the fifth class day of the term. Recitals that are not approved may be heard again after an additional semester of applied or composition study, as appropriate.

Following a successful Recital Hearing, the Recital Hearing approval form signed by all members of the faculty committee will serve as the Cashen Hall reservation form and program copy. This form can be obtained from the department office. Only complete forms—filled out accurately—will be accepted by the office. Kathy Cashen Recital Hall will automatically be reserved for a dress rehearsal the evening preceding the performance of a full or a half recital, assuming the performance is not scheduled the night following a performance in Cashen.

**Catalog Course Description**

Preparation and presentation of a Jazz Recital. The undergraduate Performance major with an emphasis in Jazz Studies will perform a recital of 20-30 minutes of jazz compositions and improvisations on the principal-applied instrument, including original compositions written in Applied Jazz Composition and Arranging. Must be performed before a public audience.

**Primary Reference(s) (text, Current Literature, etc.)**

Performance of repertoire appropriate to the study of Applied Jazz Improvisation and Applied Jazz Composition and Arranging.
The undergraduate Performance major with an emphasis in Jazz Studies will perform a recital of 20-30 minutes of jazz compositions and improvisations on the principal-applied instrument, including original compositions written in Applied Jazz Composition and Arranging.

Prior to the presentation of a degree recital, the proposed student degree recital must be presented for approval to a committee of three faculty. The hearing will consist of the entire program, and will include the same personnel as the proposed recital. All accompanied pieces and ensemble pieces must be performed with the accompaniment or complete ensemble. The committee will consist of the student’s applied teacher, a teacher of the same or a closely allied instrument, and a teacher from a different applied area. Approval requires that a majority of the committee concurs that the recital is ready for performance at the time of the hearing.

Degree-recital hearings must occur in the term prior to the recital, except that hearings for fall-semester recitals may occur as late as the fifth class day of the term. Recitals that are not approved may be heard again after an additional semester of applied or composition study, as appropriate.

Following a successful Recital Hearing, the Recital Hearing approval form signed by all members of the faculty committee will serve as the Cashen Hall reservation form and program copy. This form can be obtained from the department office. Only complete forms—filled out accurately—will be accepted by the office. Kathy Cashen Recital Hall will automatically be reserved for a dress rehearsal the evening preceding the performance of a full or a half recital, assuming the performance is not scheduled the night following a performance in Cashen.

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<tr>
<td>Jazz Recital</td>
<td>MUSC</td>
<td>4943</td>
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**Prerequisites**

- Passing the degree-recital hearing and permission of the principal applied instructor

- **No**Yes

**Dept./Instructor Approval Required?**

- Departmental Instructor

- **X**

**Is this course offered with variable credit?**

- **X**

- NoYes (If yes, please provide hours below)

**Maximum hours for this course a student may take (if any):**

- Hours

**Limit on number of semesters a student may enroll (if any):**

- Semesters

**Range of Hours per semester:**

- **X**

**Grading Options**

- Letter Grade S/U Either

**Other requirements or conditions:**

**Catalog Course Description**

Primary Reference(s) (text, Current Literature, etc.)

*Performance of repertoire appropriate to the study of Applied Jazz Improvisation and Applied Jazz Composition and Arranging.*

The student will:

1. demonstrate competence as a solo performer, jazz composer/arranger, and jazz improviser in a public forum appropriate to the principal applied performance area.

2. demonstrate the ability to perform a wide variety of jazz repertoire and jazz improvisations (appropriate to the principal applied performance area) and present a realized portfolio of compositions/arrangements in a public forum.

3. provide thorough and accurate printed program information (i.e., title, composer, opus numbers, composer dates, composition dates, movement titles, program notes, etc.).

**Measurable Course Objectives/Learning Outcomes**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Grades will be determined by the level of preparation, the quality of the performance, the appropriateness of the repertoire, and the quality of the compositions/arrangements and improvisations. A faculty jury, in collaboration with the applied instructor, will determine the final grade.
The undergraduate Performance major with an emphasis in Jazz Studies will perform a recital of 20-30 minutes of jazz compositions and improvisations on the principal-applied instrument, including original compositions written in Applied Jazz Composition and Arranging.

Prior to the presentation of a degree recital, the proposed student degree recital must be presented for approval to a committee of three faculty. The hearing will consist of the entire program, and will include the same personnel as the proposed recital. All accompanied pieces and ensemble pieces must be performed with the accompaniment or complete ensemble. The committee will consist of the student's applied teacher, a teacher of the same or a closely allied instrument, and a teacher from a different applied area. Approval requires that a majority of the committee concurs that the recital is ready for performance at the time of the hearing.

Degree-recital hearings must occur in the term prior to the recital, except that hearings for fall-semester recitals may occur as late as the fifth class day of the term. Recitals that are not approved may be heard again after an additional semester of applied or composition study, as appropriate.

Following a successful Recital Hearing, the Recital Hearing approval form signed by all members of the faculty committee will serve as the Cashen Hall reservation form and program copy. This form can be obtained from the department office. Only complete forms—filled out accurately—will be accepted by the office. Kathy Cashen Recital Hall will automatically be reserved for a dress rehearsal the evening preceding the performance of a full or a half recital, assuming the performance is not scheduled the night following a performance in Cashen.

**Course Details**

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**Prerequisites**

- Passing the degree-recital hearing and permission of the principal applied instructor

**Dept./Instructor Approval Required?**

- X Departmental Instructor

**Is this course offered with variable credit?**

- X No

<table>
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<th>Maximum hours for this course a student may take (if any): Hours</th>
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**Grading Options**

- Letter Grade
- S/U
- Either

**Other requirements or conditions:**

- Performance of repertoire appropriate to the study of Applied Jazz Improvisation and Applied Jazz Composition and Arranging.

**Catalog Course Description**

- MUSC 4943 Jazz Recital

**Primary Reference(s) (text, Current Literature, etc.)**

- Prepation and presentation of a Jazz Recital. The undergraduate Performance major with an emphasis in Jazz Studies will perform a recital of 20-30 minutes of jazz compositions and improvisations on the principal-applied instrument, including original compositions written in Applied Jazz Composition and Arranging. Must be performed before a public audience.

**INTASC Principles met with this course**

**NASM Standards met with this course**
The undergraduate Performance major with an emphasis in Jazz Studies will perform a recital of 20-30 minutes of jazz compositions and improvisations on the principal-applied instrument, including original compositions written in Applied Jazz Composition and Arranging.

Prior to the presentation of a degree recital, the proposed student degree recital must be presented for approval to a committee of three faculty. The hearing will consist of the entire program, and will include the same personnel as the proposed recital. All accompanied pieces and ensemble pieces must be performed with the accompaniment or complete ensemble. The committee will consist of the student's applied teacher, a teacher of the same or a closely allied instrument, and a teacher from a different applied area. Approval requires that a majority of the committee concurs that the recital is ready for performance at the time of the hearing.

Degree-recital hearings must occur in the term prior to the recital, except that hearings for fall-semester recitals may occur as late as the fifth class day of the term. Recitals that are not approved may be heard again after an additional semester of applied or composition study, as appropriate.

Following a successful Recital Hearing, the Recital Hearing approval form signed by all members of the faculty committee will serve as the Cashen Hall reservation form and program copy. This form can be obtained from the department office. Only complete forms—filled out accurately—will be accepted by the office. Kathy Cashen Recital Hall will automatically be reserved for a dress rehearsal the evening preceding the performance of a full or a half recital, assuming the performance is not scheduled the night following a performance in Cashen.
The undergraduate Performance major with an emphasis in Jazz Studies will perform a recital of 20-30 minutes of jazz compositions and improvisations on the principal-applied instrument, including original compositions written in Applied Jazz Composition and Arranging.

Prior to the presentation of a degree recital, the proposed student degree recital must be presented for approval to a committee of three faculty. The hearing will consist of the entire program, and will include the same personnel as the proposed recital. All accompanied pieces and ensemble pieces must be performed with the accompaniment or complete ensemble. The committee will consist of the student's applied teacher, a teacher of the same or a closely allied instrument, and a teacher from a different applied area. Approval requires that a majority of the committee concurs that the recital is ready for performance at the time of the hearing.

Degree-recital hearings must occur in the term prior to the recital, except that hearings for fall-semester recitals may occur as late as the fifth class day of the term. Recitals that are not approved may be heard again after an additional semester of applied or composition study, as appropriate.

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<td>Other requirements or conditions:</td>
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### Catalog Course Description

Performance of repertoire appropriate to the study of Applied Jazz Improvisation and Applied Jazz Composition and Arranging.

MUSC 4943

The student will:

1. demonstrate competence as a solo performer, jazz composer/arranger, and jazz improviser in a public forum appropriate to the principal applied performance area.

2. demonstrate the ability to perform a wide variety of jazz repertoire and jazz improvisations (appropriate to the principal applied performance area) and present a realized portfolio of compositions/arrangements in a public forum.

3. provide thorough and accurate printed program information (i.e., title, composer, opus numbers, composer dates, composition dates, movement titles, program notes, etc.).

### INTASC Principles

- INTASC Principles
- NASM Standards

---

MUSC 4943 Jazz Recital

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Grades will be determined by the level of preparation, the quality of the performance, the appropriateness of the repertoire, and the quality of the compositions/arrangements and improvisations. A faculty jury, in collaboration with the applied instructor, will determine the final grade.

---

Grading Options

Letter Grade S/U Either

Other requirements or conditions:
The undergraduate Performance major with an emphasis in Jazz Studies will perform a recital of 20-30 minutes of jazz compositions and improvisations on the principal-applied instrument, including original compositions written in Applied Jazz Composition and Arranging.

Prior to the presentation of a degree recital, the proposed student degree recital must be presented for approval to a committee of three faculty. The hearing will consist of the entire program, and will include the same personnel as the proposed recital. All accompanied pieces and ensemble pieces must be performed with the accompaniment or complete ensemble. The committee will consist of the student's applied teacher, a teacher of the same or a closely allied instrument, and a teacher from a different applied area. Approval requires that a majority of the committee concurs that the recital is ready for performance at the time of the hearing.

Degree-recital hearings must occur in the term prior to the recital, except that hearings for fall-semester recitals may occur as late as the fifth class day of the term. Recitals that are not approved may be heard again after an additional semester of applied or composition study, as appropriate.

Following a successful Recital Hearing, the Recital Hearing approval form signed by all members of the faculty committee will serve as the Cashen Hall reservation form and program copy. This form can be obtained from the department office. Only complete forms—filled out accurately—will be accepted by the office. Kathy Cashen Recital Hall will automatically be reserved for a dress rehearsal the evening preceding the performance of a full or a half recital, assuming the performance is not scheduled the night following a performance in Cashen.

**Course Information**

- **Course Code:** MUSC 4943
- **Title:** Jazz Recital
- **Department:** Music
- **Prefix:** MUSC
- **Course Number:** 4943
- **Semester Credit Hrs.:** 0 / 2 / 2
- **Prerequisites:** Passing the degree-recital hearing and permission of the principal applied instructor
- **Departmental Instructor Approval Required:** Yes
- **Is this course offered with variable credit?:** No
- **Maximum hours for this course a student may take (if any):** Hours
- **Limit on number of semesters a student may enroll (if any):** Semesters
- **Grading Options:** Letter Grade S/U Either

**Catalog Course Description**

Performance of repertoire appropriate to the study of Applied Jazz Improvisation and Applied Jazz Composition and Arranging.

1. Demonstrate competence as a solo performer, jazz composer/arranger, and jazz improviser in a public forum appropriate to the principal applied performance area.
2. Demonstrate the ability to perform a wide variety of jazz repertoire and jazz improvisations (appropriate to the principal applied performance area) and present a realized portfolio of compositions/arrangements in a public forum.
3. Provide thorough and accurate printed program information (i.e., title, composer, opus numbers, composer dates, composition dates, movement titles, program notes, etc.).

**Preparation and Presentation of a Jazz Recital.** The undergraduate Performance major with an emphasis in Jazz Studies will perform a recital of 20-30 minutes of jazz compositions and improvisations on the principal-applied instrument, including original compositions written in Applied Jazz Composition and Arranging. Must be performed before a public audience.

**Evaluation and Grading Criteria**

Grades will be determined by the level of preparation, the quality of the performance, the appropriateness of the repertoire, and the quality of the compositions/arrangements and improvisations. A faculty jury, in collaboration with the applied instructor, will determine the final grade.
### State University of West Georgia • Department of Music
#### Course Design, Objectives, and Standards

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<td>Directed Independent Study</td>
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<td>[ ] Instructor</td>
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**Is this course offered with variable credit?**  
Yes [ ]  No [ ]  
(If yes, please provide hours below)

Maximum hours for this course a student may take (if any):  
[ ] Hours  
Range of Hours per semester:  

**Prerequisites**

Yes [ ]  No [ ]

**Other requirements or conditions:**

**Catalog Course Description**

**Primary Reference(s) (text, Current Literature, etc.)**
MUSC 4981
Directed Independent Study

Determined and specified at the time of offering.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
MUSC 4981
Directed Independent Study

INTASC Principles
NASM Standards met with this course

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:
Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
MUSC 4981 Directed Independent Study 1-3

Prerequisites
No

Dept./Instructor Approval Required?
Yes

Maximum hours for this course

Limit on number of semesters

Grading Options
Letter Grade
S/U

Other requirements or conditions:

Catalog Course Description
MUSC 4981
Directed Independent Study
Determined and specified at the time of offering.

INTASC Principles met with this course

NASM Standards met with this course

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:
Arts and Sciences

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

INTASC Principles
MUSC 4981 Directed Independent Study 1-3

Prerequisites
No

Dept./Instructor Approval Required?
Yes

Maximum hours for this course a student may take (if any):

Limit on number of semesters a student may enroll (if any):

Grading Options
Letter Grade S/U

Other requirements or conditions:

Catalog Course Description
MUSC 4981 Directed Independent Study
Determined and specified at the time of offering.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 4981 Directed Independent Study

State University of West Georgia • Department of Music
Course Design, Objectives, and Standards
Music Department:
Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

MUSC 4981 Directed Independent Study

INTASC Principles
# State University of West Georgia • Department of Music
## Course Design, Objectives, and Standards

### Department: Music  College: Arts and Sciences

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<tr>
<th>Dept. Prefix</th>
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<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<td>MUSC</td>
<td>4983</td>
<td>Music Research Project</td>
<td>? / 3 / 1-3</td>
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</table>

- **Dept./Instructor Approval Required:**
  - Departmental: X
  - Instructor: X

- **Grading Options:**
  - X Letter Grade

- **Limit on number of semesters a student may enroll (if any):**
  - Semesters: [ ]

- **Is this course offered with variable credit?**
  - Yes: X
  - No: [ ]

- **Maximum hours for this course a student may take (if any):**
  - Hours: 12

- **Range of Hours per semester:**
  - 1 to 3

### Prerequisites

- Junior or Senior standing and/or permission of department chair and instructor

### Other requirements or conditions:

#### Catalog Course Description

A music research project conducted by the student independently with the supervision and guidance of the instructor. Title and description of topic to be specified at time of offering.

#### Primary Reference(s) (text, Current Literature, etc.)

Determined and specified at the time of offering.
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<tr>
<th><strong>Course Title</strong></th>
<th><strong>Measurable Course Objectives/Learning Outcomes</strong></th>
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<tr>
<td>MUSC 4983</td>
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**Evaluation and Grading Criteria** (Exams, Papers, Performances, Projects, Portfolios, etc.)

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<td>MUSC</td>
<td>4983</td>
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**Semester Credit Hrs.**

(Lec/Lab/Total) / /

**Prerequisites**

Junior or Senior standing and/or permission of department chair and instructor

**Departmental Instructor Approval Required?**

X

**Is this course offered with variable credit?**

X

NoYes (If yes, please provide hours below)

1 to 3

**Maximum hours for this course a student may take (if any): Hours**

12

**Limit on number of semesters a student may enroll (if any): Semesters**

Range of Hours per semester:

**Grading Options**

Letter Grade S/U Either

**Other requirements or conditions:**

Catalog Course Description

MUSC 4983

Music Research Project

Determined and specified at the time of offering.

**INTASC Principles met with this course**

**NASM Standards met with this course**

MUSC 4983
MUSC 4983 Music Research Project

Semester Credit Hrs.: 3/3

Prerequisites: Junior or Senior standing and/or permission of department chair and instructor

Dept./Instructor Approval Required: Departmental Instructor

Is this course offered with variable credit?: Yes

Maximum hours for this course: 1 to 3

Limit on number of semesters a student may enroll: Semesters

Grading Options: Letter Grade, S/U, Either

Other requirements or conditions:

Catalog Course Description:

MUSC 4983

A music research project conducted by the student independently with the supervision and guidance of the instructor. Title and description of topic to be specified at time of offering.

INTASC Principles met with this course: Determined and specified at the time of offering.

NASM Standards met with this course: MUSC 4983

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.): Determined and specified at the time of offering.
# MUSC 4983

**Music Research Project**

### Course Information

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| Prerequisites | X |

**Junior or Senior standing and/or permission of department chair and instructor**

| Dept./Instructor Approval Required? | X |

**Departmental Instructor**

| Is this course offered with variable credit? | X |

**NoYes (If yes, please provide hours below)**

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| Grading Options | Letter Grade S/U Either |

| Other requirements or conditions: |

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### INTASC Principles

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### State University of West Georgia • Department of Music

### Course Design, Objectives, and Standards

**Music Department:**

**Arts and Sciences**

### Measurable Course Objectives/Learning Outcomes

### Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

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**Determined and specified at the time of offering.**

MUSC 4983

Music Research Project

Determined and specified at the time of offering.

A music research project conducted by the student independently with the supervision and guidance of the instructor. Title and description of topic to be specified at time of offering.

**INTASC Principles met with this course**

**NASM Standards met with this course**

MUSC 4983

Music Research Project

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Determined and specified at the time of offering.

MUSC 4983

Music Research Project

**INTASC Principles**
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- Departmental [ ]
- Instructor [ ]

**Grading Options**
- Letter Grade [ ]
- S/U [ ]
- Either [ ]

**Limit on number of semesters a student may enroll (if any):**
- Yes [ ]
- No [ ]

If yes, please provide hours below:

**Maximum hours for this course a student may take (if any):**
- Yes [ ]
- No [ ]

**Prerequisites**
- Yes [ ]
- No [ ]

**Other requirements or conditions:**

**Catalog Course Description**

**Primary Reference(s) (text, Current Literature, etc.)**
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Determined and specified at the time of offering.

**Catalog Course Description**

MUSC 4985 Special Topics in Music

Determined and specified at the time of offering.

**Primary Reference(s) (text, Current Literature, etc.)**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

**INTASC Principles met with this course**

**NASM Standards met with this course**
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**MUSC 4985 Special Topics in Music**

Determined and specified at the time of offering.

**INTASC Principles met with this course**

**NASM Standards met with this course**

**MUSC 4985 Special Topics in Music**

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

College:

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

**MUSC 4985 Special Topics in Music**

**INTASC Principles**
MUSC 4985 Special Topics in Music 1-3

Prerequisites: No

Departmental Instructor Approval Required? Yes

Maximum hours for this course: 3

Limit on number of semesters a student may enroll (if any): 2

Grading Options: Either

Catalog Course Description: Determined and specified at the time of offering.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 4985 Special Topics in Music

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

MUSC 4985 Special Topics in Music

INTASC Principles
State University of West Georgia • Department of Music  
Course Design, Objectives, and Standards

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
</tr>
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<tbody>
<tr>
<td>MUSC</td>
<td>5150</td>
<td>Vocal Pedagogy and Literature</td>
<td>3 / 0 / 3</td>
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<table>
<thead>
<tr>
<th>Dept./Instructor Approval Required?</th>
<th>Grading Options</th>
<th>Limit on number of semesters a student may enroll (if any):</th>
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<tr>
<td>Departmental</td>
<td>X Letter Grade</td>
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<tr>
<td>Instructor</td>
<td>S/U</td>
<td>(If yes, please provide hours below)</td>
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<tr>
<td>X</td>
<td>Either</td>
<td>Semesters</td>
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<table>
<thead>
<tr>
<th>Is this course offered with variable credit?</th>
<th>Yes</th>
<th>No</th>
</tr>
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<tbody>
<tr>
<td>(If yes, please provide hours below)</td>
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<tr>
<th>Maximum hours for this course a student may take (if any):</th>
<th>Hours</th>
<th>Range of Hours per semester:</th>
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<th>Prerequisites</th>
<th>Other requirements or conditions:</th>
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<tr>
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| Other requirements or conditions: | |
|----------------------------------| |

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<tr>
<th>Catalog Course Description</th>
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<tr>
<td>The study of the methodology of teaching voice and a survey of standard vocal literature.</td>
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</tbody>
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<table>
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<tr>
<th>Primary Reference(s) (text, Current Literature, etc.)</th>
</tr>
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<tbody>
<tr>
<td>Standard performance editions of songs in English, French, German, and Italian.</td>
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</tbody>
</table>
The student will demonstrate at the graduate level:

1. knowledge and understanding of the objective findings in the physical function of the larynx.

2. the ability to develop a sound pedagogical approach to teaching singing by achieving a thorough understanding of vocal technique.

3. the ability to develop a philosophy and methodology for teaching the voice based on the findings in the current literature.

4. the ability to successfully teach an assigned beginning voice student, outside of class.

5. the ability to teach voice in a class laboratory setting, demonstrating appropriate pedagogical techniques.

6. knowledge of the available repertoire that is accessible to students and in the Italian, German, English, and French languages

7. greater proficiency through additional research and teaching projects.

The final examination will consist of the performance of one song, from memory, by each student subject. Class members are expected to guide their student subjects in preparation for this performance and to arrange for proper accompaniment. Punctual class attendance is mandatory. Final grades will be determined by the instructor's evaluation of the student's participation and class preparation.
MUSC 5150 Vocal Pedagogy and Literature

Prerequisites: Passing the MUSC 2600 level-change jury examination or equivalent

No Departmental Instructor Approval Required

Is this course offered with variable credit? No

Maximum hours for this course: Hours

Limit on number of semesters a student may enroll (if any): Semesters

Grading Options: Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description:

Primary Reference(s) (text, Current Literature, etc.):

MUSC 5150 Vocal Pedagogy and Literature

The student will demonstrate at the graduate level:

1. knowledge and understanding of the objective findings in the physical function of the larynx.
2. the ability to develop a sound pedagogical approach to teaching singing by achieving a thorough understanding of vocal technique.
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7. greater proficiency through additional research and teaching projects.

The study of the methodology of teaching voice and a survey of standard vocal literature.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 5150 Vocal Pedagogy and Literature

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

MUSC 5150 Vocal Pedagogy and Literature

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):

The final examination will consist of the performance of one song, from memory, by each student subject. Class members are expected to guide their student subjects in preparation for this performance and to arrange for proper accompaniment. Punctual class attendance is mandatory. Final grades will be determined by the instructor's evaluation of the student's participation and class preparation.
MUSC 5150 Vocal Pedagogy and Literature 3 0 3

Prerequisites
Passing the MUSC 2600 level-change jury examination or equivalent

Dept./Instructor Approval Required? X

Is this course offered with variable credit? X

Maximum hours for this course: Hours

Limit on number of semesters a student may enroll (if any): Semesters

Grading Options Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)
Standard performance editions of songs in English, French, German, and Italian.

MUSC 5150 Vocal Pedagogy and Literature
The student will demonstrate at the graduate level:
1. knowledge and understanding of the objective findings in the physical function of the larynx.
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The study of the methodology of teaching voice and a survey of standard vocal literature.

INTASC Principles met with this course

NASM Standards met with this course
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<th>Semester Credit Hrs.</th>
<th>(Lec/Lab/Total)</th>
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<th>x</th>
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<td>Departmental Instructor</td>
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| Is this course offered with variable credit? | x |
| Maximum hours for this course a student may take (if any): Hours | |
| Limit on number of semesters a student may enroll (if any): Semesters | |
| Range of Hours per semester: | |

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<th>Grading Options</th>
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<td>Letter Grade S/U Either</td>
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<tr>
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| MUSC 5150 Vocal Pedagogy and Literature |

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| 1. knowledge and understanding of the objective findings in the physical function of the larynx. |
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| The study of the methodology of teaching voice and a survey of standard vocal literature. |

| INTASC Principles met with this course |

| NASM Standards met with this course |

| State University of West Georgia • Department of Music |

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| MUSC 5150 Vocal Pedagogy and Literature |

| INTASC Principles |
State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

Department: Music
College: Arts and Sciences

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<tr>
<td>MUSC</td>
<td>5160</td>
<td>Instrumental Pedagogy and Literature</td>
<td>3 / 0 / 3</td>
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Dept./Instructor Approval Required?  
Departmental ☐  Instructor ☐

Grading Options  
Letter Grade ☒  S/U ☐  Either ☐

Limit on number of semesters a student may enroll (if any): ☐

Is this course offered with variable credit?  
Yes ☐  No ☒

(if yes, please provide hours below)

Maximum hours for this course a student may take (if any): ☐

Hours

Range of Hours per semester: ☐

Prerequisites  
Passing the MUSC 2600 level-change jury examination or equivalent

Yes ☒  No ☐

Other requirements or conditions:

Catalog Course Description
The study of instrumental teaching methods and materials and a survey of standard literature for selected band and orchestra instruments.

Primary Reference(s) (text, Current Literature, etc.)
**MUSC 5160 Instrumental Pedagogy and Literature**

The student will demonstrate at the graduate level:

1. knowledge of the selected band and orchestral instrument(s), pedagogical skills in teaching all aspects of these instruments, and skill and understanding for simple maintenance of these instruments.

2. knowledge and skills in choosing appropriate music and materials at various grades and ability levels and the ability to distinguish the quality of musical literature and materials.

3. the ability to develop a philosophy and methodology for teaching the instrument(s) based on the findings in the current literature.

4. the ability to teach the instrument(s) in a class laboratory setting, demonstrating appropriate pedagogical techniques.

5. the ability to articulate understandings in writing and orally.

6. greater proficiency through additional research and teaching projects.

---

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

The student's grade will be determined by the quality of the work done in each component of the various learning activities (1. homework, 2. examinations, and 3. projects). Each learning activity earns a designated percentage of the grade in the course. Each component of the activity is weighted equally. Participation in the class discussions and in all class activities is most important for the learning process to be effective; therefore, attendance is mandatory. Each absence and each tardy or early departure from class can lower the final numerical grade. The grading scale is A=90-100, B=80-89, C=70-79, D=60-69, and F=0-59. Work must be completed when due to receive credit.
### Measurable Course Objectives/Learning Outcomes

1. The student will demonstrate at the graduate level:
   - knowledge of the selected band and orchestral instrument(s), pedagogical skills in teaching all aspects of these instruments, and skill and understanding for simple maintenance of these instruments.
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2. The study of instrumental teaching methods and materials and a survey of standard literature for selected band and orchestra instruments.

### Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

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MUSC 5160 Instrumental Pedagogy and Literature

3 0 3

Prerequisites
Passing the MUSC 2600 level-change jury examination or equivalent

Dept./Instructor Approval Required? Departmental Instructor

Is this course offered with variable credit? X

Maximum hours for this course

Limit on number of semesters

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

The study of instrumental teaching methods and materials and a survey of standard literature for selected band and orchestra instruments.

INTASC Principles met with this course

NASM Standards met with this course

The student will demonstrate at the graduate level:

1. knowledge of the selected band and orchestral instrument(s), pedagogical skills in teaching all aspects of these instruments, and skill and understanding for simple maintenance of these instruments.

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5. the ability to articulate understandings in writing and orally.

6. greater proficiency through additional research and teaching projects.

Primary Reference(s) (text, Current Literature, etc.)
MUSC 5160 Instrumental Pedagogy and Literature

Prerequisites

Passing the MUSC 2600 level-change jury examination or equivalent

Dept./Instructor Approval Required?

Departmental Instructor

Is this course offered with variable credit?

No Yes (If yes, please provide hours below)

Maximum hours for this course

a student may take (if any): Hours

Limit on number of semesters

a student may enroll (if any): Semesters

Grading Options

Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

The study of instrumental teaching methods and materials and a survey of standard literature for selected band and orchestra instruments.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 5160 Instrumental Pedagogy and Literature

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

College:

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

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MUSC 5160 Instrumental Pedagogy and Literature

Course Design, Objectives, and Standards

Music Department: State University of West Georgia • Department of Music
Arts and Sciences
College:

Course Objectives:
The student will demonstrate at the graduate level:
1. knowledge of the selected band and orchestral instrument(s), pedagogical skills in teaching all aspects of these instruments, and skill and understanding for simple maintenance of these instruments.
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Prerequisites:
Passing the MUSC 2600 level-change jury examination or equivalent

No/Yes
Prerequisite/Co-requisite

No

No

Is this course offered with variable credit:

No

Maximum hours for this course:


Limit on number of semesters a student may enroll (if any):


Catalog Course Description:
The study of instrumental teaching methods and materials and a survey of standard literature for selected band and orchestra instruments.

INTASC Principles

NASM Standards
State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

**Department:** Music  
**College:** Arts and Sciences

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<tbody>
<tr>
<td>MUSC</td>
<td>5171</td>
<td>Keyboard Literature before 1825</td>
<td>2 / 0 / 2</td>
</tr>
</tbody>
</table>

**Dept./Instructor Approval Required?**  
- Departmental [ ]  
- Instructor [ ]

**Grading Options**  
- [X] Letter Grade
- [ ] S/U
- [ ] Either

**Limit on number of semesters a student may enroll (if any):**
- [ ] Semesters

**Is this course offered with variable credit?**  
- Yes [ ]  
- No [X]  
(If yes, please provide hours below)

**Maximum hours for this course a student may take (if any):**
- [ ] Hours

**Range of Hours per semester:**
- [ ]

**Prerequisites**  
- Yes [X]  
- No [ ]

**MUSC 2502 and passing the MUSC 2600 level-change jury examination, or permission of the instructor**

**Other requirements or conditions:**

---

**Catalog Course Description**

A survey of standard keyboard literature before 1825.

---

**Primary Reference(s) (text, Current Literature, etc.)**

Patricia Fallows-Hammonds, *300 Years at the Keyboard*, Ross Books.
<table>
<thead>
<tr>
<th>Title</th>
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<tr>
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<td>Keyboard Literature before 1825</td>
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**Semester Credit Hrs.**

(Lec/Lab/Total) / /

**Prerequisites**

MUSC 2502 and passing the MUSC 2600 level-change jury examination, or permission of the instructor

**Dept./Instructor Approval Required?**

Departmental Instructor

**Is this course offered with variable credit?**

No

**Maximum hours for this course a student may take (if any):**

Hours

**Limit on number of semesters a student may enroll (if any):**

Semesters

**Grading Options**

Letter Grade S/U Either

**Other requirements or conditions:**

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)

Patricia Fallows-Hammonds, 300 Years at the Keyboard, Ross Books.

---

**Measurable Course Objectives/Learning Outcomes**

The student will demonstrate at the graduate level:

1. in-depth knowledge of the important keyboard works of J.S. Bach, Haydn, Mozart, and Beethoven.

2. knowledge of a variety of pre-Bach keyboard literature and composers including Byrd, Bull, Gibbons, Sweelinck, Scheidt, Froberger, Fischer, Frescobaldi, and Couperin.

3. greater proficiency through additional project(s).

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Course grades are determined by written examinations and oral/written reports on assigned topics, and listening examinations.
<table>
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<tr>
<td>Catalog Title</td>
<td>Keyboard Literature before 1825</td>
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**Prerequisites:**
MUSC 2502 and passing the MUSC 2600 level-change jury examination, or permission of the instructor.

**Maximum hours for this course a student may take:**

**Limit on number of semesters a student may enroll:**

**Grading Options:**
Letter Grade S/U, Either

**Course Design, Objectives, and Standards**

**Measurable Course Objectives/Learning Outcomes:**

1. In-depth knowledge of the important keyboard works of J.S. Bach, Haydn, Mozart, and Beethoven.
2. Knowledge of a variety of pre-Bach keyboard literature and composers including Byrd, Bull, Gibbons, Sweelinck, Scheidt, Froberger, Fischer, Frescobaldi, and Couperin.
3. Greater proficiency through additional project(s).

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):**

Course grades are determined by written examinations and oral/written reports on assigned topics, and listening examinations.

**INTASC Principles met with this course:**

**NASM Standards met with this course:**

**Patricia Fallows-Hammonds,**
*300 Years at the Keyboard, Ross Books.*

**Primary Reference(s) (text, Current Literature, etc.):**

*MUSC 5171 Keyboard Literature before 1825*

An A survey of standard keyboard literature before 1825.
MUSC 5171 Keyboard Literature before 1825

Prerequisites: MUSC 2502 and passing the MUSC 2600 level-change jury examination, or permission of the instructor.

Catalog Course Description
Patricia Fallows-Hammonds, 300 Years at the Keyboard, Ross Books.

MUSC 5171 Keyboard Literature before 1825
The student will demonstrate at the graduate level:
1. in-depth knowledge of the important keyboard works of J.S. Bach, Haydn, Mozart, and Beethoven.
2. knowledge of a variety of pre-Bach keyboard literature and composers including Byrd, Bull, Gibbons, Sweelinck, Scheidt, Froberger, Fischer, Frescobaldi, and Couperin.
3. greater proficiency through additional project(s).

A survey of standard keyboard literature before 1825.

INTASC Principles met with this course
NASM Standards met with this course

State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

Music Department:
Arts and Sciences

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by written examinations and oral/written reports on assigned topics, and listening examinations.
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<th>Title</th>
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| Range of Hours per semester: |
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<td>Patricia Fallows-Hammonds, 300 Years at the Keyboard, Ross Books.</td>
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| MUSC 5171 Keyboard Literature before 1825 |

| INTASC Principles met with this course |

<table>
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<tr>
<th>NASM Standards met with this course</th>
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<th>State University of West Georgia • Department of Music</th>
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<table>
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<th>Course Design, Objectives, and Standards</th>
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<table>
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<tr>
<th>Measurable Course Objectives/Learning Outcomes</th>
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| MUSC 5171 Keyboard Literature before 1825 |

| INTASC Principles |

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MUSC 5171 Keyboard Literature before 1825

Prerequisites:
- MUSC 2502 and passing the MUSC 2600 level-change jury examination, or permission of the instructor

NoYes

Dept./Instructor Approval Required?

Departmental Instructor

Is this course offered with variable credit?

NoYes (If yes, please provide hours below)

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any):

Range of Hours per semester:

Grading Options
- Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)
- Patricia Fallows-Hammonds, 300 Years at the Keyboard, Ross Books.

MUSC 5171 Keyboard Literature before 1825
- The student will demonstrate at the graduate level:
  1. in-depth knowledge of the important keyboard works of J.S. Bach, Haydn, Mozart, and Beethoven.
  2. knowledge of a variety of pre-Bach keyboard literature and composers including Byrd, Bull, Gibbons, Sweelinck, Scheidt, Froberger, Fischer, Frescobaldi, and Couperin.
  3. greater proficiency through additional project(s).

A survey of standard keyboard literature before 1825.

INTASC Principles met with this course

NASM Standards met with this course

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by written examinations and oral/written reports on assigned topics, and listening examinations.
### Course Design, Objectives, and Standards

**Department:** Music  
**College:** Arts and Sciences

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<td>MUSC</td>
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<td>Keyboard Literature after 1825</td>
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**Dept./Instructor Approval Required?**  
- Departmental [ ]   
- Instructor [ ]  
- [X] Letter Grade  
- [ ] S/U  
- [ ] Either  

**Prerequisites**  
- MUSC 2502 and passing the MUSC 2600 level-change jury examination, or permission of the instructor  

**Catalog Course Description**  
A survey of standard keyboard literature after 1825.

**Primary Reference(s) (text, Current Literature, etc.)**  
Patricia Fallows-Hammonds, *300 Years at the Keyboard*, Ross Books.
The student will demonstrate at the graduate level:

1. in-depth knowledge of important 19th-century composers and their keyboard music including Schubert, Mendelssohn, Schumann, Chopin, Liszt, and Brahms.

2. in-depth knowledge of important 20th-century composers and their keyboard music including Debussy, Ravel, Scriabin, Rachmaninoff, Prokofieff, and Bartok.

3. in-depth knowledge of significant works from various nationalistic schools as well as selected 20th-century works.

4. greater proficiency through additional project(s).

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by written examinations and oral/written reports on assigned topics, and listening examinations.
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**Prerequisites:**
- MUSC 2502 and passing the MUSC 2600 level-change jury examination, or permission of the instructor

**Catalog Course Description:**
A survey of standard keyboard literature after 1825.

**Primary Reference(s) (text, Current Literature, etc.):**
Patricia Fallows-Hammonds, *300 Years at the Keyboard*, Ross Books.

**Measurable Course Objectives/Learning Outcomes:**
1. In-depth knowledge of important 19th-century composers and their keyboard music including Schubert, Mendelssohn, Schumann, Chopin, Liszt, and Brahms.
2. In-depth knowledge of important 20th-century composers and their keyboard music including Debussy, Ravel, Scriabin, Rachmaninoff, Prokofieff, and Bartok.
3. In-depth knowledge of significant works from various nationalistic schools as well as selected 20th-century works.
4. Greater proficiency through additional project(s).

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):**
Course grades are determined by written examinations and oral/written reports on assigned topics, and listening examinations.

**INTASC Principles met with this course:**

**NASM Standards met with this course:**

**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**

**Music Department:**
Arts and Sciences

**College:**
MUSC 5172 Keyboard Literature after 1825

Prerequisites: MUSC 2502 and passing the MUSC 2600 level-change jury examination, or permission of the instructor.

No Yes

Departmental Instructor Approval Required?

Is this course offered with variable credit?

No Yes (If yes, please provide hours below)

Maximum hours for this course

Limit on number of semesters a student may enroll (if any):

Range of Hours per semester:

Grading Options

Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)

Patricia Fallows-Hammonds, 300 Years at the Keyboard, Ross Books.

MUSC 5172 Keyboard Literature after 1825

The student will demonstrate at the graduate level:

1. in-depth knowledge of important 19th-century composers and their keyboard music including Schubert, Mendelssohn, Schumann, Chopin, Liszt, and Brahms.
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3. in-depth knowledge of significant works from various nationalistic schools as well as selected 20th-century works
4. greater proficiency through additional project(s).

A survey of standard keyboard literature after 1825.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 5172 Keyboard Literature after 1825
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<td>Prerequisites</td>
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MUSC 5172 Keyboard Literature after 1825

Prerequisites:
MUSC 2502 and passing the MUSC 2600 level-change jury examination, or permission of the instructor.

Is this course offered with variable credit?
No

Maximum hours for this course:

Limit on number of semesters a student may enroll (if any):

Grading Options:
Letter Grade S/U Either

Patricia Fallows-Hammonds, 300 Years at the Keyboard, Ross Books.

INTASC Principles met with this course

NASM Standards met with this course

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:
Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by written examinations and oral/written reports on assigned topics, and listening examinations.

INTASC Principles
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<th>Dept./Prefix</th>
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<td>MUSC</td>
<td>5175</td>
<td>Collaborative Keyboard Skills I</td>
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**Dept./Instructor Approval Required?**
- Departmental [ ]  Instructor [ ]

**Grading Options**
- Letter Grade [X]
- S/U [ ]
- Either [ ]

**Limit on number of semesters a student may enroll (if any):**
- Semesters [ ]

**Is this course offered with variable credit?**
- Yes [ ]
- No [X]

(if yes, please provide hours below)

**Maximum hours for this course a student may take (if any):**
- Hours [ ]

**Range of Hours per semester:**

**Prerequisites**
- Piano proficiency or permission of the instructor

**Yes [X]  No [ ]

**Other requirements or conditions:**

**Catalog Course Description**

The study of ensemble techniques, score preparation, rehearsal skills, coaching techniques and performance strategies for performing standard vocal/choral literature. Sight reading is emphasized and students participate in an on-campus accompanying practicum. Graduate students meet additional research, and/or performance requirements.

**Primary Reference(s) (text, Current Literature, etc.)**

Berlin, B.  4 Star Sight Reading and Ear Training, volumes 1-10. Mississauga, Ontario, Canada: Frederick Harris, 1996.

Handel, G.  Messiah. New York: Schirmer, 1912

### Measurable Course Objectives/Learning Outcomes

The student will demonstrate:

1. basic ensemble skills necessary for accompanying the voice.
2. improved sight reading through the use of weekly assignments and several tests.
3. knowledge of the standard vocal and choral accompanying literature.

---

### Additional Graduate Requirements for Collaborative Keyboard Skills course

Students chose ONE from:

- **A.** 10 page paper either a) interviewing a famous accompanist and reviewing their recordings, or b) surveying and grading repertoire or c) on a pertinent topic in collaborative pianism.
- **B.** Accompany an extra UWG student and record and evaluate the experience in a journal, especially focusing on coaching techniques.
- **C.** Prepare and perform an advanced piece of chamber music.

---

### Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Practicum 40%, In-Class Performances and Assignments 40%, Sight Reading Tests 20%; Practicum Description-- Rehearsal: 4-one hour sessions with the student; Lesson: one lesson with applied faculty and student; Performance: in class, or MUSC 1000, or studio class or jury, or ensemble concert (upon discretion of applied faculty)
Course Design, Objectives, and Standards

MUSC 5175
Collaborative Keyboard Skills I

Catalog Course Description

The student will demonstrate:
1. basic ensemble skills necessary for accompanying the voice.
2. improved sight reading through the use of weekly assignments and several tests.
3. knowledge of the standard vocal and choral accompanying literature.

INTASC Principles met with this course

NASM Standards met with this course

Berlin, B. 4 Star Sight Reading and Ear Training, volumes 1-10. Mississauga, Ontario, Canada: Frederick Harris, 1996.
Handel, G. Messiah. New York: Schirmer, 1912

Additional Graduate Requirements for Collaborative Keyboard Skills course

Students choose one from:
A. 10 page paper either a) interviewing a famous accompanist and reviewing their recordings, or b) surveying and grading repertoire or c) on a pertinent topic in collaborative pianism.
B. Accompany an extra UWG student and record and evaluate the experience in a journal, especially focusing on coaching techniques.
C. Prepare and perform an advanced piece of chamber music.

The study of ensemble techniques, score preparation, rehearsal skills, coaching techniques and performance strategies for performing standard vocal/choral literature. Sight reading is emphasized and students participate in an on-campus accompanying practicum. Graduate students meet additional research, and/or performance requirements.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Practicum 40%, In-Class Performances and Assignments 40%, Sight Reading Tests 20%; Practicum Description-- Rehearsal: 4 one-hour sessions with the student; Lesson: one lesson with applied faculty and student; Performance: in class, or MUSC 1000, or studio class or jury, or ensemble concert (upon discretion of applied faculty)
MUSC 5175 Collaborative Keyboard Skills I

Prerequisites: Piano proficiency or permission of the instructor

Is this course offered with variable credit? No

Maximum hours for this course: Hours

Limit on number of semesters a student may enroll (if any): Semesters

Grading Options: Letter Grade S/U Either

Catalog Course Description

The student will demonstrate:
1. basic ensemble skills necessary for accompanying the voice.
2. improved sight reading through the use of weekly assignments and several tests.
3. knowledge of the standard vocal and choral accompanying literature.

Additional Graduate Requirements for Collaborative Keyboard Skills course

Students choose ONE from:
A. 10 page paper either a) interviewing a famous accompanist and reviewing their recordings, or b) surveying and grading repertoire or c) on a pertinent topic in collaborative pianism.
B. Accompany an extra UWG student and record and evaluate the experience in a journal, especially focusing on coaching techniques.
C. Prepare and perform an advanced piece of chamber music.

The study of ensemble techniques, score preparation, rehearsal skills, coaching techniques and performance strategies for performing standard vocal/choral literature. Sight reading is emphasized and students participate in an on-campus accompanying practicum. Graduate students meet additional research, and/or performance requirements.

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards
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<thead>
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<th>MUSC 5175</th>
<th>Collaborative Keyboard Skills I</th>
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</table>

| Prerequisites | Piano proficiency or permission of the instructor |
| No | Yes |

| Dept./Instructor Approval Required? | Departmental Instructor |
| X | |

| Is this course offered with variable credit? | No | Yes (If yes, please provide hours below) |
| X | |

| Maximum hours for this course | |
| | |

| Limit on number of semesters a student may enroll (if any): | |
| | |

| Range of Hours per semester: | |
| | |

| Grading Options | Letter Grade S/U Either |
| | |

| Other requirements or conditions: | |
| | |

| Catalog Course Description | |
| | |

| Primary Reference(s) (text, Current Literature, etc.) |
| Berlin, B.  4 Star Sight Reading and Ear Training, volumes 1-10. Mississauga, Ontario, Canada:  Frederick Harris, 1996. |
| Handel, G.  Messiah. New York: Schirmer, 1912 |

| MUSC 5175 Collaborative Keyboard Skills I |
| The student will demonstrate: |
| 1. basic ensemble skills necessary for accompanying the voice. |
| 2. improved sight reading through the use of weekly assignments and several tests. |
| 3. knowledge of the standard vocal and choral accompanying literature. |

| Additional Graduate Requirements for Collaborative Keyboard Skills course |
| Students chose ONE from: |
| A.  10 page paper either a) interviewing a famous accompanist and reviewing their recordings, or b) surveying and grading repertoire or c) on a pertinent topic in collaborative pianism. |
| B.  Accompany an extra UWG student and record and evaluate the experience in a journal, especially focusing on coaching techniques. |
| C.  Prepare and perform an advanced piece of chamber music. |

| The study of ensemble techniques, score preparation, rehearsal skills, coaching techniques and performance strategies for performing standard vocal/choral literature.  Sight reading is emphasized and students participate in an on-campus accompanying practicum.  Graduate students meet additional research, and/or performance requirements. |

| INTASC Principles met with this course |
| NASM Standards met with this course |
| MUSC 5175 Collaborative Keyboard Skills I |

| Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.) |
| Practicum 40%, In-Class Performances and Assignments 40%, Sight Reading Tests 20%; Practicum Description-- Rehearsal: 4-one hour sessions with the student; Lesson: one lesson with applied faculty and student; Performance: in class, or MUSC 1000, or studio class or jury, or ensemble concert (upon discretion of applied faculty) |
MUSC 5175 Collaborative Keyboard Skills I

1. basic ensemble skills necessary for accompanying the voice.
2. improved sight reading through the use of weekly assignments and several tests.
3. knowledge of the standard vocal and choral accompanying literature.

Additional Graduate Requirements for Collaborative Keyboard Skills course

Students choose ONE from:
A. 10 page paper either a) interviewing a famous accompanist and reviewing their recordings, or b) surveying and grading repertoire or c) on a pertinent topic in collaborative pianism.
B. Accompany an extra UWG student and record and evaluate the experience in a journal, especially focusing on coaching techniques.
C. Prepare and perform an advanced piece of chamber music.

The study of ensemble techniques, score preparation, rehearsal skills, coaching techniques and performance strategies for performing standard vocal/choral literature. Sight reading is emphasized and students participate in an on-campus accompanying practicum. Graduate students meet additional research, and/or performance requirements.

INTASC Principles met with this course
NASM Standards met with this course

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Practicum 40%, In-Class Performances and Assignments 40%, Sight Reading Tests 20%; Practicum Description-- Rehearsal: 4-one hour sessions with the student; Lesson: one lesson with applied faculty and student; Performance: in class, or MUSC 1000, or studio class or jury, or ensemble concert (upon discretion of applied faculty)

MUSC 5175 Collaborative Keyboard Skills I

INTASC Principles
**Course Design, Objectives, and Standards**

**Department:** Music  
**College:** Arts and Sciences

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<td>MUSC</td>
<td>5176</td>
<td>Collaborative Keyboard Skills II</td>
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- **Dept./Instructor Approval Required?**
  - [ ] Departmental
  - [X] Instructor

- **Grading Options**
  - [X] Letter Grade
  - [ ] S/U
  - [ ] Either

- **Limit on number of semesters a student may enroll (if any):**
  - [ ] Semesters

- **Prerequisites**
  - Piano proficiency or permission of the instructor

- **Is this course offered with variable credit?**
  - Yes [X]  
  - No [ ]

  (If yes, please provide hours below)

- **Maximum hours for this course a student may take (if any):**
  - [ ] Hours

  **Range of Hours per semester:**

- **Other requirements or conditions:**

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### Catalog Course Description

The study of ensemble techniques, score preparation, rehearsal skills, coaching techniques and performance strategies for performing standard instrumental literature. Sight reading will be emphasized and students participate in an on-campus accompanying practicum. Graduate students meet additional research, and/or performance requirements.

---

### Primary Reference(s) (text, Current Literature, etc.)

- Berlin, B.  4 Star Sight Reading and Ear Training, volumes 1-10.  Mississauga, Ontario, Canada:  Frederick Harris, 1996.
MUSC 5176 Collaborative Keyboard Skills II

The student will demonstrate:

1. basic ensemble skills necessary for accompanying instruments.
2. improved sight reading through the use of weekly assignments and several tests.
3. knowledge of the standard instrumental accompanying literature.

Additional Graduate Requirements for Collaborative Keyboard Skills course

Students chose ONE from:

A. 10 page paper either a) interviewing a famous accompanist and reviewing their recordings, or b) surveying and grading repertoire or c) on a pertinent topic in collaborative pianism.
B. Accompany an extra UWG student and record and evaluate the experience in a journal, especially focusing on coaching techniques.
C. Prepare and perform an advanced piece of chamber music.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Practicum 40%, In-Class Performances and Assignments 40%, Sight Reading Tests 20%; Practicum Description-- Rehearsal: 4-one hour sessions with the student; Lesson: one lesson with applied faculty and student; Performance: in class, or MUSC 1000, or studio class or jury, or ensemble concert (upon discretion of applied faculty)
MUSC 5176 Collaborative Keyboard Skills II

Catalog Course Description

The student will demonstrate:
1. basic ensemble skills necessary for accompanying instruments.
2. improved sight reading through the use of weekly assignments and several tests.
3. knowledge of the standard instrumental accompanying literature.

INTASC Principles met with this course

NASM Standards met with this course
MUSC 5176 Collaborative Keyboard Skills II

Prerequisites: Piano proficiency or permission of the instructor.

Departmental Instructor Approval Required?

Is this course offered with variable credit?

Maximum hours for this course

Limit on number of semesters

Catalog Course Description

The student will demonstrate:
1. basic ensemble skills necessary for accompanying instruments.
2. improved sight reading through the use of weekly assignments and several tests.
3. knowledge of the standard instrumental accompanying literature.

INTASC Principles met with this course

NASM Standards met with this course
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<td>Collaborative Keyboard Skills II</td>
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| Is this course offered with variable credit? | No |

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<th>Catalog Course Description</th>
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**Primary Reference(s) (text, Current Literature, etc.):**

- Berlin, B. *4 Star Sight Reading and Ear Training*, volumes 1-10. Mississauga, Ontario, Canada: Frederick Harris, 1996.

<table>
<thead>
<tr>
<th>MUSC 5176 Collaborative Keyboard Skills II</th>
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</table>

**The student will demonstrate:**

1. basic ensemble skills necessary for accompanying instruments.
2. improved sight reading through the use of weekly assignments and several tests.
3. knowledge of the standard instrumental accompanying literature.

**Additional Graduate Requirements for Collaborative Keyboard Skills course**

Students choose ONE from:

A. 10 page paper either a) interviewing a famous accompanist and reviewing their recordings, or b) surveying and grading repertoire or c) on a pertinent topic in collaborative pianism.

B. Accompany an extra UWG student and record and evaluate the experience in a journal, especially focusing on coaching techniques.

C. Prepare and perform an advanced piece of chamber music.

**The study of ensemble techniques, score preparation, rehearsal skills, coaching techniques and performance strategies for performing standard instrumental literature. Sight reading will be emphasized and students participate in an on-campus accompanying practicum. Graduate students meet additional research, and/or performance requirements.**

**INTASC Principles met with this course**

**NASM Standards met with this course**

**MUSC 5176 Collaborative Keyboard Skills II**

<table>
<thead>
<tr>
<th>INTASC Principles</th>
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</thead>
</table>

**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**

**Music Department:**

**Arts and Sciences**

**College:**

**Measurable Course Objectives/Learning Outcomes**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):**

- Practicum 40%,
- In-Class Performances and Assignments 40%,
- Sight Reading Tests 20%;

**Practicum Description—Rehearsal:**

4—one hour sessions with the student;

**Lesson:** one lesson with applied faculty and student;

**Performance:** in class, or MUSC 1000, or studio class or jury, or ensemble concert (upon discretion of applied faculty)
MUSC 5176 Collaborative Keyboard Skills II

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Course Title: Collaborative Keyboard Skills II

Catalog Course Description

The student will demonstrate:

1. basic ensemble skills necessary for accompanying instruments.
2. improved sight reading through the use of weekly assignments and several tests.
3. knowledge of the standard instrumental accompanying literature.

Additional Graduate Requirements for Collaborative Keyboard Skills course

Students chose ONE from:

A. 10 page paper either a) interviewing a famous accompanist and reviewing their recordings, or b) surveying and grading repertoire or c) on a pertinent topic in collaborative pianism.
B. Accompany an extra UWG student and record and evaluate the experience in a journal, especially focusing on coaching techniques.
C. Prepare and perform an advanced piece of chamber music.

The study of ensemble techniques, score preparation, rehearsal skills, coaching techniques and performance strategies for performing standard instrumental literature. Sight reading will be emphasized and students participate in an on-campus accompanying practicum. Graduate students meet additional research, and/or performance requirements.

INTASC Principles met with this course

NASM Standards met with this course

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Practicum 40%, In-Class Performances and Assignments 40%, Sight Reading Tests 20%; Practicum Description-- Rehearsal: 4-one hour sessions with the student; Lesson: one lesson with applied faculty and student; Performance: in class, or MUSC 1000, or studio class or jury, or ensemble concert (upon discretion of applied faculty)

Berlin, B. 4 Star Sight Reading and Ear Training, volumes 1-10. Mississauga, Ontario, Canada: Frederick Harris, 1996.
<table>
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<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<td>MUSC</td>
<td>5181</td>
<td>Piano Pedagogy I</td>
<td>2 / 1 / 2</td>
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**Dept./Instructor Approval Required?**
- [ ] Departmental
- [ ] Instructor
- [X] Prerequisites

**Grading Options**
- [X] Letter Grade
- [ ] S/U
- [ ] Either

**Limit on number of semesters a student may enroll (if any):**
- [ ] Semesters

**Is this course offered with variable credit?**
- [ ] Yes
- [X] No

**Maximum hours for this course a student may take (if any):**
- [ ] Hours

**Range of Hours per semester:**
- [ ]

**Other requirements or conditions:**
- Piano proficiency or permission of the instructor

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**Catalog Course Description**

An introduction to the basic materials and pedagogical strategies for teaching private and class early and mid elementary piano students. Pedagogy students will participate in a supervised teaching practicum. Graduate students meet additional research and/or teaching portfolio requirements.

**Primary Reference(s) (text, Current Literature, etc.)**

Text: Uszler, Marianne. The Well-Tempered Keyboard Teacher, Schirmer
The student will demonstrate:

1. the ability to apply educational teaching and learning style theory to piano teaching.
2. the ability to create effective lesson plans.
3. the ability to create a comprehensive musicianship curriculum including theory, aural skills, technique and improvisation.
4. applied knowledge of the standard elementary teaching methods.
5. the effective application of pedagogical knowledge and skills in a supervised 6 week teaching practicum.

Graduate students meet additional research and/or teaching portfolio requirements.

Students chose ONE from:
A. 20 page research paper which is a continuation of a topic discussed in class or is their own topic of choice. Must utilize current research and the internet.
B. 10 page paper similar to A but also including the independent learning and performance of an advanced level repertoire piece focusing on authentic performance practice style.
C. Teaching of an extra private student at a late intermediate or early advanced level and preparing a teaching portfolio using video tapes, lesson plans and observation by the pedagogy professor.
D. Own choice in conference with instructor.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

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<td>Class Assignments</td>
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<td>In Class Teaching Demonstrations</td>
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<td>Final Exam</td>
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MUSC  5181  
Piano Pedagogy I

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<td>Other requirements or conditions:</td>
<td>Catalog Course Description</td>
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**Primary Reference(s) (text, Current Literature, etc.)**

- Uszler, Marianne. *The Well-Tempered Keyboard Teacher*, Schirmer

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**Measurable Course Objectives/Learning Outcomes**

1. the ability to apply educational teaching and learning style theory to piano teaching.
2. the ability to create effective lesson plans.
3. the ability to create a comprehensive musicianship curriculum including theory, aural skills, technique and improvisation.
4. applied knowledge of the standard elementary teaching methods.
5. the effective application of pedagogical knowledge and skills in a supervised 6 week teaching practicum.

---

**Graduate students meet additional research and/or teaching portfolio requirements.**

**Students choose ONE from:**

A. 20 page research paper which is a continuation of a topic discussed in class or is their own topic of choice. Must utilize current research and the internet.
B. 10 page paper similar to A but also including the independent learning and performance of an advanced level repertoire piece focusing on authentic performance practice style.
C. Teaching of an extra private student at a late intermediate or early advanced level and preparing a teaching portfolio using video tapes, lesson plans and observation by the pedagogy professor.
D. Own choice in conference with instructor.

---

An introduction to the basic materials and pedagogical strategies for teaching private and class early and mid elementary piano students. Pedagogy students will participate in a supervised teaching practicum. Graduate students meet additional research and/or teaching portfolio requirements.

---

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

- Practicum 30%
- Teacher Observations 10%
- Class Assignments 30%
- In Class Teaching Demonstrations 20%
- Final Exam 10%

---

**INTASC Principles met with this course**

**NASM Standards met with this course**
MUSC 5181 Piano Pedagogy I

Semester Credit Hrs.: \( / / \)

Prerequisites: Piano proficiency or permission of the instructor

Dept./Instructor Approval Required?: Departmental Instructor

Is this course offered with variable credit?: X

Maximum hours for this course: Hours

Limit on number of semesters a student may enroll (if any): Semesters

Range of Hours per semester:

Grading Options

Letter Grade: S/U

Either

Other requirements or conditions:

Catalog Course Description

The student will demonstrate:

1. the ability to apply educational teaching and learning style theory to piano teaching.
2. the ability to create effective lesson plans,. 
3. the ability to create a comprehensive musicianship curriculum including theory, aural skills, technique and improvisation.
4. applied knowledge of the standard elementary teaching methods.
5. the effective application of pedagogical knowledge and skills in a supervised 6 week teaching practicum.

Graduate students meet additional research and/or teaching portfolio requirements.

Students choose ONE from:

A. 20 page research paper which is a continuation of a topic discussed in class or is their own topic of choice. Must utilize current research and the internet.

B. 10 page paper similar to A but also including the independent learning and performance of an advanced level repertoire piece focusing on authentic performance practice style.

C. Teaching of an extra private student at a late intermediate or early advanced level and preparing a teaching portfolio using video tapes, lesson plans and observation by the pedagogy professor.

D. Own choice in conference with instructor.

An introduction to the basic materials and pedagogical strategies for teaching private and class early and mid elementary piano students. Pedagogy students will participate in a supervised teaching practicum. Graduate students meet additional research and/or teaching portfolio requirements.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 5181 Piano Pedagogy I

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

Course Design, Objectives, and Standards

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Practicum 30%

Teacher Observations 10%

Class Assignments 30%

In Class Teaching Demonstrations 20%

Final Exam 10%

MUSC 5181 Piano Pedagogy I
MUSC 5181 Piano Pedagogy I

### Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)

- Text: Uszler, Marianne. The Well-Tempered Keyboard Teacher, Schirmer

---

#### Measurable Course Objectives/Learning Outcomes

1. The student will demonstrate:
   - the ability to apply educational teaching and learning style theory to piano teaching.
   - the ability to create effective lesson plans.
   - the ability to create a comprehensive musicianship curriculum including theory, aural skills, technique and improvisation.
   - Applied knowledge of the standard elementary teaching methods.
   - The effective application of pedagogical knowledge and skills in a supervised 6-week teaching practicum.

---

#### INTASC Principles

- Graduate students meet additional research and/or teaching portfolio requirements.

#### NASM Standards

Students choose ONE from:

- A. 20-page research paper which is a continuation of a topic discussed in class or is their own topic of choice. Must utilize current research and the internet.
- B. 10-page paper similar to A but also including the independent learning and performance of an advanced level repertoire piece focusing on authentic performance practice style.
- C. Teaching of an extra private student at a late intermediate or early advanced level and preparing a teaching portfolio using video tapes, lesson plans and observation by the pedagogy professor.
- D. Own choice in conference with instructor.

---

### Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

- Practicum: 30%
- Teacher Observations: 10%
- Class Assignments: 30%
- In-Class Teaching Demonstrations: 20%
- Final Exam: 10%

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### State University of West Georgia • Department of Music

#### Course Design, Objectives, and Standards

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#### INTASC Principles

---

#### NASM Standards

---
MUSC 5181 Piano Pedagogy I 2 1 2

Prerequisites
Piano proficiency or permission of the instructor

Practicum 30%
Teacher Observations 10%
Class Assignments 30%
In Class Teaching Demonstrations 20%
Final Exam 10%
# Piano Pedagogy II

**Course Design, Objectives, and Standards**

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<th>College: Arts and Sciences</th>
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<td><strong>Dept. Prefix</strong></td>
<td><strong>Course Number</strong></td>
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<tr>
<td>MUSC</td>
<td>5182</td>
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**Dept./Instructor Approval Required?**

- Departmental: [ ]
- Instructor: [ ]

**Grading Options**

- Letter Grade: [X]
- S/U: [ ]
- Either: [ ]

**Limit on number of semesters a student may enroll (if any):**

- [ ] Semesters

**Is this course offered with variable credit?**

- Yes: [ ]
- No: [X]

**Maximum hours for this course a student may take (if any):**

- [ ] Hours

**Range of Hours per semester:**

- [ ]

**Prerequisites**

- Yes: [X]
- No: [ ]

**Other requirements or conditions:**

- MUSC 5181 or permission of the instructor

---

**Catalog Course Description**

This is a continuation of Pedagogy I with a special focus on the late elementary student and group teaching. Pedagogy students will participate in several supervised teaching situations. Graduate students meet additional research and/or teaching portfolio requirements.

**Primary Reference(s) (text, Current Literature, etc.)**

- Text: Uszler, Marianne. The Well-Tempered Keyboard Teacher, Schirmer
MUSC 5182 Piano Pedagogy II

Measurable Course Objectives/Learning Outcomes

The student will demonstrate:

1. applied knowledge of the standard elementary teaching methods.
2. the incorporate teaching strategies that address effective practice habits, memorization, performance anxiety and adult learners.
3. professionalism through applying best practices to studio management and the role of parents, and through professional affiliations.
4. an understanding for group teaching using current technologies.

Graduate students meet additional research and/or teaching portfolio requirements.

Students chose ONE from:
A. 20 page research paper which is a continuation of a topic discussed in class or is their own topic of choice. Must utilize current research and the internet.
B. 10 page paper similar to A but also including the independent learning and performance of an advanced level repertoire piece focusing on authentic performance practice style.
C. Teaching of an extra private student at a late intermediate or early advanced level and preparing a teaching portfolio using video tapes, lesson plans and observation by the pedagogy professor.
D. Own choice in conference with instructor.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Practicum 30%
Teacher Observations 10%
Class Assignments 30%
In Class Teaching Demonstrations 20%
Final Exam 10%
MUSC 5182 Piano Pedagogy II

Prerequisites: MUSC 5181 or permission of the instructor

Catalog Course Description

The student will demonstrate:

1. applied knowledge of the standard elementary teaching methods.
2. incorporate teaching strategies that address effective practice habits, memorization, performance anxiety and adult learners.
3. professionalism through applying best practices to studio management and the role of parents, and through professional affiliations.
4. an understanding for group teaching using current technologies.

INTASC Principles met with this course

NASM Standards met with this course

Graduate students meet additional research and/or teaching portfolio requirements. Students choose ONE from:

A. 20 page research paper which is a continuation of a topic discussed in class or is their own topic of choice. Must utilize current research and the internet.
B. 10 page paper similar to A but also including the independent learning and performance of an advanced level repertoire piece focusing on authentic performance practice style.
C. Teaching of an extra private student at a late intermediate or early advanced level and preparing a teaching portfolio using video tapes, lesson plans and observation by the pedagogy professor.
D. Own choice in conference with instructor.

This is a continuation of Pedagogy I with a special focus on the late elementary student and group teaching. Pedagogy students will participate in several supervised teaching situations. Graduate students meet additional research and/or teaching portfolio requirements.

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Practicum 30%
Teacher Observations 10%
Class Assignments 30%
In Class Teaching Demonstrations 20%
Final Exam 10%
MUSC 5182 Piano Pedagogy II 2 1 2

Prerequisites
MUSC 5181 or permission of the instructor

Catalog Course Description
The student will demonstrate:
1. applied knowledge of the standard elementary teaching methods.
2. the incorporate teaching strategies that address effective practice habits, memorization, performance anxiety and adult learners.
3. professionalism through applying best practices to studio management and the role of parents, and through professional affiliations.
4. an understanding for group teaching using current technologies.

************************************************

Graduate students meet additional research and/or teaching portfolio requirements.
Students chose ONE from:
A. 20 page research paper which is a continuation of a topic discussed in class or is their own topic of choice. Must utilize current research and the internet.
B. 10 page paper similar to A but also including the independent learning and performance of an advanced level repertoire piece focusing on authentic performance practice style.
C. Teaching of an extra private student at a late intermediate or early advanced level and preparing a teaching portfolio using video tapes, lesson plans and observation by the pedagogy professor.
D. Own choice in conference with instructor.

This is a continuation of Pedagogy I with a special focus on the late elementary student and group teaching. Pedagogy students will participate in several supervised teaching situations. Graduate students meet additional research and/or teaching portfolio requirements.

INTASC Principles met with this course
NASM Standards met with this course
MUSC 5182 Piano Pedagogy II

INTASC Principles
MUSC 5182 Piano Pedagogy II

Prerequisites: MUSC 5181 or permission of the instructor

Catalog Course Description:

The student will demonstrate:
1. applied knowledge of the standard elementary teaching methods.
2. incorporate teaching strategies that address effective practice habits, memorization, performance anxiety and adult learners.
3. professionalism through applying best practices to studio management and the role of parents, and through professional affiliations.
4. an understanding for group teaching using current technologies.

Graduate students meet additional research and/or teaching portfolio requirements.

Students choose ONE from:
A. 20 page research paper which is a continuation of a topic discussed in class or is their own topic of choice. Must utilize current research and the internet.
B. 10 page paper similar to A but also including the independent learning and performance of an advanced level repertoire piece focusing on authentic performance practice style.
C. Teaching of an extra private student at a late intermediate or early advanced level and preparing a teaching portfolio using video tapes, lesson plans and observation by the pedagogy professor.
D. Own choice in conference with instructor.

This is a continuation of Pedagogy I with a special focus on the late elementary student and group teaching. Pedagogy students will participate in several supervised teaching situations. Graduate students meet additional research and/or teaching portfolio requirements.

INTASC Principles met with this course

NASM Standards met with this course
# State University of West Georgia • Department of Music
## Course Design, Objectives, and Standards

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<tr>
<th>Dept. Prefix</th>
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<th>Title</th>
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<tr>
<td>MUSC</td>
<td>5183</td>
<td>Piano Pedagogy III</td>
<td>2 / 1 / 2</td>
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### Dept./Instructor Approval Required?
- Departmental: [ ]
- Instructor: [ ]

### Grading Options
- X Letter Grade
- [ ] S/U
- [ ] Either

### Limit on number of semesters a student may enroll (if any):
- [ ] Semesters

### Is this course offered with variable credit?
- Yes: [ ]
- No: [X]

### Maximum hours for this course a student may take (if any):
- [ ] Hours

### Range of Hours per semester:
- [ ]

### Prerequisites
- MUSC 5182 or permission of the instructor

### Other requirements or conditions:

### Catalog Course Description

An examination of the materials and methods for teaching intermediate and early advanced level piano students. Authentic performance practice style for standard Baroque and Classical music will be discussed. Students will participate in a teaching practicum. Graduate students meet additional research and/or teaching portfolio requirements.

### Primary Reference(s) (text, Current Literature, etc.)

Text: Uszler, Marianne. The Well-Tempered Keyboard Teacher, Schirmer
The student will:
1. demonstrate applied knowledge of standard teaching materials for intermediate and early advanced-level students.
2. demonstrate specific technical exercises necessary for the continuing growth of students.
3. survey, evaluate and create piano curricula.
4. consider topics especially pertinent to intermediate students: transfer students, motivational psychology and preparation for performance.
5. survey and evaluate standard Baroque and Classical repertoire in the context of authentic performance practice style.
6. demonstrate applied teaching techniques in practicum.

Graduate students meet additional research and/or teaching portfolio requirements.

Students chose ONE from:
A. 20 page research paper which is a continuation of a topic discussed in class or is their own topic of choice. Must utilize current research and the internet.
B. 10 page paper similar to A but also including the independent learning and performance of an advanced level repertoire piece focusing on authentic performance practice style.
C. Teaching of an extra private student at a late intermediate or early advanced level and preparing a teaching portfolio using video tapes, lesson plans and observation by the pedagogy professor.
D. Own choice in conference with instructor.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Practicum 30%
Teacher Observations 10%
Class Assignments 30%
In Class Teaching Demonstrations 20%
Final Exam 10%
**MUSC 5183**  Piano Pedagogy III

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<td>5183</td>
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**Semester Credit Hrs.**

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<th>Lec/Lab/Total</th>
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**Prerequisites**

- MUSC 5182 or permission of the instructor

**Dept./Instructor Approval Required?**

- Departmental Instructor

**Is this course offered with variable credit?**

- Yes

**Maximum hours for this course a student may take (if any):**

- Hours

**Limit on number of semesters a student may enroll (if any):**

- Semesters

**Grading Options**

- Letter Grade
- S/U
- Either

**Other requirements or conditions:**

- Catalog Course Description

- Primary Reference(s) (text, Current Literature, etc.)

  - Text:  Uszler, Marianne.  The Well-Tempered Keyboard Teacher, Schirmer

  **MUSC 5183  Piano Pedagogy III**

  The student will:

1. demonstrate applied knowledge of standard teaching materials for intermediate and early advanced-level students.

2. demonstrate specific technical exercises necessary for the continuing growth of students.

3. survey, evaluate and create piano curricula.

4. consider topics especially pertinent to intermediate students: transfer students, motivational psychology and preparation for performance.

5. survey and evaluate standard Baroque and Classical repertoire in the context of authentic performance practice style.

6. demonstrate applied teaching techniques in practicum.

---

**Graduate students meet additional research and/or teaching portfolio requirements.**

**Students choose ONE from:**

A. 20 page research paper which is a continuation of a topic discussed in class or is their own topic of choice. Must utilize current research and the internet.

B. 10 page paper similar to A but also including the independent learning and performance of an advanced level repertoire piece focusing on authentic performance practice style.

C. Teaching of an extra private student at a late intermediate or early advanced level and preparing a teaching portfolio using video tapes, lesson plans and observation by the pedagogy professor.

D. Own choice in conference with instructor.

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**An examination of the materials and methods for teaching intermediate and early advanced level piano students. Authentic performance practice style for standard Baroque and Classical music will be discussed. Students will participate in a teaching practicum. Graduate students meet additional research and/or teaching portfolio requirements.**

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**INTASC Principles met with this course**

<table>
<thead>
<tr>
<th>MUSC 5183 Piano Pedagogy III</th>
<th>NASM Standards met with this course</th>
</tr>
</thead>
</table>

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MUSC 5183 Piano Pedagogy III 2 1 2

Prerequisites
MUSC 5182 or permission of the instructor

Catalog Course Description
The student will:
1. demonstrate applied knowledge of standard teaching materials for intermediate and early advanced-level students.
2. demonstrate specific technical exercises necessary for the continuing growth of students.
3. survey, evaluate and create piano curricula.
4. consider topics especially pertinent to intermediate students: transfer students, motivational psychology and preparation for performance.
5. survey and evaluate standard Baroque and Classical repertoire in the context of authentic performance practice style.
6. demonstrate applied teaching techniques in practicum.

Graduate students meet additional research and/or teaching portfolio requirements.

Students choose ONE from:
A. 20 page research paper which is a continuation of a topic discussed in class or is their own topic of choice. Must utilize current research and the internet.
B. 10 page paper similar to A but also including the independent learning and performance of an advanced level repertoire piece focusing on authentic performance practice style.
C. Teaching of an extra private student at a late intermediate or early advanced level and preparing a teaching portfolio using video tapes, lesson plans and observation by the pedagogy professor.
D. Own choice in conference with instructor.

An examination of the materials and methods for teaching intermediate and early advanced level piano students. Authentic performance practice style for standard Baroque and Classical music will be discussed. Students will participate in a teaching practicum. Graduate students meet additional research and/or teaching portfolio requirements.
MUSC  5183  
Piano Pedagogy III

<table>
<thead>
<tr>
<th>INTASC Principles</th>
</tr>
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<td></td>
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</tbody>
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### Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)

Text:  Uszler, Marianne.  The Well-Tempered Keyboard Teacher, Schirmer

**MUSC 5183 Piano Pedagogy III**

The student will:

1. demonstrate applied knowledge of standard teaching materials for intermediate and early advanced-level students.
2. demonstrate specific technical exercises necessary for the continuing growth of students.
3. survey, evaluate and create piano curricula.
4. consider topics especially pertinent to intermediate students: transfer students, motivational psychology and preparation for performance.
5. survey and evaluate standard Baroque and Classical repertoire in the context of authentic performance practice style.
6. demonstrate applied teaching techniques in practicum.

Graduate students meet additional research and/or teaching portfolio requirements.

Students chose ONE from:

A.  20 page research paper which is a continuation of a topic discussed in class or is their own topic of choice.  Must utilize current research and the internet.
B.  10 page paper similar to A but also including the independent learning and performance of an advanced level repertoire piece focusing on authentic performance practice style.
C.  Teaching of an extra private student at a late intermediate or early advanced level and preparing a teaching portfolio using video tapes, lesson plans and observation by the pedagogy professor.
D.  Own choice in conference with instructor.

An examination of the materials and methods for teaching intermediate and early advanced level piano students. Authentic performance practice style for standard Baroque and Classical music will be discussed.  Students will participate in a teaching practicum.  Graduate students meet additional research and/or teaching portfolio requirements.

### Graduation and Certification

**Graduate students meet additional research and/or teaching portfolio requirements.**

Students chose ONE from:

A.  20 page research paper which is a continuation of a topic discussed in class or is their own topic of choice.  Must utilize current research and the internet.
B.  10 page paper similar to A but also including the independent learning and performance of an advanced level repertoire piece focusing on authentic performance practice style.
C.  Teaching of an extra private student at a late intermediate or early advanced level and preparing a teaching portfolio using video tapes, lesson plans and observation by the pedagogy professor.
D.  Own choice in conference with instructor.

### Measurable Course Objectives/Learning Outcomes

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

- Practicum 30%
- Teacher Observations 10%
- Class Assignments 30%
- In Class Teaching Demonstrations 20%
- Final Exam 10%

**MUSC 5183**

**INTASC Principles**
Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Measurable Course Objectives/Learning Outcomes

1. Demonstrate applied knowledge of standard teaching materials for intermediate and early advanced-level students.
2. Demonstrate specific technical exercises necessary for the continuing growth of students.
3. Survey, evaluate and create piano curricula.
4. Consider topics especially pertinent to intermediate students: transfer students, motivational psychology and preparation for performance.
5. Survey and evaluate standard Baroque and Classical repertoire in the context of authentic performance practice style.
6. Demonstrate applied teaching techniques in practicum.

Graduate students meet additional research and/or teaching portfolio requirements.

Students choose one from:

A. 20 page research paper which is a continuation of a topic discussed in class or is their own topic of choice. Must utilize current research and the internet.
B. 10 page paper similar to A but also including the independent learning and performance of an advanced level repertoire piece focusing on authentic performance practice style.
C. Teaching of an extra private student at a late intermediate or early advanced level and preparing a teaching portfolio using video tapes, lesson plans and observation by the pedagogy professor.
D. Own choice in conference with instructor.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

- Practicum 30%
- Teacher Observations 10%
- Class Assignments 30%
- In Class Teaching Demonstrations 20%
- Final Exam 10%

INTASC Principles met with this course

NASM Standards met with this course

An examination of the materials and methods for teaching intermediate and early advanced level piano students. Authentic performance practice style for standard Baroque and Classical music will be discussed. Students will participate in a teaching practicum. Graduate students meet additional research and/or teaching portfolio requirements.
Piano Pedagogy IV

MUSC 5184

Prerequisites
MUSC 5183 or permission of the instructor

Other requirements or conditions:

Catalog Course Description
This is a continuation of Pedagogy III, teaching of the intermediate and early advanced student, but will focus on authentic performance practice style for standard Romantic and Modern repertoire. Students will participate in a teaching practicum. Graduate students meet additional research and/or teaching portfolio requirements.

Primary Reference(s) (text, Current Literature, etc.)
Text: Uszler, Marianne. The Well-Tempered Keyboard Teacher, Schirmer
The student will:

1. consider topics especially pertinent to intermediate and early advanced students: comprehensive musicianship, group teaching, supplemental repertoire, jazz, and healthy physical and psychological aspects of playing.

2. understand the historical development of piano pedagogy.

3. survey and evaluate standard Romantic and Modern repertoire in the context of authentic performance practice style.

4. demonstrate applied teaching techniques in practicum.

Graduate students meet additional research and/or teaching portfolio requirements.

Students choose ONE from:

A. 20 page research paper which is a continuation of a topic discussed in class or is their own topic of choice. Must utilize current research and the internet.

B. 10 page paper similar to A but also including the independent learning and performance of an advanced level repertoire piece focusing on authentic performance practice style.

C. Teaching of an extra private student at an intermediate or early advanced level and preparing a teaching portfolio using video tapes, lesson plans and observation by the pedagogy professor.

D. Own choice in conference with instructor.

This is a continuation of Pedagogy III, teaching of the intermediate and early advanced student, but will focus on authentic performance practice style for standard Romantic and Modern repertoire. Students will participate in a teaching practicum. Graduate students meet additional research and/or teaching portfolio requirements.
Course: MUSC 5184 Piano Pedagogy IV

Semester Credit Hrs.: 2

Prerequisites: MUSC 5183 or permission of the instructor

Departmental Instructor Approval Required?: Yes

Is this course offered with variable credit?: No

Maximum hours for this course: 3

Limit on number of semesters a student may enroll: 1

Graduate students meet additional research and/or teaching portfolio requirements.

Catalog Course Description:

The student will:
1. consider topics especially pertinent to intermediate and early advanced students: comprehensive musicianship, group teaching, supplemental repertoire, jazz, and healthy physical and psychological aspects of playing.
2. understand the historical development of piano pedagogy.
3. survey and evaluate standard Romantic and Modern repertoire in the context of authentic performance practice style.
4. demonstrate applied teaching techniques in practicum.

Graduate students meet additional research and/or teaching portfolio requirements.

Students choose ONE from:

A. 20 page research paper which is a continuation of a topic discussed in class or is their own topic of choice. Must utilize current research and the internet.
B. 10 page paper similar to A but also including the independent learning and performance of an advanced level repertoire piece focusing on authentic performance practice style.
C. Teaching of an extra private student at a late intermediate or early advanced level and preparing a teaching portfolio using video tapes, lesson plans and observation by the pedagogy professor.
D. Own choice in conference with instructor.

This is a continuation of Pedagogy III, teaching of the intermediate and early advanced student, but will focus on authentic performance practice style for standard Romantic and Modern repertoire. Students will participate in a teaching practicum. Graduate students meet additional research and/or teaching portfolio requirements.

Grading Options:
- Letter Grade
- S/U
- Either

Other requirements or conditions:

Catalog Course Description:

Music Department:
Arts and Sciences

Measurable Course Objectives/Learning Outcomes:

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):
- Practicum 30%
- Teacher Observations 10%
- Class Assignments 30%
- In Class Teaching Demonstrations 20%
- Final Exam 10%

INTASC Principles met with this course

NASM Standards met with this course

MUSC 5184 Piano Pedagogy IV
Title: MUSC 5184 Piano Pedagogy IV

Dept./Prefix: MUSC 2

Course Number: 5184

Semester Credit Hrs.: / /

Prerequisites: MUSC 5183 or permission of the instructor

Dept./Instructor Approval Required?: Departmental Instructor

Is this course offered with variable credit?: Yes
Maximum hours for this course: Hours

Limit on number of semesters a student may enroll: Semesters

Grading Options: Letter Grade S/U Either

Other requirements or conditions: Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.): Text: Uszler, Marianne. The Well-Tempered Keyboard Teacher, Schirmer

MUSC 5184 Piano Pedagogy IV

The student will:
1. consider topics especially pertinent to intermediate and early advanced students: comprehensive musicianship, group teaching, supplemental repertoire, jazz, and healthy physical and psychological aspects of playing.
2. understand the historical development of piano pedagogy.
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Graduate students meet additional research and/or teaching portfolio requirements.

Students choose ONE from:
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Graduate students meet additional research and/or teaching portfolio requirements.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 5184 Piano Pedagogy IV

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Course Design, Objectives, and Standards:

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):

Practicum 30%
Teacher Observations 10%
Class Assignments 30%
In Class Teaching Demonstrations 20%
Final Exam 10%
MUSC 5184 Piano Pedagogy IV

Prerequisites
MUSC 5183 or permission of the instructor

Prerequisites

Catalog Course Description
Primary Reference(s) (text, Current Literature, etc.)
Text: Uszler, Marianne. The Well-Tempered Keyboard Teacher, Schirmer

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Graduate students meet additional research and/or teaching portfolio requirements.

INTASC Principles met with this course

NASM Standards met with this course
**Course Design, Objectives, and Standards**

**Music Department:** Arts and Sciences

**INTASC Principles met with this course**

**NASM Standards met with this course**

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**MUSC 5184 Piano Pedagogy IV**

The student will:

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Graduate students meet additional research and/or teaching portfolio requirements.

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**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

- Practicum: 30%
- Teacher Observations: 10%
- Class Assignments: 30%
- In Class Teaching Demonstrations: 20%
- Final Exam: 10%

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**Text:** Uszler, Marianne.  The Well-Tempered Keyboard Teacher, Schirmer
Course Design, Objectives, and Standards

Department: Music  
College: Arts and Sciences

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tbody>
<tr>
<td>MUSC</td>
<td>5300</td>
<td>Jazz History and Styles</td>
<td>3 / 0 / 3</td>
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</table>

**Dept./Instructor Approval Required?**
- Departmental [ ]
- Instructor [ ]

**Grading Options**
- X Letter Grade
- S/U [ ]
- Either [ ]

**Limit on number of semesters a student may enroll (if any):**
- Semesters [ ]

**Is this course offered with variable credit?**
- Yes [ ]
- No [ ]

**Maximum hours for this course a student may take (if any):**
- Hours [ ]

**Range of Hours per semester:**
- [ ]

**Prerequisites**
- Ability to read musical scores

- Yes [x]  
- No [ ]

**Other requirements or conditions:**

---

**Catalog Course Description**

The history and styles of jazz from its origins to fusion.

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**Primary Reference(s) (text, Current Literature, etc.)**

### Measurable Course Objectives/Learning Outcomes

The student will demonstrate at the graduate level:

1. knowledge of the origins of jazz elements and instruments.
2. knowledge of the contributions of various cultures to the origin of jazz.
3. an understanding of the creation of jazz in America.
4. an understanding of improvisation and the basic principles involved in creating improvisations.
5. knowledge of the various jazz styles and their historical development.
6. knowledge of the musical and theoretical principles of the various jazz styles.
7. the ability to recognize played examples of the various jazz styles and literature.
8. greater proficiency through a more comprehensive final project.

### Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by unit examinations, a final examination, a written term paper, and listening examinations.
MUSC 5300
Jazz History and Styles


The student will demonstrate at the graduate level:
1. knowledge of the origins of jazz elements and instruments.
2. knowledge of the contributions of various cultures to the origin of jazz.
3. an understanding of the creation of jazz in America.
4. an understanding of improvisation and the basic principles involved in creating improvisations.
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6. knowledge of the musical and theoretical principles of the various jazz styles.
7. the ability to recognize played examples of the various jazz styles and literature.
8. greater proficiency through a more comprehensive final project.

The history and styles of jazz from its origins to fusion.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 5300
Jazz History and Styles

State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

Music Department:
Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by unit examinations, a final examination, a written term paper, and listening examinations.
MUSC 5300 Jazz History and Styles 3 0 3

Prerequisites
Ability to read musical scores

Departmental Instructor Approval Required?

Is this course offered with variable credit?

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any):

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)
Gridley, Mark C.

MUSC 5300 Jazz History and Styles
The student will demonstrate at the graduate level:
1. knowledge of the origins of jazz elements and instruments.
2. knowledge of the contributions of various cultures to the origin of jazz.
3. an understanding of the creation of jazz in America.
4. an understanding of improvisation and the basic principles involved in creating improvisations.
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The history and styles of jazz from its origins to fusion.

INTASC Principles met with this course

NASM Standards met with this course
Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Course: MUSC 5300 Jazz History and Styles

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by unit examinations, a final examination, a written term paper, and listening examinations.

Grading Options

Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

1. knowledge of the origins of jazz elements and instruments.
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8. greater proficiency through a more comprehensive final project.

The history and styles of jazz from its origins to fusion.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 5300 Jazz History and Styles

State University of West Georgia • Department of Music
MUSC 5300 Jazz History and Styles

3 0 3

Semester Credit Hrs. (Lec/Lab/Total)

/ /

Prerequisites

Ability to read musical scores

Prerequisites

NoYes

Dept./Instructor Approval Required?

Departmental Instructor

Is this course offered with variable credit?

NoYes (If yes, please provide hours below)

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any):

Semesters

Range of Hours per semester:

Grading Options

Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)


MUSC 5300 Jazz History and Styles

The student will demonstrate at the graduate level:

1. knowledge of the origins of jazz elements and instruments.
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The history and styles of jazz from its origins to fusion.

INTASC Principles met with this course

NASM Standards met with this course

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Course Design, Objectives, and Standards

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by unit examinations, a final examination, a written term paper, and listening examinations.

Course Design, Objectives, and Standards

MUSC 5300 Jazz History and Styles

INTASC Principles
State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

Department: Music  College: Arts and Sciences

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<tr>
<td>MUSC</td>
<td>5311</td>
<td>Applied Jazz Composition &amp; Arranging</td>
<td>1 or 2 /</td>
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<tr>
<th>Dept./Instructor Approval Required?</th>
<th>Grading Options</th>
<th>Limit on number of semesters a student may enroll (if any):</th>
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<tr>
<td>Departmental  X  Instructor</td>
<td>X Letter Grade</td>
<td>X Hours X Range of Hours per semester: 1 or 2 Semesters</td>
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<td>Is this course offered with variable credit?</td>
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<td>(If yes, please provide hours below)</td>
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<tr>
<th>Prerequisites</th>
<th>Other requirements or conditions:</th>
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<tbody>
<tr>
<td>MUSC 2302, 2402, and 2502 or equivalent</td>
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Catalog Course Description

Lessons in composition and scoring techniques for jazz combos and big bands. Students complete assignments by using traditional methods and by using the tools of music technology. All courses are repeatable for one or two hours of credit--one 25-minute lesson per week per credit hour.

Primary Reference(s) (text, Current Literature, etc.)

### Measurable Course Objectives/Learning Outcomes

The student will demonstrate at the graduate level:

1. the ability to write jazz compositions from three horn parts, up to the large jazz ensemble (5 saxes, 4 or 5 trumpets, 4 or 5 trombones and rhythm section) in a variety of jazz styles.

2. the ability to compose and develop jazz melodic material in a variety of jazz styles.

3. the ability to manipulate jazz harmonic concepts in a variety of jazz styles.

4. the ability to compose background material to jazz melodic material in a variety of jazz styles.

5. an understanding of the various kinds of jazz articulation, phrasing, and special effects.

6. the ability to develop jazz formal patterns in a variety of jazz styles.

7. knowledge of the various technological resources available to the jazz composer/arranger.

8. an understanding of the role improvisation performs in jazz composition in a variety of jazz styles.

9. greater proficiency through the creation of additional arrangements.

### Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the quality of work done on the assigned jazz compositions and arrangements.
MUSC 5311
Applied Jazz Composition & Arranging

INTASC Principles met with this course
NASM Standards met with this course
MUSC 5311 Applied Jazz Composition & Arranging 1 or 2

Prerequisites: MUSC 2302, 2402, and 2502 or equivalent

Dept./Instructor Approval Required: Yes

Is this course offered with variable credit? Yes

Maximum hours for this course (if any): 1 or 2

Lessons in composition and scoring techniques for jazz combos and big bands. Students complete assignments by using traditional methods and by using the tools of music technology. All courses are repeatable for one or two hours of credit—one 25-minute lesson per week per credit hour.

Catalog Course Description:
The student will demonstrate at the graduate level:
1. the ability to write jazz compositions from three horn parts, up to the large jazz ensemble (5 saxes, 4 or 5 trumpets, 4 or 5 trombones and rhythm section) in a variety of jazz styles.
2. the ability to compose and develop jazz melodic material in a variety of jazz styles.
3. the ability to manipulate jazz harmonic concepts in a variety of jazz styles.
4. the ability to compose background material to jazz melodic material in a variety of jazz styles.
5. an understanding of the various kinds of jazz articulation, phrasing, and special effects.
6. the ability to develop jazz formal patterns in a variety of jazz styles.
7. knowledge of the various technological resources available to the jazz composer/arranger.
8. an understanding of the role improvisation performs in jazz composition in a variety of jazz styles.
9. greater proficiency through the creation of additional arrangements.

Primary Reference(s) (text, Current Literature, etc.):
MUSC 5311
Applied Jazz Composition & Arranging

The student will demonstrate at the graduate level:
1. the ability to write jazz compositions from three horn parts, up to the large jazz ensemble (5 saxes, 4 or 5 trumpets, 4 or 5 trombones and rhythm section) in a variety of jazz styles.
2. the ability to compose and develop jazz melodic material in a variety of jazz styles.
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7. knowledge of the various technological resources available to the jazz composer/arranger.
8. an understanding of the role improvisation performs in jazz composition in a variety of jazz styles.
9. greater proficiency through the creation of additional arrangements.

Lessons in composition and scoring techniques for jazz combos and big bands. Students complete assignments by using traditional methods and by using the tools of music technology. All courses are repeatable for one or two hours of credit—one 25-minute lesson per week per credit hour.
MUSC 5311 Applied Jazz Composition & Arranging 1 or 2

Prerequisites
MUSC 2302, 2402, and 2502 or equivalent

No

Maximum hours for this course
1 or 2

Limit on number of semesters a student may enroll (if any):

Grading Options
Letter Grade S/U Either

Catalog Course Description
The student will demonstrate at the graduate level:
1. the ability to write jazz compositions from three horn parts, up to the large jazz ensemble (5 saxes, 4 or 5 trumpets, 4 or 5 trombones and rhythm section) in a variety of jazz styles.
2. the ability to compose and develop jazz melodic material in a variety of jazz styles.
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5. an understanding of the various kinds of jazz articulation, phrasing, and special effects.
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7. knowledge of the various technological resources available to the jazz composer/arranger.
8. an understanding of the role improvisation performs in jazz composition in a variety of jazz styles.
9. greater proficiency through the creation of additional arrangements.

Lessons in composition and scoring techniques for jazz combos and big bands. Students complete assignments by using traditional methods and by using the tools of music technology. All courses are repeatable for one or two hours of credit—one 25-minute lesson per week per credit hour.

Primary Reference(s) (text, Current Literature, etc.)


Lessons in composition and scoring techniques for jazz combos and big bands. Students complete assignments by using traditional methods and by using the tools of music technology. All courses are repeatable for one or two hours of credit—one 25-minute lesson per week per credit hour.
### Course Information

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<th>Department: Music</th>
<th>College: Arts and Sciences</th>
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<tr>
<td><strong>Course Description</strong></td>
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<tr>
<td><strong>Title</strong>: Applied Jazz Improvisation</td>
<td><strong>Semester Credit Hrs.</strong> (Lec/Lab/Total): 1 or 2</td>
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<thead>
<tr>
<th>Dept./Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Dept./Instructor Approval Required?</th>
<th>Grading Options</th>
<th>Limit on number of semesters a student may enroll (if any):</th>
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<tbody>
<tr>
<td>MUSC</td>
<td>5321</td>
<td></td>
<td>Departmental X Instructor</td>
<td>X Letter Grade</td>
<td>Semesters</td>
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<td></td>
<td></td>
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<td>S/U Either</td>
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</table>

**Is this course offered with variable credit?** Yes X No

**Maximum hours for this course a student may take (if any):**

- **Hours:**
- **Range of Hours per semester:** 1 or 2

**Prerequisites**

- MUSC 2302, 2402, and 2502 or equivalent

**Other requirements or conditions:**

- **Letter Grade S/U Either**
- **Departmental Instructor**
- **Is this course offered with variable credit?** Yes
- **Maximum hours for this course a student may take (if any):**
- **Range of Hours per semester:** 1 or 2

### Catalog Course Description

Lessons in jazz improvisation on an instrument or voice including an introduction to basic principles of jazz improvisation through lecture, demonstration, listening, writing, and performing. Students complete assignments by using traditional methods and by using the tools of music technology. All courses are repeatable for one or two hours of credit—one 25-minute lesson per week per credit hour.

### Primary Reference(s) (text, Current Literature, etc.)

The student will demonstrate at the graduate level:

1. the ability to perform a variety of scales which are used in jazz improvisation.

2. knowledge of the various styles of jazz and how improvisations relate to those styles.

3. knowledge of the various chord formations used in jazz improvisation.

4. the ability to perform a jazz composition and improvise over the "changes" of that composition in a variety of jazz styles.

5. knowledge of the various terms and practices of a variety of jazz styles.

6. a higher level of jazz improvisation technique and general musicianship than undergraduate students.

7. assume a leadership role in discussions.

8. a consistently high level of preparedness and professionalism befitting a graduate student.

Course grades are determined by unit performance examinations, unit improvisation examinations, and a final performance examination before a faculty jury.
<table>
<thead>
<tr>
<th>Course Design, Objectives, and Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MUSC 5321</strong> Applied Jazz Improvisation</td>
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<tr>
<td><strong>Prerequisites</strong></td>
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MUSC 5321 Applied Jazz Improvisation 1 or 2

Prerequisites
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Catalog Course Description
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Other requirements or conditions:

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NASM Standards met with this course
MUSC 5321
Applied Jazz Improvisation

Catalog Course Description

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INTASC Principles met with this course

NASM Standards met with this course
Title: MUSC 5321 Applied Jazz Improvisation 1 or 2

Semester Credit Hrs.: / /

Prerequisites: MUSC 2302, 2402, and 2502 or equivalent

Dept./Instructor Approval Required?: Departmental Instructor X

Is this course offered with variable credit?: Yes (If yes, please provide hours below) 1 or 2

Maximum hours for this course: Hours

Range of Hours per semester:

Grading Options: Letter Grade, S/U, Either

Other requirements or conditions:

Catalog Course Description:


MUSC 5321 Applied Jazz Improvisation

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INTASC Principles:

NASM Standards:

MUSC 5321 Applied Jazz Improvisation

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by unit performance examinations, unit improvisation examinations, and a final performance examination before a faculty jury.
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<td>Counterpoint</td>
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<th>Prerequisites</th>
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<tr>
<th>Other requirements or conditions:</th>
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**Catalog Course Description**

Analysis and writing in the contrapuntal styles of the 16th through the 18th centuries. Students complete counterpoint projects by using traditional methods and by using the tools of music technology.

**Primary Reference(s) (text, Current Literature, etc.)**

J.S. Bach, *Two and Three Part Inventions*.

J.S. Bach, *Well Tempered Clavier, Books I & II*. 
### Measurable Course Objectives/Learning Outcomes

The student will demonstrate at the graduate level:

1. the ability to analyze contrapuntal forms and works from the 16th through the 18th centuries.
2. the ability to compose music in the contrapuntal styles of the 16th through the 18th centuries including motets, inventions, and fugues.
3. the ability to analyze music both visually and aurally.
4. the ability to articulate musical understandings orally and in writing.
5. the ability to complete music writing projects by using traditional methods and by using music notation software.
6. greater proficiency through the creation of additional project(s).
MUSC 5400 Counterpoint

Prerequisites: MUSC 2302, 2402, and 2502 or equivalent

Is this course offered with variable credit? No

Maximum hours for this course: Hours

Limit on number of semesters a student may enroll: Semesters

Grading Options: Letter Grade S/U Either

Catalog Course Description:

Analysis and writing in the contrapuntal styles of the 16th through the 18th centuries. Students complete counterpoint projects by using traditional methods and by using the tools of music technology.

INTASC Principles met with this course

NASM Standards met with this course
Title: MUSC 5400 Counterpoint
Semester Credit Hrs.: 0/0/0
Prerequisites: MUSC 2302, 2402, and 2502 or equivalent
Dept./Instructor Approval Required: 
Is this course offered with variable credit?: No
Maximum hours for this course: 
Limit on number of semesters a student may enroll: 
Grading Options: Letter Grade S/U Either
Other requirements or conditions:

Catalog Course Description:

J.S. Bach, Two and Three Part Inventions.
J.S. Bach, Well Tempered Clavier, Books I & II.

MUSC 5400 Counterpoint
The student will demonstrate at the graduate level:
1. the ability to analyze contrapuntal forms and works from the 16th through the 18th centuries.
2. the ability to compose music in the contrapuntal styles of the 16th through the 18th centuries including motets, inventions, and fugues.
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5. the ability to complete music writing projects by using traditional methods and by using music notation software.
6. greater proficiency through the creation of additional project(s).

Analysis and writing in the contrapuntal styles of the 16th through the 18th centuries. Students complete counterpoint projects by using traditional methods and by using the tools of music technology.

INTASC Principles met with this course:

NASM Standards met with this course:
<table>
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<th>Course Name</th>
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<tbody>
<tr>
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**Title**: Counterpoint

**Prefix**: MUSC 2302, 2402, and 2502 or equivalent

**Prerequisites**: MUSC 2302, 2402, and 2502 or equivalent

**Catalog Course Description**

- J.S. Bach, *Two and Three Part Inventions*.
- J.S. Bach, *Well Tempered Clavier, Books I & II*.

**Measurable Course Objectives/Learning Outcomes**

1. The student will demonstrate at the graduate level:
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   - the ability to compose music in the contrapuntal styles of the 16th through the 18th centuries including motets, inventions, and fugues.
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   - the ability to articulate musical understandings orally and in writing.
   - the ability to complete music writing projects by using traditional methods and by using music notation software.
   - greater proficiency through the creation of additional project(s).

**Analysis and writing in the contrapuntal styles of the 16th through the 18th centuries. Students complete counterpoint projects by using traditional methods and by using the tools of music technology.**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Course grades are determined by the quality of work done on the analyses of assigned scores, composition projects using music notation software, and examinations.

**INTASC Principles met with this course**

**NASM Standards met with this course**

**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**

**Arts and Sciences**

**College:**

**Department:**

**INTASC Principles**
MUSC 5400 Counterpoint

Semester: Credit Hrs. / / X

Prerequisites: MUSC 2302, 2402, and 2502 or equivalent

NoYes

Dept./Instructor Approval Required?

Departmental Instructor

Is this course offered with variable credit? X

NoYes (If yes, please provide hours below)

Maximum hours for this course: Hours

Limit on number of semesters a student may enroll (if any): Semesters

Range of Hours per semester:

Grading Options

Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

J.S. Bach, Two and Three Part Inventions.

J.S. Bach, Well Tempered Clavier, Books I & II.

MUSC 5400 Counterpoint

The student will demonstrate at the graduate level:

1. the ability to analyze contrapuntal forms and works from the 16th through the 18th centuries.

2. the ability to compose music in the contrapuntal styles of the 16th through the 18th centuries including motets, inventions, and fugues.

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Analysis and writing in the contrapuntal styles of the 16th through the 18th centuries. Students complete counterpoint projects by using traditional methods and by using the tools of music technology.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 5400 Counterpoint

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

Course grades are determined by the quality of work done on the analyses of assigned scores, composition projects using music notation software, and examinations.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the quality of work done on the analyses of assigned scores, composition projects using music notation software, and examinations.

INTASC Principles
# Applied Composition (MUSC 5410)

**Title:** Applied Composition  
**Dept. Prefix:** MUSC  
**Course Number:** 5410  
**College:** Arts and Sciences  
**Department:** Music  

<table>
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<th>Dept. Prefix</th>
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<th>Title</th>
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<tr>
<td>MUSC</td>
<td>5410</td>
<td>Applied Composition</td>
<td>1 or 2 /</td>
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</table>

**Grading Options:**  
- X Letter Grade  
- S/U  
- Either

**Prerequisites:**  
- MUSC 3230 or permission of the instructor

**Other requirements or conditions:**

### Catalog Course Description

Compositional techniques taught in a combination of group and individual sessions. Students complete composition projects by using traditional methods and by using the current tools of music technology.

### Primary Reference(s) (text, Current Literature, etc.)

Compositions using various styles and media, reference text(s) based on the particular needs of the student, and the resources of the Music Department MIDI Computer Technology Laboratory.
The student must demonstrate:

1. knowledge of a wide variety of tonal and nontonal compositions.
2. the ability to create music using a variety of compositional techniques and organizational principles.
3. the ability to adopt an aesthetic stance and language as reflected in original compositions.
4. the ability to orchestrate compositions using traditional instrumental and vocal sources.
5. the ability to use current music technology to compose, orchestrate, reproduce, and publish music.
6. greater proficiency through the creation of additional compositions.

Course grades are determined by the number and quality of compositions completed.
MUSC 5410
Applied Composition

Prerequisites
MUSC 3230 or permission of the instructor

Maximum hours for this course
1 or 2

Limit on number of semesters a student may enroll (if any):

Course grades are determined by the number and quality of compositions completed.

MUSC 5410
Applied Composition

INTASC Principles

NASM Standards

State University of West Georgia • Department of Music
Course Design, Objectives, and Standards
Music Department:
Arts and Sciences

Measurable Course Objectives/Learning Outcomes
Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Compositions using various styles and media, reference text(s) based on the particular needs of the student, and the resources of the Music Department MIDI Computer Technology Laboratory.

MUSC 5410
Applied Composition

The student must demonstrate:
1. knowledge of a wide variety of tonal and nontonal compositions.
2. the ability to create music using a variety of compositional techniques and organizational principles.
3. the ability to adopt an aesthetic stance and language as reflected in original compositions.
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6. greater proficiency through the creation of additional compositions.

Compositional techniques taught in a combination of group and individual sessions. Students complete composition projects by using traditional methods and by using the current tools of music technology.

INTASC Principles met with this course
NASM Standards met with this course
MUSC 5410 Applied Composition 1 or 2

Semester Credit Hrs. (Lec/Lab/Total) X /

Prerequisites

MUSC 3230 or permission of the instructor

Prerequisites

No Yes

Dept./Instructor Approval Required?

Departmental Instructor X

Is this course offered with variable credit?

No Yes (If yes, please provide hours below)

Maximum hours for this course 1 or 2

Limit on number of semesters a student may enroll (if any): Hours

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the number and quality of compositions completed.

IntASC Principles met with this course

NASM Standards met with this course

MUSC 5410 Applied Composition

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Course Design, Objectives, and Standards

Measurable Course Objectives/Learning Outcomes

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Applied Composition

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Other requirements or conditions:

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INTASC Principles met with this course

NASM Standards met with this course

MUSC 5410 Applied Composition

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Course Design, Objectives, and Standards

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

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MUSC 5410

Applied Composition

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| Maximum hours for this course a student may take (if any): Hours |
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| Limit on number of semesters a student may enroll (if any): Semesters |
|---------------------------------------------------------------------|---|

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| INTASC Principles met with this course |

| NASM Standards met with this course |

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<td>Course grades are determined by the number and quality of compositions completed.</td>
</tr>
</tbody>
</table>
MUSC 5410 Applied Composition 1 or 2

Prerequisites: MUSC 3230 or permission of the instructor

Maximum hours for this course: 1 or 2

Grading Options: Letter Grade S/U Either

Catalog Course Description:
Compositions using various styles and media, reference text(s) based on the particular needs of the student, and the resources of the Music Department MIDI Computer Technology Laboratory.

Measurable Course Objectives/Learning Outcomes:
1. knowledge of a wide variety of tonal and nontonal compositions.
2. the ability to create music using a variety of compositional techniques and organizational principles.
3. the ability to adopt an aesthetic stance and language as reflected in original compositions.
4. the ability to orchestrate compositions using traditional instrumental and vocal sources.
5. the ability to use current music technology to compose, orchestrate, reproduce, and publish music.
6. greater proficiency through the creation of additional compositions.

Compositional techniques taught in a combination of group and individual sessions. Students complete composition projects by using traditional methods and by using the current tools of music technology.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):
Course grades are determined by the number and quality of compositions completed.

INTASC Principles met with this course:

NASM Standards met with this course:

MUSC 5410 Applied Composition

State University of West Georgia • Department of Music
Catalog Course Description

Principles, problems, and techniques of accompanying music for opera, theatre, and the concert stage.

Primary Reference(s) (text, Current Literature, etc.)

### Measurable Course Objectives/Learning Outcomes

The student will demonstrate at the graduate level:

1. the ability to examine a score to identify specific problems in the piano part and determine solutions.

2. the ability to demonstrate, explain, and/or recommend solutions to a variety of accompanying problems such as balance between soloist and accompanist, balance between the right and left hands in consideration of the overall texture of the music, performing orchestral reductions in operatic arias and concert accompaniments, devising cuts and concert endings where necessary in orchestral reductions, and transposition.

3. the ability to understand and respond to the advice given by the non-pianist that will result in a satisfactory performance.

4. knowledge of a variety of musical styles and the ability to apply this knowledge in performance.

5. knowledge of the standard repertoire (acquired through playing and listening).

6. knowledge of the common problems associated with accompanying the various instruments such as an awareness of strong and weak registers and the need for the pianist to make the necessary dynamic adjustments, an awareness of transposing instruments for situations where the solo line is not written in concert pitch, and an awareness of the instrumentalist’s needs to tune, sometimes between movements of a multi-movement work.

7. independently prepare repertoire for performance.

8. greater proficiency through the performance of more and varied repertoire.

### Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the quality of work done on weekly class performances and examinations.
MUSC 5500
Accompanying

Prerequisites
MUSC 2502 and passing the MUSC 2600 level-change jury examination, or equivalent

Max Hours
The student will demonstrate at the graduate level:
1. the ability to examine a score to identify specific problems in the piano part and determine solutions.
2. the ability to demonstrate, explain, and/or recommend solutions to a variety of accompanying problems such as balance between soloist and accompanist, balance between the right and left hands in consideration of the overall texture of the music, performing orchestral reductions in operatic arias and concert accompaniments, devising cuts and concert endings where necessary in orchestral reductions, and transposition.
3. the ability to understand and respond to the advice given by the non-pianist that will result in a satisfactory performance.
4. knowledge of a variety of musical styles and the ability to apply this knowledge in performance.
5. knowledge of the standard repertoire (acquired through playing and listening).
6. knowledge of the common problems associated with accompanying the various instruments such as an awareness of strong and weak registers and the need for the pianist to make the necessary dynamic adjustments, an awareness of transposing instruments for situations where the solo line is not written in concert pitch, and an awareness of the instrumentalist's needs to tune, sometimes between movements of a multi-movement work.
7. independently prepare repertoire for performance.
8. greater proficiency through the performance of more and varied repertoire.

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description
Grill, Joyce.

MUSC 5500
Accompanying
Principles, problems, and techniques of accompanying music for opera, theatre, and the concert stage.

INTASC Principles met with this course

NASM Standards met with this course

State University of West Georgia • Department of Music
MUSC 5500 Accompanying

Prerequisites:
MUSC 2502 and passing the MUSC 2600 level-change jury examination, or equivalent

No Yes

Dept./Instructor Approval Required?

Is this course offered with variable credit?

No Yes

Maximum hours for this course

Limit on number of semesters

Range of Hours per semester:

Grading Options

Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

Prerequisites:

Grill, Joyce.
MUSC 5500 Accompanying

The student will demonstrate at the graduate level:
1. the ability to examine a score to identify specific problems in the piano part and determine solutions.
2. the ability to demonstrate, explain, and/or recommend solutions to a variety of accompanying problems such as balance between soloist and accompanist, balance between the right and left hands in consideration of the overall texture of the music, performing orchestral reductions in operatic arias and concert accompaniments, devising cuts and concert endings where necessary in orchestral reductions, and transposition.
3. the ability to understand and respond to the advice given by the non-pianist that will result in a satisfactory performance.
4. knowledge of a variety of musical styles and the ability to apply this knowledge in performance.
5. knowledge of the standard repertoire (acquired through playing and listening).
6. knowledge of the common problems associated with accompanying the various instruments such as an awareness of strong and weak registers and the need for the pianist to make the necessary dynamic adjustments, an awareness of transposing instruments for situations where the solo line is not written in concert pitch, and an awareness of the instrumentalist's needs to tune, sometimes between movements of a multi-movement work.
7. independently prepare repertoire for performance.
8. greater proficiency through the performance of more and varied repertoire.

Principles, problems, and techniques of accompanying music for opera, theatre, and the concert stage.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 5500 Accompanying

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:
Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the quality of work done on weekly class performances and examinations.
MUSC 5500  
Accompanying

Prerequisites
MUSC 2502 and passing the MUSC 2600 level-change jury examination, or equivalent

Prerequisites are required.

No/Yes:  
Departmental Instructor Approval Required?

Is this course offered with variable credit?

No/Yes:  
Maximum hours for this course

Limit on number of semesters a student may enroll (if any):

Range of Hours per semester:

Grading Options
Letter Grade: S/U
Either

Other requirements or conditions:

Catalog Course Description
MUSC 5500  
Accompanying

The student will demonstrate at the graduate level:
1. the ability to examine a score to identify specific problems in the piano part and determine solutions.
2. the ability to demonstrate, explain, and/or recommend solutions to a variety of accompanying problems such as balance between soloist and accompanist, balance between the right and left hands in consideration of the overall texture of the music, performing orchestral reductions in operatic arias and concert accompaniments, devising cuts and concert endings where necessary in orchestral reductions, and transposition.
3. the ability to understand and respond to the advice given by the non-pianist that will result in a satisfactory performance.
4. knowledge of a variety of musical styles and the ability to apply this knowledge in performance.
5. knowledge of the standard repertoire (acquired through playing and listening).
6. knowledge of the common problems associated with accompanying the various instruments such as an awareness of strong and weak registers and the need for the pianist to make the necessary dynamic adjustments, an awareness of transposing instruments for situations where the solo line is not written in concert pitch, and an awareness of the instrumentalist's needs to tune, sometimes between movements of a multi-movement work.
7. independently prepare repertoire for performance.
8. greater proficiency through the performance of more and varied repertoire.

Principles, problems, and techniques of accompanying music for opera, theatre, and the concert stage.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 5500  
Accompanying

INTASC Principles
MUSC 5500 Accompanying

Semester Credit Hrs.: / / [X]

Prerequisites: MUSC 2502 and passing the MUSC 2600 level-change jury examination, or equivalent [X]

Dept./Instructor Approval Required? [No]

Is this course offered with variable credit? [No]

Maximum hours for this course: [X]

Limit on number of semesters a student may enroll: [X]

Grading Options: Letter Grade S/U Either

Other requirements or conditions: [X]

Catalog Course Description:


MUSC 5500 Accompanying

The student will demonstrate at the graduate level:

1. the ability to examine a score to identify specific problems in the piano part and determine solutions.

2. the ability to demonstrate, explain, and/or recommend solutions to a variety of accompanying problems such as balance between soloist and accompanist, balance between the right and left hands in consideration of the overall texture of the music, performing orchestral reductions in operatic arias and concert accompaniments, devising cuts and concert endings where necessary in orchestral reductions, and transposition.

3. the ability to understand and respond to the advice given by the non-pianist that will result in a satisfactory performance.

4. knowledge of a variety of musical styles and the ability to apply this knowledge in performance.

5. knowledge of the standard repertoire (acquired through playing and listening).

6. knowledge of the common problems associated with accompanying the various instruments such as an awareness of strong and weak registers and the need for the pianist to make the necessary dynamic adjustments, an awareness of transposing instruments for situations where the solo line is not written in concert pitch, and an awareness of the instrumentalist's needs to tune, sometimes between movements of a multi-movement work.

7. independently prepare repertoire for performance.

8. greater proficiency through the performance of more and varied repertoire.

Principles, problems, and techniques of accompanying music for opera, theatre, and the concert stage.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 5500 Accompanying
### Course Design, Objectives, and Standards

**Department:** Music  
**College:** Arts and Sciences

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC</td>
<td>5700</td>
<td>Wind Ensemble</td>
<td>0 / Var. / 1</td>
</tr>
</tbody>
</table>

**Dept./Instructor Approval Required?**  
- [ ] Departmental  
- [X] Instructor

**Grading Options**  
- [X] Letter Grade  
- [ ] S/U  
- [ ] Either

**Limit on number of semesters a student may enroll (if any):**  
- [ ] Semesters

**Is this course offered with variable credit?**  
- Yes [ ]  
- No [X]  
(If yes, please provide hours below)

**Maximum hours for this course a student may take (if any):**  
- [ ] Hours

**Range of Hours per semester:**

**Prerequisites**
- Technical proficiency on a wind or percussion instrument

**Yes [X] No [ ]**

**Other requirements or conditions:**
Students are required to supply the following concert attire: Women-long black formal dress, Men-black tuxedo with white shirt and black bow tie.

---

**Catalog Course Description**

The study and performance of wind band literature from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

**Primary Reference(s) (text, Current Literature, etc.)**

Selected wind band literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.
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<thead>
<tr>
<th>Measurable Course Objectives/Learning Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student will demonstrate at the graduate level:</td>
</tr>
<tr>
<td>1. the ability to rehearse and perform a variety of wind band literature.</td>
</tr>
<tr>
<td>2. an understanding of a variety of musical styles.</td>
</tr>
<tr>
<td>3. knowledge about the composer, history, and style of the music performed.</td>
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<td>4. the ability to respond to instruction and contribute positively to the performance level of the group.</td>
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<td>5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.</td>
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<td>6. the ability to perform music in public.</td>
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<td>7. a higher level of musicianship than undergraduate students.</td>
</tr>
<tr>
<td>8. the ability to assume a leadership position in the ensemble.</td>
</tr>
</tbody>
</table>

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<tr>
<th>Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)</th>
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</thead>
<tbody>
<tr>
<td>Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.</td>
</tr>
</tbody>
</table>
Students are required to supply the following concert attire: Women-long black formal dress, Men-black tuxedo with white shirt and black bow tie.

---

MUSC 5700 Wind Ensemble

The student will demonstrate at the graduate level:
1. the ability to rehearse and perform a variety of wind band literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.
7. a higher level of musicianship than undergraduate students.
8. the ability to assume a leadership position in the ensemble.

The study and performance of wind band literature from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

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INTASC Principles met with this course
NASM Standards met with this course
<table>
<thead>
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<tbody>
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<td>Wind Ensemble</td>
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<th>Semester Credit Hrs.</th>
<th>(Lec/Lab/Total)</th>
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<table>
<thead>
<tr>
<th>Prerequisites</th>
<th>X</th>
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</thead>
<tbody>
<tr>
<td>Technical proficiency on a wind or percussion instrument</td>
<td>NoYes</td>
</tr>
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<table>
<thead>
<tr>
<th>Dept./Instructor Approval Required?</th>
<th>X</th>
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<tr>
<td>Departmental Instructor</td>
<td></td>
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<table>
<thead>
<tr>
<th>Is this course offered with variable credit?</th>
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<tbody>
<tr>
<td>(If yes, please provide hours below)</td>
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<table>
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<tr>
<th>Maximum hours for this course a student may take (if any):</th>
<th>Hours</th>
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<th>Limit on number of semesters a student may enroll (if any):</th>
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<th>Range of Hours per semester:</th>
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<table>
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<tr>
<th>Grading Options</th>
<th>Letter Grade S/U Either</th>
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<tr>
<th>Other requirements or conditions:</th>
<th></th>
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<table>
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<tr>
<th>Catalog Course Description</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Primary Reference(s) (text, Current Literature, etc.)</td>
<td></td>
</tr>
</tbody>
</table>

- Selected wind band literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

**MUSC 5700 Wind Ensemble**

The student will demonstrate at the graduate level:

1. the ability to rehearse and perform a variety of wind band literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.
7. a higher level of musicianship than undergraduate students.
8. the ability to assume a leadership position in the ensemble.

The study and performance of wind band literature from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.
Students are required to supply the following concert attire: Women-long black formal dress, Men-black tuxedo with white shirt and black bow tie.

MUSC 5700 Wind Ensemble

Technical proficiency on a wind or percussion instrument

The student will demonstrate at the graduate level:
1. the ability to rehearse and perform a variety of wind band literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.
7. a higher level of musicianship than undergraduate students.
8. the ability to assume a leadership position in the ensemble.

Primary Reference(s) (text, Current Literature, etc.)
Selected wind band literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
Students are required to supply the following concert attire: Women-long black formal dress, Men-black tuxedo with white shirt and black bow tie.

Title
Dept.
Prefix
Course
Number
MUSC 5700 Wind Ensemble 0 Var. 1
Semester Credit Hrs.
(Lec/Lab/Total)

/ /
x
Prerequisites
Technical proficiency on a wind or percussion instrument

x
No
Yes

Dept./Instructor Approval Required?
Departmental Instructor

x

Is this course offered with variable credit?

x
No
Yes (If yes, please provide hours below)

Maximum hours for this course

a student may take (if any): Hours

Limit on number of semesters

a student may enroll (if any):

Range of Hours per semester:

Grading Options
Letter Grade S/U Either

x

Other requirements or conditions:

Catalog Course Description
Primary Reference(s) (text, Current Literature, etc.)

Selected wind band literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

MUSC 5700
Wind Ensemble

The student will demonstrate at the graduate level:

1. the ability to rehearse and perform a variety of wind band literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.
7. a higher level of musicianship than undergraduate students.
8. the ability to assume a leadership position in the ensemble.

The study and performance of wind band literature from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course

State University of West Georgia • Department of Music
Course Design, Objectives, and Standards
Music Department:
Arts and Sciences
College:

Measurable Course Objectives/Learning Outcomes
Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

MUSC 5700
Wind Ensemble

INTASC Principles
### Other requirements or conditions:
Students are required to supply the following concert attire: Women-long black formal dress, Men-black tuxedo with white shirt and black bow tie.
The student will demonstrate at the graduate level:

1. the ability to rehearse and perform a variety of wind band literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.
7. a higher level of musicianship than undergraduate students.
8. the ability to assume a leadership position in the ensemble.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
Students are required to supply the following concert attire:
Women: long black formal dress
Men: black tuxedo with white shirt and black bow tie.

Prerequisites:
Technical proficiency on a wind or percussion instrument

Catalog Course Description
Primary Reference(s) (text, Current Literature, etc.)

MUSC 5710 Symphony Band

The student will demonstrate at the graduate level:
1. the ability to rehearse and perform a variety of wind band literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.
7. a higher level of musicianship than undergraduate students.
8. the ability to assume a leadership position in the ensemble.

The study and performance of wind band literature from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open to music-major and non-music-major students.

INTASC Principles
NASM Standards

MUSC 5710 Symphony Band

State University of West Georgia • Department of Music
Students are required to supply the following concert attire: Women-long black formal dress, Men-black tuxedo with white shirt and black bow tie.

Title

MUSC 5710 Symphony Band

Dept.

Var. 1

Prefix

Course Number

Semester Credit Hrs.

(Lec/Lab/Total)

X

Prerequisites

Technical proficiency on a wind or percussion instrument

X

NoYes

Dept./Instructor Approval Required?

Departmental Instructor

Is this course offered with variable credit?

X

NoYes (If yes, please provide hours below)

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any):

Range of Hours per semester:

Grading Options

Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)

Selected wind band literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

MUSC 5710

Symphony Band

The student will demonstrate at the graduate level:
1. the ability to rehearse and perform a variety of wind band literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.
7. a higher level of musicianship than undergraduate students.
8. the ability to assume a leadership position in the ensemble.

The study and performance of wind band literature from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 5710

Symphony Band

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
Students are required to supply the following concert attire:

- **Women:** long black formal dress
- **Men:** black tuxedo with white shirt and black bow tie

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<tr>
<th>Title</th>
<th>Dept.</th>
<th>Prefix</th>
<th>Course Number</th>
</tr>
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<tbody>
<tr>
<td>MUSC 5710 Symphony Band</td>
<td>Var. 1</td>
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<td>X</td>
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<table>
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<tr>
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</thead>
</table>

<table>
<thead>
<tr>
<th>Limit on number of semesters a student may enroll (if any): Semesters</th>
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</table>

<table>
<thead>
<tr>
<th>Range of Hours per semester:</th>
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</thead>
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<th>Grading Options</th>
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<tbody>
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<td>Letter Grade S/U Either</td>
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</tbody>
</table>

| Other requirements or conditions: |

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**Catalog Course Description**

- **MUSC 5710 Symphony Band**

  The student will demonstrate at the graduate level:

1. the ability to rehearse and perform a variety of wind band literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.
7. a higher level of musicianship than undergraduate students.
8. the ability to assume a leadership position in the ensemble.

The study and performance of wind band literature from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open to music-major and non-music-major students.

---

**INTASC Principles**
Students are required to supply the following concert attire:

- **Women**: long black formal dress
- **Men**: black tuxedo with white shirt and black bow tie
### Course Design, Objectives, and Standards

**Title:** Marching Band  
**Dept. Prefix:** MUSC  
**Course Number:** 5720  
**Semester Credit Hrs. (Lec/Lab/Total):** 0 / Var. / 1

**Dept./Instructor Approval Required:**  
Departmental [ ] Instructor [ ]

**Grading Options:**  
[X] Letter Grade  
[ ] S/U  
[ ] Either

**Limit on number of semesters a student may enroll (if any):**

**Is this course offered with variable credit?**  
Yes [ ] No [X]

(If yes, please provide hours below)

**Maximum hours for this course a student may take (if any):** [ ] Hours

**Range of Hours per semester:**

**Prerequisites**

Technical proficiency on a band instrument or in an auxiliary performance area  
[X] Yes  
[ ] No

**Other requirements or conditions:**

---

**Catalog Course Description**

The study and performance of musical and visual programs for marching band. Includes the presentation of performances for home football games and for selected out-of-town games and exhibitions. Preseason band camp required. Open to music-major and non-music-major students.

**Primary Reference(s) (text, Current Literature, etc.)**

Selected band literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.
The student will demonstrate at the graduate level:

1. the ability to rehearse and perform a variety of marching band literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to execute drill design using the prescribed marching techniques.
5. the ability to respond to instruction and contribute positively to the performance level of the group.
6. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
7. the ability to perform music in public.
8. a higher level of musicianship than undergraduate students.
9. the ability to assume a leadership position in the ensemble.

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
MUSC 5720 Marching Band

Prerequisites
Technical proficiency on a band instrument or in an auxiliary performance area

Is this course offered with variable credit?
Yes (If yes, please provide hours below)

Maximum hours for this course a student may take (if any): Hours

Grading Options
Letter Grade S/U Either

Catalog Course Description
Selected band literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

MUSC 5720 Marching Band

The student will demonstrate at the graduate level:
1. the ability to rehearse and perform a variety of marching band literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
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INTASC Principles met with this course
NASM Standards met with this course
MUSC 5720 Marching Band 0 Var. 1

Semester Credit Hrs.: 

Prerequisites:
Technical proficiency on a band instrument or in an auxiliary performance area

Dept./Instructor Approval Required?: Departmental Instructor

Is this course offered with variable credit?: Yes

Maximum hours for this course: Hours

Limit on number of semesters a student may enroll (if any):

Grading Options:
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description:
Primary Reference(s) (text, Current Literature, etc.):

MUSC 5720
Marching Band
The student will demonstrate at the graduate level:
1. the ability to rehearse and perform a variety of marching band literature.
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INTASC Principles met with this course
NASM Standards met with this course

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:
Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):
Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
MUSC 5720
Marching Band

INTASC Principles
Title: MUSC 5720
Department: Marching Band
Prefix: 0
Course Number: Var. 1

Semester Credit Hrs.: / / [X]
Prerequisites: Technical proficiency on a band instrument or in an auxiliary performance area [X]

Dept./Instructor Approval Required?: [Departmental Instructor]
Is this course offered with variable credit? [X] No [Yes]
If yes, please provide hours below: [ ]
Maximum hours for this course a student may take (if any): [ ] Hours
Limit on number of semesters a student may enroll (if any): [ ] Semesters

Grading Options: Letter Grade [S/U] Either

Other requirements or conditions:

Catalog Course Description:
Primary Reference(s) (text, Current Literature, etc.):

MUSC 5720 Marching Band
The student will demonstrate at the graduate level:
1. the ability to rehearse and perform a variety of marching band literature.
2. an understanding of a variety of musical styles.
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INTASC Principles met with this course:[ ]
NASM Standards met with this course:[ ]

State University of West Georgia • Department of Music
Course Design, Objectives, and Standards
Music Department: [Arts and Sciences]

Measurable Course Objectives/Learning Outcomes:

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

Department: Music                                      College: Arts and Sciences

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<tr>
<td>MUSC</td>
<td>5730</td>
<td>Jazz Ensemble</td>
<td>0 / Var. / 1</td>
</tr>
</tbody>
</table>

Dept./Instructor Approval Required?  
Departmental [ ]  Instructor ☒

Grading Options
☐ Letter Grade  ☒ S/U  ☐ Either

Limit on number of semesters a student may enroll (if any):

Is this course offered with variable credit?  
Yes [ ]  No ☒

Maximum hours for this course a student may take (if any):

Prerequisites
Technical proficiency on an appropriate instrument

Yes ☒  No [ ]

Other requirements or conditions:

Catalog Course Description
The study and performance of literature composed for jazz ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

Primary Reference(s) (text, Current Literature, etc.)
Standard literature of large jazz ensemble music from all of the historic periods and styles including music composed specifically for the State University of West Georgia Jazz Ensemble.
The student will demonstrate at the graduate level:

1. the ability to perform jazz in a variety of styles in a large jazz ensemble.
2. knowledge of the various styles of large jazz ensemble music.
3. knowledge of the role of jazz improvisation in the various styles of large jazz ensemble music.
4. the ability to perform jazz in a public concert setting.
5. a higher level of musicianship than undergraduate students.
6. the ability to assume a leadership position in the ensemble.
7. the ability to rehearse selected jazz literature with the entire ensemble
8. the ability to conduct selected jazz literature in a concert setting.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the evaluation of rehearsal technique, public performances, and, when applicable, off-campus tour performances of large jazz ensemble music in a variety of styles.
MUSC 5730
Jazz Ensemble

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)

Standard literature of large jazz ensemble music from all of the historic periods and styles including music composed specifically for the State University of West Georgia Jazz Ensemble.

MUSC 5730 Jazz Ensemble

The student will demonstrate at the graduate level:
1. the ability to perform jazz in a variety of styles in a large jazz ensemble.
2. knowledge of the various styles of large jazz ensemble music.
3. knowledge of the role of jazz improvisation in the various styles of large jazz ensemble music.
4. the ability to perform jazz in a public concert setting.
5. a higher level of musicianship than undergraduate students.
6. the ability to assume a leadership position in the ensemble.
7. the ability to rehearse selected jazz literature with the entire ensemble
8. the ability to conduct selected jazz literature in a concert setting.

The study and performance of literature composed for jazz ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course
MUSC 5730 Jazz Ensemble

Prerequisites: Technical proficiency on an appropriate instrument

Dept./Instructor Approval Required?: Departmental Instructor

Is this course offered with variable credit?: No

Maximum hours for this course: 

Limit on number of semesters a student may enroll (if any):

Grading Options: Letter Grade S/U Either

Catalog Course Description:

The student will demonstrate at the graduate level:
1. the ability to perform jazz in a variety of styles in a large jazz ensemble.
2. knowledge of the various styles of large jazz ensemble music.
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INTASC Principles met with this course:

NASM Standards met with this course:

MUSC 5730 Jazz Ensemble
MUSC 5730 Jazz Ensemble

Prerequisites

Technical proficiency on an appropriate instrument

Dept./Instructor Approval Required? Departmental Instructor

Is this course offered with variable credit? No

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any): Semesters

Grading Options Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)

Standard literature of large jazz ensemble music from all of the historic periods and styles including music composed specifically for the State University of West Georgia Jazz Ensemble.

MUSC 5730 Jazz Ensemble

The student will demonstrate at the graduate level:

1. the ability to perform jazz in a variety of styles in a large jazz ensemble.

2. knowledge of the various styles of large jazz ensemble music.

3. knowledge of the role of jazz improvisation in the various styles of large jazz ensemble music.

4. the ability to perform jazz in a public concert setting.

5. a higher level of musicianship than undergraduate students.

6. the ability to assume a leadership position in the ensemble.

7. the ability to rehearse selected jazz literature with the entire ensemble

8. the ability to conduct selected jazz literature in a concert setting.

The study and performance of literature composed for jazz ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 5730 Jazz Ensemble

State University of West Georgia • Department of Music
MUSC 5730 Jazz Ensemble 0 Var. 1

Prerequisites:
Technical proficiency on an appropriate instrument

Is this course offered with variable credit?
No

Maximum hours for this course:

Limit on number of semesters a student may enroll (if any):

Grading Options:
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description
Primary Reference(s) (text, Current Literature, etc.)

MUSC 5730 Jazz Ensemble

The student will demonstrate at the graduate level:
1. the ability to perform jazz in a variety of styles in a large jazz ensemble.
2. knowledge of the various styles of large jazz ensemble music.
3. knowledge of the role of jazz improvisation in the various styles of large jazz ensemble music.
4. the ability to perform jazz in a public concert setting.
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8. the ability to conduct selected jazz literature in a concert setting.

The study and performance of literature composed for jazz ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles
NASM Standards
### State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

#### Department: Music

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<td>MUSC</td>
<td>5740</td>
<td>Chamber Winds</td>
<td>0 / Var. / 1</td>
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</tbody>
</table>

**Dept./Instructor Approval Required?**

- Departmental: [ ]
- Instructor: [X]

**Grading Options**

- [X] Letter Grade
- [ ] S/U
- [ ] Either

**Limit on number of semesters a student may enroll (if any):**

- [ ] Semesters

**Is this course offered with variable credit?**

- Yes: [ ]
- No: [X]

**Maximum hours for this course a student may take (if any):**

- [ ] Hours

**Range of Hours per semester:**

- [ ]

**Prerequisites**

- Technical proficiency on an orchestra wind or percussion instrument

**Yes: [X] No: [ ]

**Other requirements or conditions:**

---

**Catalog Course Description**

The study and performance of literature composed for chamber wind and wind/percussion ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

**Primary Reference(s) (text, Current Literature, etc.)**

- Selected chamber wind literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.
### Measurable Course Objectives/Learning Outcomes

The student will demonstrate at the graduate level:

1. the ability to rehearse and perform a variety of chamber wind literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.
7. a higher level of musicianship than undergraduate students.
8. the ability to assume a leadership position in the ensemble.

### Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
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<th>Is this course offered with variable credit?</th>
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<th>Maximum hours for this course a student may take (if any): Hours</th>
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<th>Limit on number of semesters a student may enroll (if any): Semesters</th>
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</table>
MUSC 5740 Chamber Winds

Prerequisites
Technical proficiency on an orchestra wind or percussion instrument

Is this course offered with variable credit?
No

Maximum hours for this course

Limit on number of semesters a student may enroll (if any):

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description
Selected chamber wind literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

MUSC 5740
Chamber Winds

The student will demonstrate at the graduate level:
1. the ability to rehearse and perform a variety of chamber wind literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.
7. a higher level of musicianship than undergraduate students.
8. the ability to assume a leadership position in the ensemble.

The study and performance of literature composed for chamber wind and wind/percussion ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:
Arts and Sciences

Course Design, Objectives, and Standards

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
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<tr>
<th>Course Title</th>
<th>Course Code</th>
<th>Department</th>
<th>Credits</th>
<th>Prerequisites</th>
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<tbody>
<tr>
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<td>MUSC 5740</td>
<td>Orchestra Wind</td>
<td>0</td>
<td>Technical proficiency on an orchestra wind or percussion instrument</td>
</tr>
</tbody>
</table>

| Course Approval     |             | Departmental Instructor | X |

| Is Course Variable  | No | Yes (If yes, please provide hours below) |

| Maximum Hours        |     |                                   |

| Limit on Semesters   |     |                                   |

| Grading Options      | Letter Grade | S/U | Either |

| Other Requirements   |             |     |        |

| Catalog Description  |             |     |        |

| Primary References   | Selected chamber wind literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials. |

| Measurable Objectives | 1. the ability to rehearse and perform a variety of chamber wind literature. |
|                      | 2. an understanding of a variety of musical styles. |
|                      | 3. knowledge about the composer, history, and style of the music performed. |
|                      | 4. the ability to respond to instruction and contribute positively to the performance level of the group. |
|                      | 5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting. |
|                      | 6. the ability to perform music in public. |
|                      | 7. a higher level of musicianship than undergraduate students. |
|                      | 8. the ability to assume a leadership position in the ensemble. |

| Subjective Notes     |     |     |

| Arts and Sciences    |     |     |
Title: MUSC 5740 Chamber Winds

Prefix: Var.

Course Number: 1

Semester Credit Hrs.: / /

Prerequisites: Technical proficiency on an orchestra wind or percussion instrument

Technical proficiency on an orchestra wind or percussion instrument

Dept./Instructor Approval Required?: Departmental Instructor

Is this course offered with variable credit?: No

Maximum hours for this course: Hours

Limit on number of semesters a student may enroll: Semesters

Catalog Course Description:

The study and performance of literature composed for chamber wind and wind/percussion ensembles from original, transcribed, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

Grading Options:

Letter Grade

S/U Either

Other requirements or conditions:

1. the ability to rehearse and perform a variety of chamber wind literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.
7. a higher level of musicianship than undergraduate students.
8. the ability to assume a leadership position in the ensemble.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 5740 Chamber Winds

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Measurable Course Objectives/Learning Outcomes:

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

MUSC 5740 Chamber Winds
## Course Design, Objectives, and Standards

### Department: Music

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<tr>
<th>Dept. Prefix</th>
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<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<td>5750</td>
<td>Concert Choir</td>
<td>0 / Var. / 1</td>
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<table>
<thead>
<tr>
<th>Is this course offered with variable credit?</th>
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<tr>
<td>Maximum hours for this course a student may take (if any):</td>
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<th>Vocal proficiency</th>
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</thead>
<tbody>
<tr>
<td>Yes</td>
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</table>

### Catalog Course Description

The study and performance of choral literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open to music-major and non-music-major students.

### Primary Reference(s) (text, Current Literature, etc.)

Selected choral literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.
The student will demonstrate at the graduate level:

1. the ability to rehearse and perform a variety of choral literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.
7. a higher level of musicianship than undergraduate students.
8. the ability to assume a leadership position in the ensemble.

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
MUSC 5750
Concert Choir

Selected choral literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

The student will demonstrate at the graduate level:
1. the ability to rehearse and perform a variety of choral literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.
7. a higher level of musicianship than undergraduate students.
8. the ability to assume a leadership position in the ensemble.

The study and performance of choral literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open to music-major and non-music-major students.
MUSC 5750 Concert Choir

Prerequisites:
Vocal proficiency

Is this course offered with variable credit?
Yes

Maximum hours for this course:

Limit on number of semesters a student may enroll:

Grading Options:
Letter Grade
S/U
Either

Catalog Course Description:
Selected choral literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

MUSC 5750
Concert Choir

The student will demonstrate at the graduate level:
1. the ability to rehearse and perform a variety of choral literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.
7. a higher level of musicianship than undergraduate students.
8. the ability to assume a leadership position in the ensemble.

The study and performance of choral literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 5750
Concert Choir

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:
Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

MUSC 5750
Concert Choir

INTASC Principles
MUSC 5750
Concert Choir

Selected choral literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

MUSC 5750
Concert Choir

The student will demonstrate at the graduate level:
1. the ability to rehearse and perform a variety of choral literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.
7. a higher level of musicianship than undergraduate students.
8. the ability to assume a leadership position in the ensemble.

INTASC Principles met with this course

NASM Standards met with this course

Music Department: Arts and Sciences

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards
MUSC 5750 Concert Choir

The student will demonstrate at the graduate level:
1. the ability to rehearse and perform a variety of choral literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.
7. a higher level of musicianship than undergraduate students.
8. the ability to assume a leadership position in the ensemble.

The study and performance of choral literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open to music-major and non-music-major students.
MUSC 5760 Chamber Singers

Grading Options
Letter Grade X S/U No Either

Is this course offered with variable credit? Yes No (If yes, please provide hours below)

Maximum hours for this course a student may take (if any): Hours

Prerequisites
Vocal proficiency

Other requirements or conditions:

Catalog Course Description
The study and performance of literature composed for vocal chamber ensembles from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

Primary Reference(s) (text, Current Literature, etc.)
Selected chamber choir literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.
The student will demonstrate at the graduate level:

1. the ability to rehearse and perform a variety of chamber choir literature.

2. an understanding of a variety of musical styles.

3. knowledge about the composer, history, and style of the music performed.

4. the ability to respond to instruction and contribute positively to the performance level of the group.

5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.

6. the ability to perform music in public.

7. a higher level of musicianship than undergraduate students.

8. the ability to assume a leadership position in the ensemble.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
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<th>Dept.</th>
<th>Prefix</th>
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<th>Limit on number of semesters a student may enroll (if any): Semesters</th>
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<td>MUSC 5760 Chamber Singers</td>
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<table>
<thead>
<tr>
<th>INTASC Principles met with this course</th>
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<table>
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<tr>
<th>NASM Standards met with this course</th>
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</tbody>
</table>

**Course Design, Objectives, and Standards**

**Music Department:** Arts and Sciences

**Course Design, Objectives, and Standards**

**Course Objectives/Learning Outcomes**

1. Demonstrate the ability to rehearse and perform a variety of chamber choir literature.
2. Understand a variety of musical styles.
3. Demonstrate knowledge about the composer, history, and style of the music performed.
4. ability to respond to instruction and contribute positively to the performance level of the group.
5. Knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. The ability to perform music in public.
7. A higher level of musicianship than undergraduate students.
8. The ability to assume a leadership position in the ensemble.

The study and performance of literature composed for vocal chamber ensembles from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

**Measurable Course Objectives/Learning Outcomes**

**Evaluation and Grading Criteria**

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

**Course Design, Objectives, and Standards**

**Music Department:** Arts and Sciences

**Course Design, Objectives, and Standards**

**Course Objectives/Learning Outcomes**

1. Demonstrate the ability to rehearse and perform a variety of chamber choir literature.
2. Understand a variety of musical styles.
3. Demonstrate knowledge about the composer, history, and style of the music performed.
4. The ability to respond to instruction and contribute positively to the performance level of the group.
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The study and performance of literature composed for vocal chamber ensembles from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

**Course Design, Objectives, and Standards**

**Music Department:** Arts and Sciences

**Course Design, Objectives, and Standards**

**Course Objectives/Learning Outcomes**

1. Demonstrate the ability to rehearse and perform a variety of chamber choir literature.
2. Understand a variety of musical styles.
3. Demonstrate knowledge about the composer, history, and style of the music performed.
4. The ability to respond to instruction and contribute positively to the performance level of the group.
5. Knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. The ability to perform music in public.
7. A higher level of musicianship than undergraduate students.
8. The ability to assume a leadership position in the ensemble.

The study and performance of literature composed for vocal chamber ensembles from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
MUSC 5760 Chamber Singers

1. The student will demonstrate at the graduate level:
   a. the ability to rehearse and perform a variety of chamber choir literature.
   b. an understanding of a variety of musical styles.
   c. knowledge about the composer, history, and style of the music performed.
   d. the ability to respond to instruction and contribute positively to the performance level of the group.
   e. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
   f. the ability to perform music in public.
   g. a higher level of musicianship than undergraduate students.
   h. the ability to assume a leadership position in the ensemble.

The study and performance of literature composed for vocal chamber ensembles from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles met with this course:

NASM Standards met with this course:

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):
Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
MUSC 5760 Chamber Singers

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)

Selected chamber choir literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

MUSC 5760 Chamber Singers

The student will demonstrate at the graduate level:

1. the ability to rehearse and perform a variety of chamber choir literature.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.
7. a higher level of musicianship than undergraduate students.
8. the ability to assume a leadership position in the ensemble.

The study and performance of literature composed for vocal chamber ensembles from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course
MUSC 5760 Chamber Singers

Prerequisites: Vocal proficiency

Is this course offered with variable credit? Yes

Maximum hours for this course: Hours

Limit on number of semesters a student may enroll (if any): Semesters

Grading Options: Letter Grade S/U Either

Catalog Course Description:
Selected chamber choir literature from original, transcribed, contemporary, and diverse cultural sources, and applicable instructional materials.

Primary Reference(s) (text, Current Literature, etc.): The study and performance of literature composed for vocal chamber ensembles from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course

Measurable Course Objectives/Learning Outcomes:
1. The student will demonstrate at the graduate level:
   a. the ability to rehearse and perform a variety of chamber choir literature.
   b. an understanding of a variety of musical styles.
   c. knowledge about the composer, history, and style of the music performed.
   d. the ability to respond to instruction and contribute positively to the performance level of the group.
   e. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
   f. the ability to perform music in public.
   g. a higher level of musicianship than undergraduate students.
   h. the ability to assume a leadership position in the ensemble.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):
Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
### Course Information

**Title:** Opera Workshop  
**Department:** Music  
**Dept Prefix:** MUSC  
**Course Number:** 5770  
**Semester Credit Hrs. (Lec/Lab/Total):** 0 / Var. / 1

**Prerequisites:** Vocal proficiency  
**Dept./Instructor Approval Required:** Instructor [X]  
**Grading Options:** Letter Grade [X] S/U  
**Is this course offered with variable credit?** Yes [ ] No [X]  
**Limit on number of semesters a student may enroll (if any):** [ ] Semesters

**Maximum hours for this course a student may take (if any):** [ ] Hours  
**Range of Hours per semester:**

**Other requirements or conditions:**

---

### Catalog Course Description

The study and performance of operatic literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

### Primary Reference(s) (text, Current Literature, etc.)

Selected piano/vocal scores of opera/music theatre works.
MUSC 5770  Opera Workshop

The student will demonstrate at the graduate level:

1. advanced level of vocal proficiency.
2. advanced ability to project lyrics.
3. advanced proficiency as dramatic singers, projecting both drama and music.
4. advanced proficiency in interpretation of characters/roles.
5. advanced ability to mesh highly personal skills as singers on stage with the diverse skills of other artists to present a unified production.
6. a higher level of musicianship than undergraduate students.
7. the ability to assume a leadership position in the ensemble.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Grades will be determined by the preparation, independently and in coaching, of assigned roles at rehearsals and the evaluation of performance.
MUSC 5770
Opera Workshop

INTASC Principles met with this course

NASM Standards met with this course

Selected piano/vocal scores of opera/music theatre works.

MUSC 5770
Opera Workshop

The student will demonstrate at the graduate level:
1. advanced level of vocal proficiency.
2. advanced ability to project lyrics.
3. advanced proficiency as dramatic singers, projecting both drama and music.
4. advanced proficiency in interpretation of characters/roles.
5. advanced ability to mesh highly personal skills as singers on stage with the diverse skills of other artists to present a unified production.
6. an advanced level of musicianship.
7. the ability to assume a leadership position in the ensemble.
8. a higher level of musicianship than undergraduate students.

The study and performance of operatic literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.
<table>
<thead>
<tr>
<th>Title</th>
<th>Dept.</th>
<th>Prefix</th>
<th>Course Number</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
<th>Prerequisites</th>
<th>Dept./Instructor Approval Required?</th>
<th>Is this course offered with variable credit?</th>
<th>Maximum hours for this course a student may take (if any): Hours</th>
<th>Limit on number of semesters a student may enroll (if any): Semesters</th>
<th>Grading Options</th>
<th>Other requirements or conditions:</th>
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</thead>
</table>
| MUSC 5770 Opera Workshop 0 Var. 1 | | | | / / | Vocal proficiency | Departmental Instructor | Yes | | | Letter Grade S/U Either | Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.):

Selected piano/vocal scores of opera/music theatre works.

MUSC 5770 Opera Workshop

The student will demonstrate at the graduate level:

1. advanced level of vocal proficiency.
2. advanced ability to project lyrics.
3. advanced proficiency as dramatic singers, projecting both drama and music.
4. advanced proficiency in interpretation of characters/roles.
5. advanced ability to mesh highly personal skills as singers on stage with the diverse skills of other artists to present a unified production.
6. a higher level of musicianship than undergraduate students.
7. the ability to assume a leadership position in the ensemble.

The study and performance of operatic literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course
MUSC 5770 Opera Workshop

The student will demonstrate at the graduate level:
1. advanced level of vocal proficiency.
2. advanced ability to project lyrics.
3. advanced proficiency as dramatic singers, projecting both drama and music.
4. advanced proficiency in interpretation of characters/roles.
5. advanced ability to mesh highly personal skills as singers on stage with the diverse skills of other artists to present a unified production.
6. a higher level of musicianship than undergraduate students.
7. the ability to assume a leadership position in the ensemble.

The study and performance of operatic literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

INTASC Principles met with this course:

NASM Standards met with this course:

MUSC 5770 Opera Workshop

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Grades will be determined by the preparation, independently and in coaching, of assigned roles at rehearsals and the evaluation of performance.
MUSC 5770 Opera Workshop

Prerequisites: Vocal proficiency

Departmental Instructor Approval Required: Yes

Is this course offered with variable credit: No

Catalog Course Description:

Selected piano/vocal scores of opera/music theatre works.

MUSC 5770 Opera Workshop

The student will demonstrate at the graduate level:

1. advanced level of vocal proficiency.
2. advanced ability to project lyrics.
3. advanced proficiency as dramatic singers, projecting both drama and music.
4. advanced proficiency in interpretation of characters/roles.
5. advanced ability to mesh highly personal skills as singers on stage with the diverse skills of other artists to present a unified production.
8. a higher level of musicianship than undergraduate students.
9. the ability to assume a leadership position in the ensemble.

The study and performance of operatic literature from traditional, contemporary, and diverse cultural sources. Includes on-campus and sometimes off-campus performances. Open by audition to music-major and non-music-major students.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):

Grades will be determined by the preparation, independently and in coaching, of assigned roles at rehearsals and the evaluation of performance.

INTASC Principles met with this course:

NASM Standards met with this course:

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards
# Course Design, Objectives, and Standards

## Department: Music

**Title**: Small Ensemble

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
</tr>
</thead>
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<tr>
<td>MUSC</td>
<td>5800 A - P</td>
<td>Small Ensemble</td>
<td>0 / Var. / 1</td>
</tr>
</tbody>
</table>

### Prerequisites
- Technical proficiency in an applied performance area

### Catalog Course Description

The study and performance of literature composed for small ensembles from traditional, original, transcribed, contemporary, and diverse cultural sources. May include on-campus and sometimes off-campus performances. Open by permission to music-major and non-music-major students.

### Primary Reference(s) (text, Current Literature, etc.)

Tonal and nontonal music literature applicable to a particular ensemble.
MUSC 5800 A  - P
Small Ensemble

The student will demonstrate at the graduate level:

1. the ability to rehearse and perform a variety of musical literature in a small ensemble setting, consisting of from two to ten different parts.

2. an understanding of a variety of musical styles.

3. knowledge about the composer, history, and style of the music performed.

4. the ability to respond to instruction and contribute positively to the performance level of the group.

5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.

6. the ability to perform music in public.

7. a higher level of musicianship than undergraduate students.

8. the ability to assume a leadership position in the ensemble.

Small Ensemble Designations
A Keyboard Ens., B Collegium Musicum, C Guitar Ens., D Flute Choir, E Clarinet Choir, F Saxophone Choir, G Woodwind Ens., I Horn Choir, J Trumpet Choir, K Trombone Choir, L Tuba/Euphonium Ens., M Brass Ens., N Percussion Ens., O Jazz Combo, P Basketball Band

The study and performance of literature composed for small ensembles from traditional, original, transcribed, contemporary, and diverse cultural sources. May include on-campus and sometimes off-campus performances. Open by permission to music-major and non-music-major students.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
MUSC 5800 A - P  
Small Ensemble

Catalog Course Description

Tonal and nontonal music literature applicable to a particular ensemble.

INTASC Principles met with this course

NASM Standards met with this course
MUSC 5800 A - P Small Ensemble

Prerequisites:
- Technical proficiency in an applied performance area

Technical proficiency in an applied performance area is necessary for enrollment.

Is this course offered with variable credit?
- Yes

Maximum hours for this course: 1 hour

Technical proficiency in an applied performance area is necessary for enrollment.

Tonal and nontonal music literature applicable to a particular ensemble.

MUSC 5800 A - P Small Ensemble

The student will demonstrate at the graduate level:
1. the ability to rehearse and perform a variety of musical literature in a small ensemble setting, consisting of from two to ten different parts.
2. an understanding of a variety of musical styles.
3. knowledge about the composer, history, and style of the music performed.
4. the ability to respond to instruction and contribute positively to the performance level of the group.
5. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
6. the ability to perform music in public.
7. a higher level of musicianship than undergraduate students.
8. the ability to assume a leadership position in the ensemble.

Small Ensemble Designations
- A Keyboard Ens., B Collegium Musicum, C Guitar Ens., D Flute Choir, E Clarinet Choir, F Saxophone Choir, G Woodwind Ens., I Horn Choir, J Trumpet Choir, K Trombone Choir, L Tuba/Euphonium Ens., M Brass Ens., N Percussion Ens., O Jazz Combo, P Basketball Band

The study and performance of literature composed for small ensembles from traditional, original, transcribed, contemporary, and diverse cultural sources. May include on-campus and sometimes off-campus performances. Open by permission to music-major and non-music-major students.

Course Design, Objectives, and Standards

Music Department:
- Arts and Sciences

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.

Grading Options
- Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)

The study and performance of literature composed for small ensembles from traditional, original, transcribed, contemporary, and diverse cultural sources. May include on-campus and sometimes off-campus performances. Open by permission to music-major and non-music-major students.

INTASC Principles met with this course

NASM Standards met with this course
MUSC 5800 A - P
Small Ensemble

INTASC Principles
MUSC 5800 A  - P Small Ensemble

Small Ensemble Designations
A Keyboard Ens., B Collegium Musicum, C Guitar Ens., D Flute Choir, E Clarinet Choir, F Saxophone Choir, G Woodwind Ens., I Horn Choir, J Trumpet Choir, K Trombone Choir, L Tuba/Euphonium Ens., M Brass Ens., N Percussion Ens., O Jazz Combo, P Basketball Band

The study and performance of literature composed for small ensembles from traditional, original, transcribed, contemporary, and diverse cultural sources. May include on-campus and sometimes off-campus performances. Open by permission to music-major and non-music-major students.

Measurable Course Objectives/Learning Outcomes
1. The student will demonstrate at the graduate level:
   a. the ability to rehearse and perform a variety of musical literature in a small ensemble setting, consisting of from two to ten different parts.
   b. an understanding of a variety of musical styles.
   c. knowledge about the composer, history, and style of the music performed.
   d. the ability to respond to instruction and contribute positively to the performance level of the group.
   e. knowledge of and the ability to apply performance techniques appropriate to the style, composer, ensemble, and setting.
   f. the ability to perform music in public.
   g. a higher level of musicianship than undergraduate students.
   h. the ability to assume a leadership position in the ensemble.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Course grades are determined by the evaluation of attendance, pre-rehearsal preparations, rehearsal technique, public performances, and, when applicable, off-campus tour performances.
**State University of West Georgia • Department of Music**  
Course Design, Objectives, and Standards

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
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<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tr>
<td>MUSC</td>
<td>5850</td>
<td>Applied Conducting</td>
<td>1 or / 2 /</td>
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**Is this course offered with variable credit?** Yes X  No  
(If yes, please provide hours below)

- Maximum hours for this course a student may take (if any): __ Hours
- Range of Hours per semester: __ 1 or 2 __

**Prerequisites**  
MUSC 3850 or equivalent  
Yes X  No

**Other requirements or conditions:**

---

**Catalog Course Description**

Advanced lessons in choral or instrumental conducting; score reading and analysis; rehearsal techniques and ensemble development; problems in tempo, balance, style, and phrasing; mixed meters and other contemporary problems. Students have the opportunity to conduct ensembles.

**Primary Reference(s) (text, Current Literature, etc.)**

The student will demonstrate at the graduate level:

1. mastery of the basic conducting fundamentals through the conducting of standard ensemble repertoire and by preparation of various scores from the core and contemporary repertoire for band, orchestra, and/or chorus.

2. clear entrances, releases, and cues, and use appropriate beat patterns, tempo, and interpretive gestures.

3. a thorough knowledge of the score from both a musical and pedagogical perspective.

4. detailed diagnoses of performances and use effective rehearsal methods to make improvements.

5. the ability to apply the various instrumental and vocal techniques in the preparation of and during the rehearsal and develop verbal and non-verbal communication skills.

6. the ability to conduct appropriate analyses of score(s) and with this thorough knowledge attempt to "look like the music," make detailed diagnosis of the performance, and use effective rehearsal methods to make improvements.

7. the ability to successfully conduct a university ensemble in rehearsal.

8. the ability to identify a broad spectrum of conducting styles to derive meaning, value, and significant in the music.

9. the ability to articulate understandings in writing and orally.

10. the ability to write a formal score analysis paper on the major work selected for in-depth study.

11. a higher level of musical literacy and general musicianship than undergraduate students.

12. assume a leadership role in discussions.

13. a consistently high level of preparedness and professionalism befitting a graduate student.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Letter grades will be given each time the student conducts. Students will be given brief oral comments, or the instructor may make written comments. Evaluation will cover the physical aspects of conducting, knowledge of the score, the ability to diagnose the performance and make corrections, and the ability to make the ensemble play at its best. Both written and oral examinations will be given on score study, transpositions, analysis, terms, and techniques. A final exam will require that the student conduct a university ensemble in rehearsal. The final grade will be determined by averaging all grades. The final grade may be lowered a full level if the student does not attend class.
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<td>MUSC 5850</td>
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</table>

**Catalog Course Description**

**Primary Reference(s) (text, Current Literature, etc.)**


**Measurable Course Objectives/Learning Outcomes**

1. Mastery of the basic conducting fundamentals through the conducting of standard ensemble repertoire and by preparation of various scores from the core and contemporary repertoire for band, orchestra, and/or chorus.
2. Clear entrances, releases, and cues, and use appropriate beat patterns, tempo, and interpretive gestures.
3. Thorough knowledge of the score from both a musical and pedagogical perspective.
4. Detailed diagnoses of performances and use effective rehearsal methods to make improvements.
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**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**

**NASM Standards met with this course**

**INTASC Principles met with this course**
MUSC 5850 Applied Conducting 1 or 2

Semester Credit Hrs. (Lec/Lab/Total): / / X

Prerequisites: MUSC 3850 or equivalent

Dept./Instructor Approval Required? Departmental Instructor X

Is this course offered with variable credit? No

Maximum hours for this course a student may take (if any): Hours 1 or 2

Limit on number of semesters a student may enroll (if any): Semesters

Range of Hours per semester:

Grading Options: Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description:

Advanced lessons in choral or instrumental conducting; score reading and analysis; rehearsal techniques and ensemble development; problems in tempo, balance, style, and phrasing; mixed meters and other contemporary problems. Students have the opportunity to conduct ensembles.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 5850 Applied Conducting

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):

Letter grades will be given each time the student conducts. Students will be given brief oral comments, or the instructor may make written comments. Evaluation will cover the physical aspects of conducting, knowledge of the score, the ability to diagnose the performance and make corrections, and the ability to make the ensemble play at its best. Both written and oral examinations will be given on score study, transpositions, analysis, terms, and techniques. A final exam will require that the student conduct a university ensemble in rehearsal. The final grade will be determined by averaging all grades. The final grade may be lowered a full level if the student does not attend class.

INTASC Principles

NASM Standards
MUSC 5850
Applied Conducting

INTASC Principles
MUSC 5850 Applied Conducting 1 or 2

Semester Credit Hrs. / / X

Prerequisites
MUSC 3850 or equivalent

Dept./Instructor Approval Required? Departmental Instructor X

Is this course offered with variable credit? X
NoYes (If yes, please provide hours below)

Maximum hours for this course (if any): Hours

Limit on number of semesters a student may enroll (if any):

Grading Options
Letter Grade S/U Either

Catalog Course Description
Primary Reference(s) (text, Current Literature, etc.)

MEASURABLE COURSE OBJECTIVES/LEARNING OUTCOMES

The student will demonstrate at the graduate level:
1. mastery of the basic conducting fundamentals through the conducting of standard ensemble repertoire and by preparation of various scores from the core and contemporary repertoire for band, orchestra, and/or chorus.
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State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

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<td>MUSC</td>
<td>5890</td>
<td>Marching Band Techniques</td>
<td>2 / 0 / 2</td>
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**Dept./Instructor Approval Required?**
Departmental [ ] Instructor [ ]

**Grading Options**
Letter Grade [X] S/U [ ] Either [ ]

**Limit on number of semesters a student may enroll (if any):**
[ ] Semesters

**Is this course offered with variable credit?**
Yes [ ] No [X] (If yes, please provide hours below)

Maximum hours for this course a student may take (if any): [ ] Hours

**Range of Hours per semester:**
[ ]

**Prerequisites**
Yes [ ] No [X]

**Other requirements or conditions:**

---

**Catalog Course Description**
A study of principles and practices of the marching band including show design, literature, and teaching techniques.
Intended for Music Education majors or individuals who work with marching bands. Students will use computer software to create the visual design of a marching band show.

**Primary Reference(s) (text, Current Literature, etc.)**
The student will demonstrate at the graduate level:

1. the ability to identify a broad spectrum of marching band styles.
2. the ability to apply the fundamental marching and movement techniques to the marching band.
3. the ability to design marching drill that exploits and coordinates the musical and visual options while adhering to preset demand guidelines.
4. knowledge and understanding of a variety of rehearsal techniques and organizational skills required for teaching the marching band.
5. the ability to select appropriate music for the marching band.
6. knowledge and understanding for achieve the best possible musical and visual marching band performance.
7. the ability to use the appropriate computer software to design drill and support instruction.
8. a higher level of understanding through the creation of addition project(s).

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Course grades are determined by the quality of the drill design projects, mid-term and final examinations, and homework assignments. The final project will be produced using the appropriate computer software.
MUSC 5890
Marching Band Techniques


The student will demonstrate at the graduate level:
1. the ability to identify a broad spectrum of marching band styles.
2. the ability to apply the fundamental marching and movement techniques to the marching band.
3. the ability to design marching drill that exploits and coordinates the musical and visual options while adhering to preset demand guidelines.
4. knowledge and understanding of a variety of rehearsal techniques and organizational skills required for teaching the marching band.
5. the ability to select appropriate music for the marching band.
6. knowledge and understanding for achieve the best possible musical and visual marching band performance.
7. the ability to use the appropriate computer software to design drill and support instruction.
8. a higher level of understanding through the creation of additional project(s).

A study of principles and practices of the marching band including show design, literature, and teaching techniques.
Intended for Music Education majors or individuals who work with marching bands. Students will use computer software to create the visual design of a marching band show.
MUSC 5890 Marching Band Techniques

Spring 2023 - 2 Credit Hours

Catalog Course Description
A study of principles and practices of the marching band including show design, literature, and teaching techniques. Intended for Music Education majors or individuals who work with marching bands. Students will use computer software to create the visual design of a marching band show.

Primary Reference(s)

Course Design, Objectives, and Standards

INTASC Principles met with this course:

NASM Standards met with this course:

Course grades are determined by the quality of the drill design projects, mid-term and final examinations, and homework assignments. The final project will be produced using the appropriate computer software.
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**INTASC Principles**

- 1. The student will demonstrate at the graduate level:
  1. the ability to identify a broad spectrum of marching band styles.
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  3. the ability to design marching drill that exploits and coordinates the musical and visual options while adhering to preset demand guidelines.
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  5. the ability to select appropriate music for the marching band.
  6. knowledge and understanding for achieve the best possible musical and visual marching band performance.
  7. the ability to use the appropriate computer software to design drill and support instruction.
  8. a higher level of understanding through the creation of additional projects.

**NASM Standards**

- 1. Performance and Production Organization
  - 1.1 Performance and Production Organization: The ability to design and execute marching band performances that meet the expectations of the marching band director, the audience, and the competition.
  - 1.2 Performance and Production Organization: The ability to organize and manage the personnel and resources necessary to produce a successful marching band performance.

**Evaluation and Grading Criteria**

Course grades are determined by the quality of the drill design projects, mid-term and final examinations, and homework assignments. The final project will be produced using the appropriate computer software.
MUSC 5890 Marching Band Techniques

Course Grade Hrs.:

Prerequisites:

Dept./Instructor Approval Required?

Is this course offered with variable credit?

Maximum hours for this course

Limit on number of semesters

Grading Options

Other requirements or conditions:

Catalog Course Description

A study of principles and practices of the marching band including show design, literature, and teaching techniques. Intended for Music Education majors or individuals who work with marching bands. Students will use computer software to create the visual design of a marching band show.

INTASC Principles met with this course

NASM Standards met with this course

INTASC Principles

Primary Reference(s) (text, Current Literature, etc.)

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<td>MUSC</td>
<td>5981</td>
<td>Directed Independent Study</td>
<td>? / 3 / 1-3</td>
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**Dept./Instructor Approval Required?**
- Departmental: X
- Instructor: X

**Grading Options**
- X Letter Grade
- S/U
- Either

**Limit on number of semesters a student may enroll (if any):**
- Semesters

**Is this course offered with variable credit?**
- Yes: X
- No: 

**Maximum hours for this course a student may take (if any):**
- Hours
- Range of Hours per semester: 1 to 3

**Prerequisites**
- Graduate standing and/or permission of department chair and instructor
- Yes: X
- No: 

**Other requirements or conditions:**

**Catalog Course Description**

A study conducted by the student independently with the supervision and guidance of the instructor. Title and description of topic to be specified at time of offering.

**Primary Reference(s) (text, Current Literature, etc.)**

Determined and specified at the time of offering.
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Prerequisites: Graduate standing and/or permission of department chair and instructor.

Maximum hours for this course: 1 to 3

Limit on number of semesters a student may enroll: Determined and specified at the time of offering.

Grading Options: Letter Grade S/U Either

Other requirements or conditions: Determined and specified at the time of offering.

INTASC Principles met with this course: Determined and specified at the time of offering.

NASM Standards met with this course: Determined and specified at the time of offering.

<p>| Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.) |
| Determined and specified at the time of offering. |</p>
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MUSC 5981
Directed Independent Study

Determined and specified at the time of offering.

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<th>Maximum hours for this course a student may take (if any): Hours</th>
<th>Limit on number of semesters a student may enroll (if any): Semesters</th>
<th>Grading Options</th>
<th>Other requirements or conditions:</th>
<th>Catalog Course Description</th>
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<tbody>
<tr>
<td></td>
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<td></td>
<td>Graduate standing and/or permission of</td>
<td>X</td>
<td>X</td>
<td>1 to 3</td>
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<td></td>
<td>MUSC 5981 Directed Independent Study Determined and specified at the time of offering. A study conducted by the student independently with the supervision and guidance of the instructor. Title and description of topic to be specified at time of offering.</td>
</tr>
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<td>NASM Standards met with this course</td>
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</table>

State University of West Georgia • Department of Music
Course Design, Objectives, and Standards
Music Department: Arts and Sciences
College:
<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tbody>
<tr>
<td>MUSC</td>
<td>5985</td>
<td>Special Topics in Music</td>
<td>1 to / 3 / 1-3</td>
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</table>

**Dept./Instructor Approval Required?**
- Departmental: No
- Instructor: Yes

**Grading Options**
- Letter Grade: Yes
- S/U: No
- Either: No

**Limit on number of semesters a student may enroll (if any):**
- Semesters: 1 to 3

**Is this course offered with variable credit?**
- Yes: Yes
- No: No

**Maximum hours for this course a student may take (if any):**
- Hours: 1 to 3

**Prerequisites**
- Graduate standing and/or permission of department chair and instructor

**Other requirements or conditions:**

**Catalog Course Description**

A special topic course offering. Title and description of topic to be specified at time of offering.

**Primary Reference(s) (text, Current Literature, etc.)**

Determined and specified at the time of offering.
<table>
<thead>
<tr>
<th>MUSC  5985</th>
<th>Special Topics in Music</th>
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**Determined and specified at the time of offering.**

<table>
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<th>Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)</th>
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<tbody>
<tr>
<td>Determined and specified at the time of offering.</td>
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</tbody>
</table>

**INTASC Principles met with this course**

**NASM Standards met with this course**
MUSC 5985
Special Topics in Music

INTASC Principles met with this course

NASM Standards met with this course

Other requirements or conditions:

Catalog Course Description

MUSC 5985
Special Topics in Music

Determined and specified at the time of offering.

Primary Reference(s) (text, Current Literature, etc.)

Determined and specified at the time of offering.

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

College:

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Determined and specified at the time of offering.

MUSC 5985
Special Topics in Music

Grading Options

Letter Grade S/U Either

Limit on number of semesters a student may enroll (if any):

Range of Hours per semester:

Maximum hours for this course a student may take (if any): Hours

Departmental Instructor Approval Required?

Dept./Instructor Approval Required?

Prerequisites

Graduate standing and/or permission of department chair and instructor

Is this course offered with variable credit?

NoYes (If yes, please provide hours below)

1 to 3

MUSC 5985 Special Topics in Music 1 to 3 1-3

Prerequisites: Graduate standing and/or permission of department chair and instructor

Department/Instructor Approval Required: Departmental Instructor

Is this course offered with variable credit? Yes

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any):

Grading Options: Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.):

Determined and specified at the time of offering.

MUSC 5985 Special Topics in Music

INTASC Principles met with this course

NASM Standards met with this course

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):

Determined and specified at the time of offering.

MUSC 5985 Special Topics in Music

INTASC Principles
MUSC 5985
Special Topics in Music
<table>
<thead>
<tr>
<th>Title</th>
</tr>
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<tbody>
<tr>
<td>Dept.</td>
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<tr>
<td>Prefix</td>
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<tr>
<td>Course Number</td>
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<td>Semester Credit Hrs.</td>
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<td>Prerequisites</td>
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<td>Dept./Instructor Approval Required?</td>
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<td>Is this course offered with variable credit?</td>
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<td>Maximum hours for this course a student may take (if any): Hours</td>
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<tr>
<td>Limit on number of semesters a student may enroll (if any): Semesters</td>
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<tr>
<td>Grading Options</td>
</tr>
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<td>Other requirements or conditions:</td>
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</tbody>
</table>

**Catalog Course Description**

MUSC 5985 Special Topics in Music

Determined and specified at time of offering.

**Primary Reference(s) (text, Current Literature, etc.)**

Determined and specified at time of offering.

**INTASC Principles met with this course**

**NASM Standards met with this course**

**MUSC 5985 Special Topics in Music**

**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**

**Music Department:**

**Arts and Sciences**

**Measurable Course Objectives/Learning Outcomes**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Determined and specified at time of offering.
State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

Department: Music
College: Arts and Sciences

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tbody>
<tr>
<td>MUSC</td>
<td>6083</td>
<td>Research Methods and Materials</td>
<td>3 / 0 / 3</td>
</tr>
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</table>

<table>
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<tr>
<th>Dept./Instructor Approval Required?</th>
<th>Grading Options</th>
<th>Limit on number of semesters a student may enroll (if any):</th>
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</thead>
<tbody>
<tr>
<td>Departmental ✓ Instructor □</td>
<td>X Letter Grade □ S/U □ Either □</td>
<td>□ Semesters</td>
</tr>
</tbody>
</table>

Is this course offered with variable credit? Yes □ No X (If yes, please provide hours below)

Maximum hours for this course a student may take (if any): □ Hours

Range of Hours per semester: □

Prerequisites

Yes X No □ Graduate Standing in Music.

Other requirements or conditions:

Catalog Course Description

A study of research materials, methods, procedures, and designs in music and music education, including research and data analysis techniques and the application of findings. Students have the opportunity to examine research topics that exploit their professional interests and goals. Includes a research project component.

Primary Reference(s) (text, Current Literature, etc.)

Turabian, Kate L. A Manual for Writers of Term Papers, Theses, and Dissertations. 6th ed., 1996
The student will:

1. develop advanced skills of collecting data through traditional and contemporary information processing models.

2. demonstrate the ability to determine a problem, develop a hypotheses, conduct a review of the literature, analyze data, and interpret the results.

3. identify and use a variety of reference materials, including: music biographies, books about music education or pedagogy, articles from music journals using the various modes of research, concert reviews or articles on music from newspapers, signed entries in music encyclopedias and dictionaries, unpublished doctoral dissertations in music, musical score volumes edited by someone other than the composer, reprints of books about music, English translation of foreign-language sources, articles or chapters in an edited book, reports in the Government Documents, book reviews, volumes in a set or series, and web sites on various music topics.

4. demonstrate knowledge and understanding about the principles, methods, and designs of historical, descriptive, experimental, and philosophical research and be able to conduct a research project in a least one of the research categories.

5. demonstrate the ability to apply the knowledge gained from research to music performance, production, and/or education.

6. apply the determined thesis style guidelines and formatting using computer word processing software.

7. demonstrate the ability to articulate understandings in writing and orally.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Students are graded on the quality of work done on term project assignments, examinations, research project(s), and on their ability to articulate understandings orally and in writing.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Course Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 6083</td>
<td>Research Methods and Materials</td>
<td>A study of research materials, methods, procedures, and designs in music and music</td>
</tr>
<tr>
<td></td>
<td></td>
<td>education, including research and data analysis techniques and the application of</td>
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<tr>
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<td>findings. Students have the opportunity to examine research topics that exploit</td>
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<tr>
<td></td>
<td></td>
<td>their professional interests and goals. Includes a research project component.</td>
</tr>
</tbody>
</table>

**Catalog Course Description**

A study of research materials, methods, procedures, and designs in music and music education, including research and data analysis techniques and the application of findings. Students have the opportunity to examine research topics that exploit their professional interests and goals. Includes a research project component.

**Grading Options**

Letter Grade S/U Either

**Prerequisites**

Graduate Standing in Music.

**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**

**Measurable Course Objectives/Learning Outcomes**

1. Develop advanced skills of collecting data through traditional and contemporary information processing models.
2. Demonstrate the ability to determine a problem, develop a hypothesis, conduct a review of the literature, analyze data, and interpret the results.
3. Identify and use a variety of reference materials, including: music biographies, books about music education or pedagogy, articles from music journals using the various modes of research, concert reviews or articles on music from newspapers, signed entries in music encyclopedias and dictionaries, unpublished doctoral dissertations in music, musical score volumes edited by someone other than the composer, reprints of books about music, English translation of foreign-language sources, articles or chapters in an edited book, reports in the Government Documents, book reviews, volumes in a set or series, and web sites on various music topics.
4. Demonstrate knowledge and understanding about the principles, methods, and designs of historical, descriptive, experimental, and philosophical research and be able to conduct a research project in at least one of the research categories.
5. Demonstrate the ability to apply the knowledge gained from research to music performance, production, and/or education.
6. Apply the determined thesis style guidelines and formatting using computer word processing software.
7. Demonstrate the ability to articulate understandings in writing and orally.

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Students are graded on the quality of work done on term project assignments, examinations, research project(s), and on their ability to articulate understandings orally and in writing.

**INTASC Principles**

**NASM Standards**

**MUSC 6083 Research Methods and Materials**

**NASM Standards met with this course**

**Departmental Instructor Approval Required?**

Departmental Instructor

**Is this course offered with variable credit?**

No

**Maximum hours for this course a student may take (if any):**

Hours

**Limit on number of semesters a student may enroll (if any):**

Semesters

**Range of Hours per semester:**

- /
MUSC 6083 Research Methods and Materials 3 0 3

Prerequisites: Graduate Standing in Music.

No Departmental Instructor Approval Required?

Is this course offered with variable credit? Yes

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any): Semesters

Grading Options: Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description: A study of research materials, methods, procedures, and designs in music and music education, including research and data analysis techniques and the application of findings. Students have the opportunity to examine research topics that exploit their professional interests and goals. Includes a research project component.

INTASC Principles met with this course

NASM Standards met with this course

Measurable Course Objectives/Learning Outcomes:
1. develop advanced skills of collecting data through traditional and contemporary information processing models.
2. demonstrate the ability to determine a problem, develop a hypothesis, conduct a review of the literature, analyze data, and interpret the results.
3. identify and use a variety of reference materials, including: music biographies, books about music education or pedagogy, articles from music journals using the various modes of research, concert reviews or articles on music from newspapers, signed entries in music encyclopedias and dictionaries, unpublished doctoral dissertations in music, musical score volumes edited by someone other than the composer, reprints of books about music, English translation of foreign-language sources, articles or chapters in an edited book, reports in the Government Documents, book reviews, volumes in a set or series, and web sites on various music topics.
4. demonstrate knowledge and understanding about the principles, methods, and designs of historical, descriptive, experimental, and philosophical research and be able to conduct a research project in at least one of the research categories.
5. demonstrate the ability to apply the knowledge gained from research to music performance, production, and/or education.
6. apply the determined thesis style guidelines and formatting using computer word processing software.
7. demonstrate the ability to articulate understandings in writing and orally.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):
Students are graded on the quality of work done on term project assignments, examinations, research project(s), and on their ability to articulate understandings orally and in writing.
MUSC 6083 Research Methods and Materials

<table>
<thead>
<tr>
<th>Course Title</th>
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<tbody>
<tr>
<td>MUSC 6083</td>
<td>Research Methods and Materials</td>
<td>3</td>
<td>(3)</td>
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</tbody>
</table>

**Semester Credit Hrs.**

**Prerequisites**

- Graduate Standing in Music.

**Dept./Instructor Approval Required?**

- No

**Maximum hours for this course a student may take (if any):**

- Hours

**Limit on number of semesters a student may enroll (if any):**

- Semesters

**Grading Options**

- Letter Grade S/U
- Either

**Other requirements or conditions:**

- 

**Catalog Course Description**

A study of research materials, methods, procedures, and designs in music and music education, including research and data analysis techniques and the application of findings. Students have the opportunity to examine research topics that exploit their professional interests and goals. Includes a research project component.

**INTASC Principles met with this course**

<table>
<thead>
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<th>INTASC Principles</th>
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<td>[ ]</td>
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**NASM Standards met with this course**

<table>
<thead>
<tr>
<th>NASM Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ ]</td>
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</tbody>
</table>
MUSC 6083 Research Methods and Materials 3 0 3

Prerequisites
Graduate Standing in Music.

Dept./Instructor Approval Required?

Is this course offered with variable credit?

Maximum hours for this course
a student may take (if any): Hours

Limit on number of semesters
a student may enroll (if any): Semesters

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description
A study of research materials, methods, procedures, and designs in music and music education, including research and data analysis techniques and the application of findings. Students have the opportunity to examine research topics that exploit their professional interests and goals. Includes a research project component.

INTASC Principles met with this course

NASM Standards met with this course

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Students are graded on the quality of work done on term project assignments, examinations, research project(s), and on their ability to articulate understandings orally and in writing.
## History and Philosophy of Music Education

**Course Design, Objectives, and Standards**

### Course Information

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tbody>
<tr>
<td>MUSC</td>
<td>6110</td>
<td>History and Philosophy of Music Education</td>
<td>3 / 0 / 3</td>
</tr>
</tbody>
</table>

- **Dept./Instructor Approval Required?**
  - Departmental:  
  - Instructor:  
  - Yes  
  - No  

- **Grading Options**
  - X Letter Grade  
  - S/U  
  - Either  

- **Limit on number of semesters a student may enroll (if any):**
  - Semesters

- **Is this course offered with variable credit?**
  - Yes  
  - No  

- **Maximum hours for this course a student may take (if any):**
  - Hours

- **Range of Hours per semester:**

### Prerequisites

- Graduate Standing in Music. MUSC 6083: Research Methods and Materials

- **Yes  
  - No**

### Other requirements or conditions:

- 

### Catalog Course Description

Philosophical and historical foundations of music education with concentration on trends, influences, developments, personalities, and materials in school music teaching in America.

### Primary Reference(s) (text, Current Literature, etc.)

The student will:

1. demonstrate knowledge and understanding about the culture and philosophies of music education in the Greek and Roman eras.

2. demonstrate knowledge and understanding about the culture and philosophies of music education in the Middle Ages and Renaissance.

3. demonstrate knowledge and understanding about the trends, influences, developments, personalities, and materials of music education in America, including the influence of the Calvinists in the early 17th century and the singing school movement, musical forms of the American Federal Period, the establishment of public school music education, early elementary music series, and the expansion of the music curriculum in the 19th and 20th centuries.

4. develop an understanding of the philosophical foundations of education and music education (i.e., the philosophies of Rousseau, Pestalozzi, Spencer, Dewey, Hall, etc.) and demonstrate knowledge and understanding of the contemporary philosophies of music education, including the ideas of Bennett Reimer, Abraham Schwadron, Leonard Meyer, Suzanne Langer, and David Elliot.

5. demonstrate the ability to articulate understandings in writing and orally.

Students are graded on the quality of work done on term project assignments, examinations, research project(s), and on their ability to articulate understandings orally and in writing.
MUSC 6110 History and Philosophy of Music Education

Catalog Course Description

The student will:

1. demonstrate knowledge and understanding about the culture and philosophies of music education in the Greek and Roman eras.

2. demonstrate knowledge and understanding about the culture and philosophies of music education in the Middle Ages and Renaissance.

3. demonstrate knowledge and understanding about the trends, influences, developments, personalities, and materials of music education in America, including the influence of the Calvinists in the early 17th century and the singing school movement, musical forms of the American Federal Period, the establishment of public school music education, early elementary music series, and the expansion of the music curriculum in the 19th and 20th centuries.

4. develop an understanding of the philosophical foundations of education and music education (i.e., the philosophies of Rousseau, Pestalozzi, Spencer, Dewey, Hall, etc.) and demonstrate knowledge and understanding of the contemporary philosophies of music education, including the ideas of Bennett Reimer, Abraham Schwadron, Leonard Meyer, Suzanne Langer, and David Elliot.

5. demonstrate the ability to articulate understandings in writing and orally.

INTASC Principles met with this course

NASM Standards met with this course


Title: History and Philosophy of Music Education

Course Number: MUSC 6110

Semester Credit Hrs.: 3

Prerequisites: Graduate Standing in Music. MUSC 6083: Research Methods and Materials

Depts./Instructors Approval Required?: Yes

Catalog Course Description:

The student will:
1. demonstrate knowledge and understanding about the culture and philosophies of music education in the Greek and Roman eras.
2. demonstrate knowledge and understanding about the culture and philosophies of music education in the Middle Ages and Renaissance.
3. demonstrate knowledge and understanding about the trends, influences, developments, personalities, and materials of music education in America, including the influence of the Calvinists in the early 17th century and the singing school movement, musical forms of the American Federal Period, the establishment of public school music education, early elementary music series, and the expansion of the music curriculum in the 19th and 20th centuries.
4. develop an understanding of the philosophical foundations of education and music education (i.e., the philosophies of Rousseau, Pestalozzi, Spencer, Dewey, Hall, etc.) and demonstrate knowledge and understanding of the contemporary philosophies of music education, including the ideas of Bennett Reimer, Abraham Schwadron, Leonard Meyer, Suzanne Langer, and David Elliot.
5. demonstrate the ability to articulate understandings in writing and orally.

Primary Reference(s) (text, Current Literature, etc.):

Susanne K. Langer, Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art, 3rd ed., 1976


Grading Options:
Letter Grade S/U Either

Other requirements or conditions:

Philosophical and historical foundations of music education with concentration on trends, influences, developments, personalities, and materials in school music teaching in America.

INTASC Principles met with this course

NASM Standards met with this course

State University of West Georgia • Department of Music
MUSC 6110

History and Philosophy of Music Education

1. demonstrate knowledge and understanding about the culture and philosophies of music education in the Greek and Roman eras.
2. demonstrate knowledge and understanding about the culture and philosophies of music education in the Middle Ages and Renaissance.
3. demonstrate knowledge and understanding about the trends, influences, developments, personalities, and materials of music education in America, including the influence of the Calvinists in the early 17th century and the singing school movement, musical forms of the American Federal Period, the establishment of public school music education, early elementary music series, and the expansion of the music curriculum in the 19th and 20th centuries.
4. develop an understanding of the philosophical foundations of education and music education (i.e., the philosophies of Rousseau, Pestalozzi, Spencer, Dewey, Hall, etc.) and demonstrate knowledge and understanding of the contemporary philosophies of music education, including the ideas of Bennett Reimer, Abraham Schwadron, Leonard Meyer, Suzanne Langer, and David Elliot.
5. demonstrate the ability to articulate understandings in writing and orally.

Philosophical and historical foundations of music education with concentration on trends, influences, developments, personalities, and materials in school music teaching in America.

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)

Keene, James A.

Leonard B. Meyer.

Susanne K. Langer,
Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art, 3rd ed., 1976

Bennett Reimer,
A Philosophy of Music Education, 2nd ed. Prentice-Hall, 1989

David J. Elliot.


INTASC Principles

NASM Standards met with this course
Course Title: History and Philosophy of Music Education

Course Number: MUSC 6110

Description: Measurable Course Objectives/Learning Outcomes
1. Demonstrate knowledge and understanding about the culture and philosophies of music education in the Greek and Roman eras.
2. Demonstrate knowledge and understanding about the culture and philosophies of music education in the Middle Ages and Renaissance.
3. Demonstrate knowledge and understanding about the trends, influences, developments, personalities, and materials of music education in America, including the influence of the Calvinists in the early 17th century and the singing school movement, musical forms of the American Federal Period, the establishment of public school music education, early elementary music series, and the expansion of the music curriculum in the 19th and 20th centuries.
4. Develop an understanding of the philosophical foundations of education and music education (i.e., the philosophies of Rousseau, Pestalozzi, Spencer, Dewey, Hall, etc.) and demonstrate knowledge and understanding of the contemporary philosophies of music education, including the ideas of Bennett Reimer, Abraham Schwadron, Leonard Meyer, Suzanne Langer, and David Elliot.
5. Demonstrate the ability to articulate understandings in writing and orally.

Catalog Course Description:
Philosophical and historical foundations of music education with concentration on trends, influences, developments, personalities, and materials in school music teaching in America.

Primary Reference(s) (text, Current Literature, etc.):

Other requirements or conditions:

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):
Students are graded on the quality of work done on term project assignments, examinations, research project(s), and on their ability to articulate understandings orally and in writing.

INTASC Principles:

NASM Standards met with this course:

Other:

Course Design, Objectives, and Standards:

State University of West Georgia • Department of Music

Music Department: Arts and Sciences

College:
# Catalog Course Description

Philosophies, theories, principles, and concepts of learning and their implications for the teaching and learning processes in music education. The basic orientations of Associationist and Field theories will be investigated and the current status of learning theory applied to music education will be evaluated. Specific theories are those by Skinner, Piaget, Brunner, Gagne, Ausubel, Maslow, Rogers, and Gardner, the Gestalt Theory, and applications by Bruner, Gordon, and Mursell.

# Primary Reference(s) (text, Current Literature, etc.)


The student will:

1. develop an understanding of the foundations of learning and music, including: aesthetics, auditory perception, motor/rhythmic learning, child development, memory and information processing, affect and motivation, and the relationship of these to the theories of learning and music education.

2. develop an understanding of the aesthetic philosophies of Leonard Meyer, Suzanne Langer, Bennett Reimer, and David Elliot.

3. develop an understanding of the past and present of music psychology and its roots in philosophy.

4. develop an understanding of the psychological foundations of musical behavior.

5. develop an understanding of the views of selected theorists and theories of learning, including: Skinner (Operational Theories of Learning), Gestalt Theory, Piaget (Developmental Psychology Theory), Brunner (Cognitive-Development Theory), Gagne (A Hierarchical Order Theory), Ausubel (Subsumption Theory), Maslow (Self-actualization Theory), Rogers (Client Centered Therapy), and Gardner (Multiple Intelligences Theory).

6. develop an understanding of how learning theories have been synthesized and applied in music education (i.e., child development, adolescence, concept teaching, individualized instruction, programed instruction, computer assisted instruction) through the applications of Jerome Bruner, James Mursell, and Edwin Gordon.

7. demonstrate the ability to articulate understandings in writing and orally.

<table>
<thead>
<tr>
<th>Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students are graded on the quality of work done on summary-critique assignments, examinations, research project(s), and on their ability to articulate understandings orally and in writing.</td>
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<tr>
<td>MUSC 6120</td>
</tr>
<tr>
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<tr>
<td>Factors of Musical Learning</td>
</tr>
</tbody>
</table>

- **Prerequisites:** Graduate Standing in Music. MUSC 6083: Research Methods and Materials
- **Graduate Standing in Music. MUSC 6083: Research Methods and Materials**
- **Dept./Instructor Approval Required?** Departmental Instructor
- **Is this course offered with variable credit?** No
- **Maximum hours for this course a student may take (if any):** Hours
- **Limit on number of semesters a student may enroll (if any):** Semesters
- **Grading Options:** Letter Grade S/U Either

**Catalog Course Description**

The student will:

1. develop an understanding of the foundations of learning and music, including: aesthetics, auditory perception, motor/rhythmic learning, child development, memory and information processing, affect and motivation, and the relationship of these to the theories of learning and music education.

2. develop an understanding of the aesthetic philosophies of Leonard Meyer, Suzanne Langer, Bennett Reimer, and David Elliot.

3. develop an understanding of the past and present of music psychology and its roots in philosophy.

4. develop an understanding of the psychological foundations of musical behavior.

5. develop an understanding of the views of selected theorists and theories of learning, including: Skinner (Operational Theories of Learning), Gestalt Theory, Piaget (Developmental Psychology Theory), Brunner (Cognitive-Development Theory), Gagne (A Hierarchical Order Theory), Ausubel (Subsumption Theory), Maslow (Self-actualization Theory), Rogers (Client Centered Therapy), and Gardner (Multiple Intelligences Theory).

6. develop an understanding of how learning theories have been synthesized and applied in music education (i.e., child development, adolescence, concept teaching, individualized instruction, programed instruction, computer assisted instruction) through the applications of Jerome Bruner, James Mursell, and Edwin Gordon.

7. demonstrate the ability to articulate understandings in writing and orally.

**Philosophies, theories, principles, and concepts of learning and their implications for the teaching and learning processes in music education. The basic orientations of Associationist and Field theories will be investigated and the current status of learning theory applied to music education will be evaluated. Specific theories are those by Skinner, Piaget, Brunner, Gagne, Ausubel, Maslow, Rogers, and Gardner, the Gestalt Theory, and applications by Bruner, Gordon, and Mursell.**
MUSC 6120 Factors of Musical Learning

The student will:

1. develop an understanding of the foundations of learning and music, including: aesthetics, auditory perception, motor/rhythmic learning, child development, memory and information processing, affect and motivation, and the relationship of these to the theories of learning and music education.

2. develop an understanding of the aesthetic philosophies of Leonard Meyer, Suzanne Langer, Bennett Reimer, and David Elliot.

3. develop an understanding of the past and present of music psychology and its roots in philosophy.

4. develop an understanding of the psychological foundations of musical behavior.

5. develop an understanding of the views of selected theorists and theories of learning, including: Skinner (Operational Theories of Learning), Gestalt Theory, Piaget (Developmental Psychology Theory), Brunner (Cognitive-Development Theory), Gagne (A Hierarchical Order Theory), Ausubel (Subsumption Theory), Maslow (Self-actualization Theory), Rogers (Client Centered Therapy), and Gardner (Multiple Intelligences Theory).

6. develop an understanding of how learning theories have been synthesized and applied in music education (i.e., child development, adolescence, concept teaching, individualized instruction, programed instruction, computer assisted instruction) through the applications of Jerome Bruner, James Mursell, and Edwin Gordon.

7. demonstrate the ability to articulate understandings in writing and orally.
MUSC 6120
Factors of Musical Learning

INTASC Principles
MUSC 6120 Factors of Musical Learning

Prerequisites:
Graduate Standing in Music. MUSC 6083: Research Methods and Materials

Description:

The student will:
1. develop an understanding of the foundations of learning and music, including: aesthetics, auditory perception, motor/rhythmic learning, child development, memory and information processing, affect and motivation, and the relationship of these to the theories of learning and music education.
2. develop an understanding of the aesthetic philosophies of Leonard Meyer, Suzanne Langer, Bennett Reimer, and David Elliot.
3. develop an understanding of the past and present of music psychology and its roots in philosophy.
4. develop an understanding of the psychological foundations of musical behavior.
5. develop an understanding of the views of selected theorists and theories of learning, including: Skinner (Operational Theories of Learning), Gestalt Theory, Piaget (Developmental Psychology Theory), Brunner (Cognitive-Development Theory), Gagne (A Hierarchical Order Theory), Ausubel (Subsumption Theory), Maslow (Self-actualization Theory), Rogers (Client Centered Therapy), and Gardner (Multiple Intelligences Theory).
6. develop an understanding of how learning theories have been synthesized and applied in music education (i.e., child development, adolescence, concept teaching, individualized instruction, programed instruction, computer assisted instruction) through the applications of Jerome Bruner, James Mursell, and Edwin Gordon.
7. demonstrate the ability to articulate understandings in writing and orally.

Philosophies, theories, principles, and concepts of learning and their implications for the teaching and learning processes in music education. The basic orientations of Associationist and Field theories will be investigated and the current status of learning theory applied to music education will be evaluated. Specific theories are those by Skinner, Piaget, Brunner, Gagne, Ausubel, Maslow, Rogers, and Gardner, the Gestalt Theory, and applications by Bruner, Gordon, and Mursell.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.):
Students are graded on the quality of work done on summary-critique assignments, examinations, research project(s), and on their ability to articulate understandings orally and in writing.

INTASC Principles

NASM Standards
# Seminar in Music Education

**Department:** Music  
**College:** Arts and Sciences

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tbody>
<tr>
<td>MUSC</td>
<td>6184</td>
<td>Seminar in Music Education</td>
<td>3 / 0 / 3</td>
</tr>
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</table>

- **Dept./Instructor Approval Required?**  
  - Departmental [ ]  
  - Instructor [ ]  
  - [X] Yes  

- **Grading Options**  
  - [X] Letter Grade  
  - [ ] S/U  
  - [ ] Either

- **Limit on number of semesters a student may enroll (if any):**  
  - [ ] Yes  
  - [X] No  

- **Maximum hours for this course a student may take (if any):**  
  - [ ] Yes  
  - [X] No  

- **Range of Hours per semester:**  
  - [ ] Yes  
  - [X] No

**Prerequisites**  
- Graduate Standing in Music. MUSC 6083: Research Methods and Materials

**Other requirements or conditions:**

**Catalog Course Description**

Focus on important and timely topic in music education. May be repeated with a change of subject matter.

**Primary Reference(s) (text, Current Literature, etc.)**

- *What Every Young American Should Know and Be Able to Do in the Arts: National Standards for Arts Education,* MENC 1994.
The student will be able to:

1. focus and develop teaching strategies related to issues of music education in the USA and abroad.

2. demonstrate knowledge of a variety of new teaching trends and music techniques appropriate in a rapidly changing society.

3. write and teach music lessons and Units of Instruction on selected topics in music (i.e., cultural diversity, National Standards for Arts Education, new technological developments in music and education, block scheduling, and current trends in music education).

4. demonstrate knowledge of current research in the historically significant and newly emerging areas of music education.

5. demonstrate the ability to articulate understandings of a variety of music pedagogy topics in writing and orally.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Students are graded on the quality of work done on term project assignments, examinations, research project(s), and on their ability to articulate understandings orally and in writing.
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<tr>
<th><strong>MUSC 6184</strong></th>
<th><strong>Seminar in Music Education</strong></th>
</tr>
</thead>
</table>

**Catalog Course Description**

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Focus on important and timely topic in music education. May be repeated with a change of subject matter.

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Students are graded on the quality of work done on term project assignments, examinations, research project(s), and on their ability to articulate understandings orally and in writing.
<table>
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<tr>
<td>Department: MUSC 6184</td>
</tr>
<tr>
<td>Semester: 3 Credit Hrs. (Lec/Lab/Total)</td>
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</table>

**Prerequisites**
- Graduate Standing in Music
- MUSC 6083: Research Methods and Materials

**Departmental Instructor Approval Required?**
- No

**Is this course offered with variable credit?**
- Yes

**Maximum hours for this course a student may take (if any):**
- Hours

**Limit on number of semesters a student may enroll (if any):**
- Semesters

**Grading Options**
- Letter Grade
- S/U
- Either

**Other requirements or conditions:**
- Focus on important and timely topic in music education. May be repeated with a change of subject matter.

**Catalog Course Description**
- The student will be able to:
  1. focus and develop teaching strategies related to issues of music education in the USA and abroad.
  2. demonstrate knowledge of a variety of new teaching trends and music techniques appropriate in a rapidly changing society.
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  4. demonstrate knowledge of current research in the historically significant and newly emerging areas of music education.
  5. demonstrate the ability to articulate understandings of a variety of music pedagogy topics in writing and orally.

**Primary Reference(s) (text, Current Literature, etc.)**
- What Every Young American Should Know and Be Able to Do in the Arts: National Standards for Arts Education, MENC 1994.

**INTASC Principles met with this course**

**NASM Standards met with this course**

**Course Design, Objectives, and Standards**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**
- Students are graded on the quality of work done on term project assignments, examinations, research project(s), and on their ability to articulate understandings orally and in writing.
MUSC 6184 Seminar in Music Education 3 0 3

Prerequisites: Graduate Standing in Music. MUSC 6083: Research Methods and Materials

Is this course offered with variable credit? No

Maximum hours for this course (if any): Hours

Limit on number of semesters a student may enroll (if any): Semesters

Grading Options: Letter Grade S/U Either

Other requirements or conditions: Focus on important and timely topic in music education. May be repeated with a change of subject matter.

Catalog Course Description

MUSC 6184 Seminar in Music Education

The student will be able to:
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INTASC Principles met with this course

NASM Standards met with this course

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department: Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Students are graded on the quality of work done on term project assignments, examinations, research project(s), and on their ability to articulate understandings orally and in writing.

Primary Reference(s) (text, Current Literature, etc.)


What Every Young American Should Know and Be Able to Do in the Arts: National Standards for Arts Education, MENC 1994.
### Course Information

**Department:** Music  
**College:** Arts and Sciences

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<tr>
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<tr>
<td>MUSC</td>
<td>6210</td>
<td>Music History and Literature</td>
<td>3 / 0 / 3</td>
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</table>

**Dept./Instructor Approval Required?**

- [ ] Departmental  
- [x] Instructor

**Grading Options**

- [x] Letter Grade  
- [ ] S/U  
- [ ] Either

**Limit on number of semesters a student may enroll (if any):**

- [ ] Semesters

**Is this course offered with variable credit?**

- [ ] Yes  
- [x] No

**Maximum hours for this course a student may take (if any):**

- [ ] Hours

**Range of Hours per semester:**

- [ ]

**Prerequisites**

- Graduate Standing in Music. Successful completion of the Music Qualifying Examination.

**Yes [x] No [ ]

**Other requirements or conditions:**

- [ ]

---

**Catalog Course Description**

In-depth study of selected topics in music history and literature ranging from from studies on specific style periods to studies of individual composers or genres.

---

**Primary Reference(s) (text, Current Literature, etc.)**

Grout and Palisca. *A History of Western Music*, 5th ed. (together with ancillary scores and recordings)  
Reference materials in the UWG library, including current periodical literature.
MUSC 6210
Music History and Literature

The student will be able to:

1. present oral reports based on research of selected topics.
2. write brief reports based on research of selected topics.
3. write a research paper or complete an approved research project, depending on the selected topics for the course.
4. articulate orally and/or in writing an understanding of the topics studied by the student and of the topics presented to the class by other class members and the instructor.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Students are graded on the quality of work done on term-project assignments, examinations, research project(s), and on their ability to articulate understandings orally and in writing.
MUSC 6210
Music History and Literature

Graduate Standing in Music.  Successful completion of the Music Qualifying Examination.

Prerequisites

No

Yes

Dept./Instructor Approval Required?

Departmental Instructor

Is this course offered with variable credit?

X

No

Yes

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any):

Range of Hours per semester:

Grading Options

Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)

Grout and Palisca. A History of Western Music. 5th ed. (together with ancillary scores and recordings)

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In-depth study of selected topics in music history and literature ranging from from studies on specific style periods to studies of individual composers or genres.

MUSC 6210
Music History and Literature

INTASC Principles met with this course

NASM Standards met with this course

MUSC

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

College:

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Students are graded on the quality of work done on term-project assignments, examinations, research project(s), and on their ability to articulate understandings orally and in writing.
<table>
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<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>MUSC 6210</td>
<td>Music History and Literature</td>
<td>3</td>
<td>0/3</td>
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</tbody>
</table>

**Prerequisites:**
- Graduate Standing in Music
- Successful completion of the Music Qualifying Examination

**Departmental Instructor Approval Required:** Yes

**Maximum Hours for this Course:**
- Hours: 3

**Limit on Number of Semesters a Student May Enroll:**
- Semesters: 3

**Grading Options:**
- Letter Grade
- S/U

**Catalog Course Description:**
In-depth study of selected topics in music history and literature ranging from specific style periods to studies of individual composers or genres.

**Primary Reference(s):**
- Grout and Palisca. A History of Western Music. 5th ed. (together with ancillary scores and recordings)
- Reference materials in the UWG library, including current periodical literature

**Measurable Course Objectives/Learning Outcomes:**
1. Present oral reports based on research of selected topics.
2. Write brief reports based on research of selected topics.
3. Write a research paper or complete an approved research project, depending on the selected topics for the course.
4. Articulate orally and/or in writing an understanding of the topics studied by the student and of the topics presented to the class by other class members and the instructor.

**Evaluation and Grading Criteria:**
- Students are graded on the quality of work done on term-project assignments, examinations, research project(s), and on their ability to articulate understandings orally and in writing.

**INTASC Principles met with this course:**
- N/A

**NASM Standards met with this course:**
- N/A
MUSC 6210
Music History and Literature

INTASC Principles
**Course Design, Objectives, and Standards**

**Music Department:**
- Arts and Sciences

**Course:** MUSC 6210 Music History and Literature

**Prerequisites:**
- Graduate Standing in Music
- Successful completion of the Music Qualifying Examination

**Is this course offered with variable credit?**
- No

**Maximum hours for this course a student may take (if any):**
- Hours

**Limit on number of semesters a student may enroll (if any):**
- Semesters

**Grading Options:**
- Letter Grade
- S/U
- Either

**Other requirements or conditions:**

**Catalog Course Description**

- In-depth study of selected topics in music history and literature ranging from specific style periods to studies of individual composers or genres.

**INTASC Principles met with this course**

**NASM Standards met with this course**

**Grout and Palisca. A History of Western Music. 5th ed.**
- (together with ancillary scores and recordings)

**Reference materials in the UWG library, including current periodical literature**

**Measurable Course Objectives/Learning Outcomes**

1. Present oral reports based on research of selected topics.
2. Write brief reports based on research of selected topics.
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**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

- Students are graded on the quality of work done on term-project assignments, examinations, research project(s), and on their ability to articulate understandings orally and in writing.

**State University of West Georgia • Department of Music**
## Course Design, Objectives, and Standards

### Course Information

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<tbody>
<tr>
<td>MUSC</td>
<td>6220</td>
<td>Music Theory</td>
<td>3 / 0 / 3</td>
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</table>

### Prerequisites
Graduate Standing in Music. Successful completion of the Music Qualifying Examination.

### Other requirements or conditions:

In-depth study of musical elements (i.e., pitch, duration, texture, timbre, form, and intensity) and their interaction with works of all styles. Includes visual and aural analytical studies on the music of various composers.

### Catalog Course Description

In-depth study of musical elements (i.e., pitch, duration, texture, timbre, form, and intensity) and their interaction with works of all styles. Includes visual and aural analytical studies on the music of various composers.

### Primary Reference(s) (text, Current Literature, etc.)

- J.S. Bach, *Well Tempered Clavier, Books I & II.*
- Selected Sonatas of Haydn, Mozart, and Beethoven
The student will be able to:

1. demonstrate knowledge and skills in part writing and figured bass.
2. analyze and compose music in the contrapuntal styles of the 16th through the 18th centuries including motets, inventions, and fugues.
3. analyze forms commonly used during the Baroque period, specifically suite forms (allemande, courante, sarabande, gigue), passacaglia and chaconne, various types of chorale preludes, two and three part inventions, canons and fugue (including two types of double fugue and triple fugue).
4. analyze forms commonly used during the Classical period, specifically sonata form, rondo, sonata-rondo forms, variation, and minuet and trio (also scherzo and trio).
5. analyze selected works from the Romantic period and 20th century.
6. analyze music both visually and aurally.
7. articulate musical understandings orally and in writing.
8. complete music writing projects by using traditional methods and by using music notation software.

Students are graded on the quality of work done on term project assignments, examinations, project(s), and on their ability to articulate understandings orally and in writing.
MUSC 6220
Music Theory

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)
J.S. Bach, Well Tempered Clavier, Books I & II.
Selected Sonatas of Haydn, Mozart, and Beethoven

MUSC 6220
Music Theory

The student will be able to:
1. demonstrate knowledge and skills in part writing and figured bass.
2. analyze and compose music in the contrapuntal styles of the 16th through the 18th centuries including motets, inventions, and fugues.
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5. analyze selected works from the Romantic period and 20th century.
6. analyze music both visually and aurally.
7. articulate musical understandings orally and in writing.
8. complete music writing projects by using traditional methods and by using music notation software.

In-depth study of musical elements (i.e., pitch, duration, texture, timbre, form, and intensity) and their interaction with works of all styles. Includes visual and aural analytical studies on the music of various composers.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 6220
Music Theory

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Students are graded on the quality of work done on term project assignments, examinations, project(s), and on their ability to articulate understandings orally and in writing.
MUSC 6220 Music Theory

3 0 3

Semester Credit Hrs.

X

Prerequisites

Graduate Standing in Music. Successful completion of the Music Qualifying Examination.

X

NoYes

Dept./Instructor Approval Required?

Departmental Instructor

Is this course offered with variable credit?

X

NoYes (If yes, please provide hours below)

Maximum hours for this course

a student may take (if any):

Hours

Limit on number of semesters

a student may enroll (if any):

Semesters

Range of Hours per semester:

Grading Options

Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

J.S. Bach, Well Tempered Clavier, Books I & II.

Selected Sonatas of Haydn, Mozart, and Beethoven

MUSC 6220 Music Theory

The student will be able to:

1. demonstrate knowledge and skills in part writing and figured bass.

2. analyze and compose music in the contrapuntal styles of the 16th through the 18th centuries including motets, inventions, and fugues.

3. analyze forms commonly used during the Baroque period, specifically suite forms (allemande, courante, sarabande, gigue), passacaglia and chaconne, various types of chorale preludes, two and three part inventions, canons and fugue (including two types of double fugue and triple fugue).

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In-depth study of musical elements (i.e., pitch, duration, texture, timbre, form, and intensity) and their interaction with works of all styles. Includes visual and aural analytical studies on the music of various composers.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 6220 Music Theory
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<tr>
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<td>Music Theory</td>
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<table>
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<tr>
<th>Measurable Course Objectives/Learning Outcomes</th>
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<tr>
<td>Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)</td>
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J.S. Bach, *Well Tempered Clavier*, Books I & II.  
Selected Sonatas of Haydn, Mozart, and Beethoven  

MUSC 6220, *Music Theory*  

The student will be able to:  
1. demonstrate knowledge and skills in part writing and figured bass.  
2. analyze and compose music in the contrapuntal styles of the 16th through the 18th centuries including motets, inventions, and fugues.  
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6. analyze music both visually and aurally.  
7. articulate musical understandings orally and in writing.  
8. complete music writing projects by using traditional methods and by using music notation software.  

In-depth study of musical elements (i.e., pitch, duration, texture, timbre, form, and intensity) and their interaction with works of all styles. Includes visual and aural analytical studies on the music of various composers.
MUSC 6220 Music Theory 3 0 3

Prerequisites
Graduate Standing in Music. Successful completion of the Music Qualifying Examination.

Departmental Instructor Approval Required?

Is this course offered with variable credit?

Maximum hours for this course

Limit on number of semesters a student may enroll (if any):

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description
J.S. Bach, *Well Tempered Clavier*, Books I & II.
Selected Sonatas of Haydn, Mozart, and Beethoven

The student will be able to:
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State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

| Department: Music | College: Arts and Sciences |

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<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
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<tr>
<td>MUSC</td>
<td>6600 A - Q</td>
<td>Principal Applied</td>
<td>? / 3 / 1-2</td>
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<th>Dept./Instructor Approval Required?</th>
<th>Grading Options</th>
<th>Limit on number of semesters a student may enroll (if any):</th>
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<tr>
<td>Departmental X Instructor X</td>
<td>X Letter Grade</td>
<td>X S/U X Either</td>
</tr>
<tr>
<td>Is this course offered with variable credit?</td>
<td>Yes X No</td>
<td>(If yes, please provide hours below)</td>
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<table>
<thead>
<tr>
<th>Maximum hours for this course a student may take (if any):</th>
<th>Range of Hours per semester:</th>
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<tr>
<td>X Hours</td>
<td>1 to 3</td>
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<tr>
<th>Prerequisites</th>
<th>Other requirements or conditions:</th>
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<tbody>
<tr>
<td>Admission to the Master of Music degree program or consent of the department chair and instructor</td>
<td>Applied Seminars, Master Classes, and Studio Classes may be required as part of the applied music course. In addition, students are expected to purchase printed music materials as required by the instructor; and instrument and accessory items as required by the instructor. Applied jury examinations are held at the end of each semester. In a jury examination each student registered for an applied course appears before a committee of the music faculty.</td>
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<tr>
<th>Catalog Course Description</th>
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<td>Private lessons for music majors on the principal instrument or voice. Lessons include studies in technical, stylistic, and aesthetic elements of artistic performance. Repertory studied is from the standard literature. All courses are repeatable for one, two, or three hours of credit—one 25-minute lesson per week per credit hour. An applied music fee is charged per credit hour enrolled.</td>
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<tr>
<th>Primary Reference(s) (text, Current Literature, etc.)</th>
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<tbody>
<tr>
<td>Performance materials and standard repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts).</td>
</tr>
</tbody>
</table>
The music-major student will demonstrate at the graduate level:

1. improvement or mastery of the appropriate playing or singing techniques.

2. the ability to perform in lessons one or more compositions, suited to the student’s ability, that he or she had not previously studied.

3. the ability to perform publicly.

4. the ability to play or sing selected scales, arpeggios, and/or other technique building studies.

5. knowledge and understandings of the style, composer, and characteristics of each work studied.

Applied Instrument Designations
A Piano, B, Organ, C Voice, D Strings, E, Guitar, F Flute, G Oboe, I Clarinet, J Bassoon, K Saxophone, L Horn, M Trumpet, N Trombone, O Euphonium, P Tuba, and Q Percussion

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Grades will be determined by the quality of performance and improvement in weekly lessons, the evaluation of public performances, and performance in the final jury examination.
Applied Seminars, Master Classes, and Studio Classes may be required as part of the applied music course. In addition, students are expected to purchase printed music materials as required by the instructor; and instrument and accessory items as required by the instructor.

Applied jury examinations are held at the end of each semester. In a jury examination each student registered for an applied course appears before a committee of the music faculty.

Title

Department

Prefix

Course Number

MUSC 6600 A  -  Q Principal Applied

Applied Instrument Designations

A Piano, B Organ, C Voice, D Strings, E Guitar, F Flute, G Oboe, I Clarinet, J Bassoon, K Saxophone, L Horn, M Trumpet, N Trombone, O Euphonium, P Tuba, and Q Percussion

Private lessons for music majors on the principal instrument or voice. Lessons include studies in technical, stylistic, and aesthetic elements of artistic performance. Repertory studied is from the standard literature. All courses are repeatable for one, two, or three hours of credit—one 25-minute lesson per week per credit hour. An applied music fee is charged per credit hour enrolled.

MUSC 6600 A  -  Q
Principal Applied

INTASC Principles met with this course

NASM Standards met with this course

Course Design, Objectives, and Standards

Music Department:

Arts and Sciences

Grades will be determined by the quality of performance and improvement in weekly lessons, the evaluation of public performances, and performance in the final jury examination.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Grades will be determined by the quality of performance and improvement in weekly lessons, the evaluation of public performances, and performance in the final jury examination.
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Applied jury examinations are held at the end of each semester. In a jury examination each student registered for an applied course appears before a committee of the music faculty.

Title
Dept.
Prefix
Course
Number
MUSC 6600 A  -  Q Principal Applied

Applied Instrument Designations

Semester Credit Hrs.
(Lec/Lab/Total)
/ /
X

Prerequisites
X
Admission to the Master of Music degree program or consent of the department chair and instructor

Dept./Instructor Approval Required?
Departmental Instructor

X

Is this course offered with variable credit?

X

NoYes (If yes, please provide hours below)

1 to 3

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any):

Range of Hours per semester:

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

Primary Reference(s) (text, Current Literature, etc.)

Performance materials and standard repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts).

Private lessons for music majors on the principal instrument or voice. Lessons include studies in technical, stylistic, and aesthetic elements of artistic performance. Repertory studied is from the standard literature. All courses are repeatable for one, two, or three hours of credit—one 25-minute lesson per week per credit hour. An applied music fee is charged per credit hour enrolled.

INTASC Principles met with this course

NASM Standards met with this course

MUSC 6600 A  -  Q Principal Applied

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:
Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Grades will be determined by the quality of performance and improvement in weekly lessons, the evaluation of public performances, and performance in the final jury examination.

MUSC
6600 A  -  Q
Principal Applied

INTASC Principles
**Applied Seminars, Master Classes, and Studio Classes** may be required as part of the applied music course. In addition, students are expected to purchase printed music materials as required by the instructor; and instrument and accessory items as required by the instructor.

**Applied jury examinations** are held at the end of each semester. In a jury examination each student registered for an applied course appears before a committee of the music faculty.

**Title**  
Dept.  
Prefix  
Course Number  

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<td>MUSC 6600 A - Q</td>
<td>Principal Applied</td>
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<td></td>
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**Applied Instrument Designations**

- A Piano
- B Organ
- C Voice
- D Strings
- E Guitar
- F Flute
- G Oboe
- I Clarinet
- J Bassoon
- K Saxophone
- L Horn
- M Trumpet
- N Trombone
- O Euphonium
- P Tuba
- Q Percussion

Private lessons for music majors on the principal instrument or voice. Lessons include studies in technical, stylistic, and aesthetic elements of artistic performance. Repertory studied is from the standard literature. All courses are repeatable for one, two, or three hours of credit— one 25-minute lesson per week per credit hour. An applied music fee is charged per credit hour enrolled.

**Prerequisites**

- Admission to the Master of Music degree program
- Consent of the department chair
- Instructor

**Grading Options**

- Letter Grade
- S/U
- Either

**Maximum hours for this course a student may take (if any):** Hours

1 to 3

**Limit on number of semesters a student may enroll (if any):** Semesters

**Range of Hours per semester:**

**Other requirements or conditions:**

**Catalog Course Description**

Performance materials and standard repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts).

**Measurable Course Objectives/Learning Outcomes**

1. Improvement or mastery of the appropriate playing or singing techniques.
2. The ability to perform in lessons one or more compositions, suited to the student’s ability, that he or she had not previously studied.
3. The ability to perform publicly.
4. The ability to play or sing selected scales, arpeggios, and/or other technique building studies.
5. Knowledge and understandings of the style, composer, and characteristics of each work studied.

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Grades will be determined by the quality of performance and improvement in weekly lessons, the evaluation of public performances, and performance in the final jury examination.

**INTASC Principles**

**NASM Standards**

<table>
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<tbody>
<tr>
<td>INTASC Principles</td>
<td></td>
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</tbody>
</table>

**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**

**Music Department:**

**Arts and Sciences**

**College:**

**Response:**

N/A
Applied Seminars, Master Classes, and Studio Classes may be required as part of the applied music course. In addition, students are expected to purchase printed music materials as required by the instructor; and instrument and accessory items as required by the instructor.

Applied jury examinations are held at the end of each semester. In a jury examination each student registered for an applied course appears before a committee of the music faculty.

**Title**

**Dept.**

**Prefix**

**Course**

**Number**

**MUSC 6600 A  -  Q Principal Applied**

**Applied Instrument Designations**

A Piano, B, Organ, C Voice, D Strings, E, Guitar, F Flute, G Oboe, I Clarinet, J Bassoon, K Saxophone, L Horn, M Trumpet, N Trombone, O Euphonium, P Tuba, and Q Percussion

**Prerequisites**

- Admission to the Master of Music degree program or consent of the department chair and instructor

**Dept./Instructor Approval Required?**

- Departmental Instructor

**Is this course offered with variable credit?**

- Yes

**Maximum hours for this course a student may take (if any):**

1 to 3

**Limit on number of semesters a student may enroll (if any):**

**Range of Hours per semester:**

**Grading Options**

- Letter Grade
- S/U
- Either

**Other requirements or conditions:**

- Performance materials and standard repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts).

**Course Design, Objectives, and Standards**

**Music Department:**

**Arts and Sciences**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Grades will be determined by the quality of performance and improvement in weekly lessons, the evaluation of public performances, and performance in the final jury examination.

**INTASC Principles**

**NASM Standards**

**MUSC 6600 A  -  Q Principal Applied**

**Private lessons for music majors on the principal instrument or voice. Lessons include studies in technical, stylistic, and aesthetic elements of artistic performance. Repertory studied is from the standard literature. All courses are repeatable for one, two, or three hours of credit— one 25-minute lesson per week per credit hour. An applied music fee is charged per credit hour enrolled.**
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**Course Design, Objectives, and Standards**

**Private lessons for graduate music majors on a secondary instrument or voice. Lessons include studies in technical, stylistic, and aesthetic elements of artistic performance. Repertory studied is from the standard literature. All courses are repeatable for one, two, or three hours of credit--one 25-minute lesson per week per credit hour. An applied music fee is charged per credit hour enrolled.**

**Primary Reference(s) (text, Current Literature, etc.)**

Performance materials and standard repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts).
The graduate-music-major student will demonstrate on a secondary instrument:

1. improvement or mastery of the appropriate playing or singing techniques.
2. the ability to perform in lessons one or more compositions, suited to the student’s ability, that he or she had not previously studied.
3. the ability to perform publicly.
4. the ability to play or sing selected scales, arpeggios, and/or other technique building studies.
5. knowledge and understandings of the style, composer, and characteristics of each work studied.

**Applied Instrument Designations**

A Piano, B Organ, C Voice, D Strings, E Guitar, F Flute, G Oboe, I Clarinet, J Bassoon, K Saxophone, L Horn, M Trumpet, N Trombone, O Euphonium, P Tuba, and Q Percussion

<table>
<thead>
<tr>
<th>Grade Level</th>
<th>Course Title</th>
<th>Description</th>
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<tbody>
<tr>
<td>MUSC 6610 A - Q</td>
<td>Secondary Applied</td>
<td>Private lessons for graduate music majors on a secondary instrument or voice. Lessons include studies in technical, stylistic, and aesthetic elements of artistic performance. Repertory studied is from the standard literature. All courses are repeatable for one, two, or three hours of credit—one 25-minute lesson per week per credit hour. An applied music fee is charged per credit hour enrolled.</td>
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**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

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Title
Dept.
Prefix
Course
Number
MUSC 6610 A  -  Q Secondary Applied

Applied Instrument Designations

Semester Credit Hrs.
(Lec/Lab/Total)

Prerequisites

Admission to the Master of Music degree program or consent of the department chair and instructor

Dept./Instructor Approval Required?

Is this course offered with variable credit?

Maximum hours for this course a student may take (if any): Hours

Limit on number of semesters a student may enroll (if any):

Grading Options

Letter Grade S/U Either

Other requirements or conditions:

Catalog Course Description

Performance materials and standard repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts).

MUSC 6610 A  -  Q
Secondary Applied

The graduate-music-major student will demonstrate on a secondary instrument:
1. improvement or mastery of the appropriate playing or singing techniques.
2. the ability to perform in lessons one or more compositions, suited to the student's ability, that he or she had not previously studied.
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5. knowledge and understandings of the style, composer, and characteristics of each work studied.

Applied Instrument Designations

A Piano, B, Organ, C Voice, D Strings, E, Guitar, F Flute, G Oboe, I Clarinet, J Bassoon, K Saxophone, L Horn, M Trumpet, N Trombone, O Euphonium, P Tuba, and Q Percussion

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**Prerequisites**

Admission to the Master of Music degree program or consent of the department chair and instructor.

**Other requirements or conditions:**

- Private lessons for graduate music majors on a secondary instrument or voice. Lessons include studies in technical, stylistic, and aesthetic elements of artistic performance. Repertory studied is from the standard literature. All courses are repeatable for one, two, or three hours of credit—one 25-minute lesson per week per credit hour. An applied music fee is charged per credit hour enrolled.

**INTASC Principles met with this course**

- MUSC 6610 A - Q Secondary Applied

**NASM Standards met with this course**

- MUSC 6610 A - Q Secondary Applied

**Measurable Course Objectives/Learning Outcomes**

- Performance materials and standard repertoire appropriate to the principal applied instrument or voice (i.e., etudes, songs, solos, chamber music, and/or orchestral or opera/musical theatre excerpts).

**Grading Options**

- Letter Grade
- S/U
- Either

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Grades will be determined by the quality of performance and improvement in weekly lessons, the evaluation of public performances, and performance in the final jury examination.
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<th>Semester Credit Hrs.</th>
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<td>Departmental Instructor</td>
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<th>Is this course offered with variable credit?</th>
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<th>Limit on number of semesters a student may enroll (if any): Semesters</th>
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<td>Range of Hours per semester:</td>
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<table>
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<th>Grading Options</th>
<th>Letter Grade S/U Either</th>
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| Other requirements or conditions: |

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<th>MUSC 6610 A  -  Q Secondary Applied</th>
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<tbody>
<tr>
<td>The graduate-music-major student will demonstrate on a secondary instrument:</td>
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<td>1. improvement or mastery of the appropriate playing or singing techniques.</td>
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<td>2. the ability to perform in lessons one or more compositions, suited to the student's ability, that he or she had not previously studied.</td>
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Private lessons for graduate music majors on a secondary instrument or voice. Lessons include studies in technical, stylistic, and aesthetic elements of artistic performance. Repertory studied is from the standard literature. All courses are repeatable for one, two, or three hours of credit—one 25-minute lesson per week per credit hour. An applied music fee is charged per credit hour enrolled.

| INTASC Principles met with this course |
| NASM Standards met with this course |

Music Department:
Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Grades will be determined by the quality of performance and improvement in weekly lessons, the evaluation of public performances, and performance in the final jury examination.
The graduate Performance major will perform a full recital during the last quarter of study. The Graduate Recital must consist of 40-60 minutes of music. Music Education majors may elect to perform a public recital as well. Prior to the presentation of a degree recital, the proposed student degree recital must be presented for approval to a committee of three faculty. The hearing will consist of the entire program, and will include the same personnel as the proposed recital. All accompanied pieces and ensemble pieces must be performed with accompaniment or complete ensemble. The committee will consist of the student's applied teacher, a teacher of the same or a closely allied instrument, and a teacher from a different applied area. Approval requires that a majority of the committee concurs that the recital is ready for performance at the time of the hearing.

Degree-recital hearings must occur in the term prior to the recital, except that hearings for fall-semester recitals may occur as late as the fifth class day of the term. Recitals that are not approved may be heard again after an additional semester of applied or composition study, as appropriate.

Following a successful Recital Hearing, the Recital Hearing approval form signed by all members of the faculty committee will serve as the Cashen Hall reservation form and program copy. This form can be obtained from the department office. Only complete forms—filled out accurately—will be accepted by the office. Kathy Cashen Recital Hall will automatically be reserved for a dress rehearsal the evening preceding the performance of a full or a half recital, assuming the performance is not scheduled the night following a performance in Cashen.

| Prerequisites | Passing the degree-recital hearing and permission of the principal applied instructor |

### Catalog Course Description

Preparation and presentation of a Graduate Recital. A Performance-major recital consists of 40-60 minutes of music; a Music Education-major recital consists of 20-40 minutes of music. Must be completed prior to the middle of the last quarter of applied study and performed before a public audience.

**Primary Reference(s) (text, Current Literature, etc.)**

Appropriate repertoire selected in collaboration with the instructor.
The student will:

1. demonstrate graduate-level mastery as a solo performer (appropriate to the principal applied performance area and major) in a public forum.

2. demonstrate the ability to perform a wide variety of repertoire (appropriate to the principal applied performance area) in a public forum.

3. provide thorough and accurate printed program information (i.e., title, composer, opus numbers, composer dates, composition dates, movement titles, program notes, etc.).

Grades will be determined by the level of preparation, the quality of the performance, and the appropriateness of the repertoire. A faculty jury, in collaboration with the applied instructor, will determine the final grade.
The graduate Performance major will perform a full recital during the last quarter of study. The Graduate Recital must consist of 40-60 minutes of music. Music Education majors may elect to perform a public recital as well.

Prior to the presentation of a degree recital, the proposed student degree recital must be presented for approval to a committee of three faculty. The hearing will consist of the entire program, and will include the same personnel as the proposed recital. All accompanied pieces and ensemble pieces must be performed with accompaniment or complete ensemble. The committee will consist of the student's applied teacher, a teacher of the same or a closely allied instrument, and a teacher from a different applied area. Approval requires that a majority of the committee concurs that the recital is ready for performance at the time of the hearing.

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**Title**

**Dept.**

**Prefix**

**Course**

**Num**

**MUSC 6800 Graduate Recital**

**Semester Credit Hrs.**

**/ /**

**X**

**Prerequisites**

**X**

**Passing the degree-recital hearing and permission of the principal applied instructor**

**X**

**No**

**Yes**

**Dept./Instructor Approval Required?**

**Departmental Instructor**

**X**

**Is this course offered with variable credit?**

**X**

**No**

**Yes (If yes, please provide hours below)**

**Maximum hours for this course a student may take (if any): Hours**

**Limit on number of semesters a student may enroll (if any): Semesters**

**Range of Hours per semester:**

**Grading Options**

**Letter Grade S/U Either**

**Other requirements or conditions:**

**Catalog Course Description**

**Primary Reference(s) (text, Current Literature, etc.)**

**Appropriate repertoire selected in collaboration with the instructor.**

**MUSC 6800 Graduate Recital**

**The student will:**

1. **demonstrate graduate-level mastery as a solo performer (appropriate to the principal applied performance area and major) in a public forum.**

2. **demonstrate the ability to perform a wide variety of repertoire (appropriate to the principal applied performance area) in a public forum.**

3. **provide thorough and accurate printed program information (i.e., title, composer, opus numbers, composer dates, composition dates, movement titles, program notes, etc.).**

**Preparation and presentation of a Graduate Recital. A Performance-major recital consists of 40-60 minutes of music; a Music Education-major recital consists of 20-40 minutes of music. Must be completed prior to the middle of the last quarter of applied study and performed before a public audience.**

**INTASC Principles met with this course**

**NASM Standards met with this course**

**MUSC 6800 Graduate Recital**

**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**

**Music Department:**

**Arts and Sciences College:**

**Measurable Course Objectives/Learning Outcomes**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

**Grades will be determined the level of preparation, the quality of the performance, and the appropriateness of the repertoire. A faculty jury, in collaboration with the applied instructor, will determine the final grade.**

**MUSC 6800 Graduate Recital**

**INTASC Principles**
The graduate Performance major will perform a full recital during the last quarter of study. The Graduate Recital must consist of 40-60 minutes of music. Music Education majors may elect to perform a public recital as well.

Prior to the presentation of a degree recital, the proposed student degree recital must be presented for approval to a committee of three faculty. The hearing will consist of the entire program, and will include the same personnel as the proposed recital. All accompanied pieces and ensemble pieces must be performed with accompaniment or complete ensemble. The committee will consist of the student's applied teacher, a teacher of the same or a closely allied instrument, and a teacher from a different applied area. Approval requires that a majority of the committee concurs that the recital is ready for performance at the time of the hearing.

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**Title**

**Dept.**

**Prefix**

**Course**

**Number**

**MUSC 6800 Graduate Recital**

**Semester Credit Hrs.**

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**Prerequisites**

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**Dept./Instructor Approval Required?**

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**Is this course offered with variable credit?**

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**Maximum hours for this course a student may take (if any):**

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**Limit on number of semesters a student may enroll (if any):**

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**Range of Hours per semester:**

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**Grading Options**

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**Other requirements or conditions:**

**Catalog Course Description**

**Primary Reference(s) (text, Current Literature, etc.)**

**Appropriate repertoire selected in collaboration with the instructor.**

**MUSC 6800 Graduate Recital**

The student will:

1. demonstrate graduate-level mastery as a solo performer (appropriate to the principal applied performance area and major) in a public forum.

2. demonstrate the ability to perform a wide variety of repertoire (appropriate to the principal applied performance area) in a public forum.

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**INTASC Principles met with this course**

**NASM Standards met with this course**

**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**

**Music Department:**

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**Measurable Course Objectives/Learning Outcomes**

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Grades will be determined the level of preparation, the quality of the performance, and the appropriateness of the repertoire. A faculty jury, in collaboration with the applied instructor, will determine the final grade.

**MUSC**

**6800 Graduate Recital**

**INTASC Principles**
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Prior to the presentation of a degree recital, the proposed student degree recital must be presented for approval to a committee of three faculty. The hearing will consist of the entire program, and will include the same personnel as the proposed recital. All accompanied pieces and ensemble pieces must be performed with accompaniment or complete ensemble. The committee will consist of the student's applied teacher, a teacher of the same or a closely allied instrument, and a teacher from a different applied area. Approval requires that a majority of the committee concurs that the recital is ready for performance at the time of the hearing.

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**Title**

### Course Information

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<th>Dept.</th>
<th>Prefix</th>
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<tbody>
<tr>
<td>MUSC</td>
<td>6800</td>
<td></td>
</tr>
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</table>

#### Prerequisites

- Passing the degree-recital hearing and permission of the principal applied instructor
- No

#### Dept./Instructor Approval Required?

- Departmental Instructor: Yes

#### Is this course offered with variable credit?

- No

#### Maximum hours for this course a student may take (if any): Hours

- 3

#### Limit on number of semesters a student may enroll (if any):

- 3

#### Range of Hours per semester:

- 3

#### Grading Options

- Letter Grade
- S/U
- Either

#### Other requirements or conditions:

- Appropriate repertoire selected in collaboration with the instructor.

#### Catalog Course Description

**MUSC 6800 Graduate Recital**

The student will:

1. demonstrate graduate-level mastery as a solo performer (appropriate to the principal applied performance area and major) in a public forum.

2. demonstrate the ability to perform a wide variety of repertoire (appropriate to the principal applied performance area) in a public forum.

3. provide thorough and accurate printed program information (i.e., title, composer, opus numbers, composer dates, composition dates, movement titles, program notes, etc.).
### Title

**Directed Readings**

#### Dept. Prefix

**MUSC**

#### Course Number

**6982**

#### Title

**Directed Readings**

#### Semester Credit Hrs.

? / 3 / 1-3

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<td>[X] Letter Grade</td>
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- **Is this course offered with variable credit?** Yes [X] No [ ]
  
  (If yes, please provide hours below)

  Maximum hours for this course a student may take (if any): [12] Hours

  Range of Hours per semester: 1 to 3

#### Prerequisites

Graduate standing and/or permission of department chair and instructor

- **Yes** [X] No [ ]

#### Other requirements or conditions:

- Catalog Course Description

  A study of directed readings conducted by the student independently with the supervision and guidance of the instructor. Title and description of topic to be specified at time of offering.

  **Primary Reference(s) (text, Current Literature, etc.)**

  Determined and specified at the time of offering.
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**Prerequisites:**

- Graduate standing and/or permission of department chair and instructor

**Is this course offered with variable credit?**

- Yes (Hours: 1 to 3)

**Maximum hours for this course a student may take (if any):**

- 12

**Limit on number of semesters a student may enroll (if any):**

- Range of Hours per semester:

**Grading Options:**

- Letter Grade (S/U)
- Either

**Other requirements or conditions:**

- Determined and specified at the time of offering.

---

**Measurable Course Objectives/Learning Outcomes**

Determined and specified at the time of offering.

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**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Determined and specified at the time of offering.
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<th>Title</th>
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<th>INTASC Principles met with this course</th>
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Graduate standing and/or permission of department chair and instructor

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Is this course offered with variable credit? | NoYes (If yes, please provide hours below) |

1 to 3 |

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Determined and specified at the time of offering.

**MUSC 6982 Directed Readings**

Determined and specified at the time of offering.

A study of directed readings conducted by the student independently with the supervision and guidance of the instructor.

Title and description of topic to be specified at time of offering.

**INTASC Principles met with this course**

**NASM Standards met with this course**

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**State University of West Georgia • Department of Music**

<table>
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**INTASC Principles**
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| MUSC 6982 Directed Readings |

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**Dept./Instructor Approval Required?**
Departmental: X
Instructor: X

**Grading Options**
X Letter Grade
S/U
Either

**Limit on number of semesters a student may enroll (if any):**

**Is this course offered with variable credit?**
Yes: X
No: [ ]

(If yes, please provide hours below)

**Maximum hours for this course a student may take (if any):**
12 Hours

Range of Hours per semester: 1 to 3

**Prerequisites**
Yes: X
No: [ ]

Graduate standing and/or permission of department chair and instructor

**Other requirements or conditions:**


**Catalog Course Description**
A practicum conducted by the student independently with the supervision and guidance of the instructor. Title and description of topic to be specified at time of offering.

**Primary Reference(s) (text, Current Literature, etc.)**
Determined and specified at the time of offering.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
<th>Course Description</th>
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</thead>
<tbody>
<tr>
<td>MUSC 6987</td>
<td>Music Practicum</td>
<td>Determined and specified at the time of offering.</td>
</tr>
</tbody>
</table>

**INTASC Principles met with this course**

**NASM Standards met with this course**

**State University of West Georgia • Department of Music**

**Course Design, Objectives, and Standards**

**Music Department:**

**Arts and Sciences College:**

**Measurable Course Objectives/Learning Outcomes**

Determined and specified at the time of offering.

**Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)**

Determined and specified at the time of offering.
MUSC 6987
Music Practicum

Catalog Course Description
MUSC 6987
Music Practicum

Determined and specified at the time of offering.

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INTASC Principles met with this course

NASM Standards met with this course

MUSC 6987
Music Practicum

State University of West Georgia • Department of Music

Course Design, Objectives, and Standards

Music Department:
Arts and Sciences

Measurable Course Objectives/Learning Outcomes

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Determined and specified at the time of offering.

Determined and specified at the time of offering.

MUSC 6987
Music Practicum

INTASC Principles
MUSC 6987 Music Practicum  3 1-3

Semester Credit Hrs.

Prerequisites
Graduate standing and/or permission of department chair and instructor

Dept./Instructor Approval Required?
Departmental Instructor

Is this course offered with variable credit?
No

Maximum hours for this course a student may take (if any): Hours
1 to 3

Limit on number of semesters a student may enroll (if any): Semesters

Grading Options
Letter Grade S/U

Other requirements or conditions:

Catalog Course Description

MUSC 6987 Music Practicum

A practicum conducted by the student independently with the supervision and guidance of the instructor. Title and description of topic to be specified at time of offering.

INTASC Principles met with this course
NASM Standards met with this course

State University of West Georgia • Department of Music
Course Design, Objectives, and Standards

Music Department:
Arts and Sciences
College:

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)
Determined and specified at the time of offering.

MUSC 6987 Music Practicum

INTASC Principles
MUSC 6987
Music Practicum

Catalog Course Description
Determined and specified at the time of offering.

MUSC 6987
Music Practicum

INTASC Principles
Title: MUSC 6987 Music Practicum
Semester Credit Hrs.: 3
Prerequisites: Graduate standing and/or permission of department chair and instructor
Is this course offered with variable credit?: Yes (1 to 3)
Limit on number of semesters a student may enroll (if any): 
Grading Options: Letter Grade, S/U, Either
Catalog Course Description: A practicum conducted by the student independently with the supervision and guidance of the instructor. Title and description of topic to be specified at time of offering.

INTASC Principles: 
NASM Standards: 

State University of West Georgia • Department of Music
Course Design, Objectives, and Standards
Music Department: Arts and Sciences

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.): Determined and specified at the time of offering.

MUSC 6987
Music Practicum
INTASC Principles
# Department: Music  
# College: Arts and Sciences

<table>
<thead>
<tr>
<th>Dept. Prefix</th>
<th>Course Number</th>
<th>Title</th>
<th>Semester Credit Hrs. (Lec/Lab/Total)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC</td>
<td>6999</td>
<td>Thesis in Music</td>
<td>? / 9 / 3-9</td>
</tr>
</tbody>
</table>

**Dept./Instructor Approval Required?**  
Departmental [ ]  Instructor [ ]

**Grading Options**  
Letter Grade [ ]  S/U [X]  Either [ ]

**Limit on number of semesters a student may enroll (if any):**

Is this course offered with variable credit?  
Yes [X]  No [ ]

(If yes, please provide hours below)

Maximum hours for this course a student may take (if any):

[9] Hours  
Range of Hours per semester: 3 to 9

**Prerequisites**  
Graduate Standing in music or music education. Requires admission to candidacy.

Yes [X]  No [ ]

**Other requirements or conditions:**

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**Catalog Course Description**

Development, preparation, and completion of a thesis document. It is expected that the manuscript will demonstrate high standards of scholarship. Once the topic has been chosen, a formal proposal is prepared. The proposal, when fully developed, must be approved by the candidate’s thesis committee. During the research and writing of the thesis document, the candidate is advised to consult regularly with the major professor and the other members of the thesis committee. Following approval of the committee, the document must be defended orally.

---

**Primary Reference(s) (text, Current Literature, etc.)**


Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. 6th ed., 1996.


MUSC 6999
Thesis in Music

The student will:

1. develop, prepare, and complete a thesis document.

2. demonstrate advanced skills of collecting data through traditional and contemporary information processing models.

3. determine a problem, develop hypotheses, conduct a review of the literature, analyze data, and interpret the results.

4. demonstrate knowledge and understanding about the principles, methods, and designs of historical, descriptive, experimental, or philosophical research.

5. apply the knowledge gained from research to music performance, production, and education.

6. apply the determined thesis style guidelines and formatting using computer word processing software.

7. demonstrate the ability to defend arguments in writing and orally.

Evaluation and Grading Criteria (Exams, Papers, Performances, Projects, Portfolios, etc.)

Students are graded on the quality of work done on the thesis document and on their ability to articulate understandings and findings orally and in writing.
MUSC 6999
Thesis in Music

The student will:
1. develop, prepare, and complete a thesis document.
2. demonstrate advanced skills of collecting data through traditional and contemporary information processing models.
3. determine a problem, develop a hypotheses, conduct a review of the literature, analyze data, and interpret the results.
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INTASC Principles met with this course
NASM Standards met with this course
MUSC 6999 Thesis in Music

Semester Credit Hrs.: 9

Prerequisites: Graduate Standing in music or music education. Requires admission to candidacy.

Dept./Instructor Approval Required?

Is this course offered with variable credit?

Maximum hours for this course: 9

Limit on number of semesters a student may enroll: 3 to 9

Grading Options

Other requirements or conditions:

Catalog Course Description

The student will:
1. develop, prepare, and complete a thesis document.
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INTASC Principles met with this course

NASM Standards met with this course
MUSC 6999
Thesis in Music

INTASC Principles
MUSC 6999 Thesis in Music

Prerequisites
Graduate Standing in music or music education. Requires admission to candidacy.

Departmental Instructor Approval Required? Yes

Is this course offered with variable credit? Yes

Maximum hours for this course: 3 to 9

Maximum hours for a student to take: 9

Limit on number of semesters a student may enroll: 3 to 9

Grading Options
Letter Grade S/U Either

Other requirements or conditions:

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