

MUSIC (MUS)

MUS 100. Accompanying Lab. 0.

Accompanying lab is required of all students majoring in vocal studies and is optional for upper level instrumental music majors upon recommendation by the private instructor. The course provides the student with regular time throughout the semester to work with a pianist, resulting in more thorough preparation throughout the semester for performances.

MUS 101. Music Theory I. 4.

This course in basic musicianship examines the materials and structures of diatonic music: time, melody, harmony and form. Students must be able to read music; diatonic ear training and sight singing are required components of the class. Requires enrollment in co-requisite MUS 101 Aural Skills Lab I. Fulfills arts requirement (1998). Arts/humanities and numeric/symbolic engagement requirements (2019).

MUS 102. Music Theory II. 4.

A continuation of MUS 101 in which resources of the tonal system are analyzed with emphasis on seventh chords, both diatonic and chromatic. Traditional part writing is stressed; some chromaticism is introduced in ear training and sight-singing.

Prerequisite: MUS 101 or instructor permission. Requires enrollment in co-requisite MUS 102 Aural Skills Lab II.

MUS 103. Diction I. 1.

This course includes the study of articulation, phonetics, the International Phonetics Alphabet (IPA) and the application of IPA to Italian, Latin and English song texts. It is required for music majors in voice track and recommended for students enrolled in MUS 120, MUS 132 and/or MUS 272.

MUS 104. Diction II. 1.

This course continues the study begun in MUS 103 and includes the application of IPA to German and French song texts. It is required for music majors in voice track and recommended for students enrolled in MUS 120, MUS 132 and/or MUS 272.

Prerequisite: MUS 103 or permission of the instructor.

MUS 110. Jazz Appreciation. 4.

Explores the many facets of jazz as a musical art form with regards to ethnicity, cultural, historical and musical evolution. Live performances in and out of the classroom enhance the experience. Fulfills arts and diversity in the U.S. requirements (1998). Arts/humanities and sociocultural engagement requirements (2019).

MUS 111. Music Appreciation. 4.

Introductory course designed to train students in perceptive, critical listening. Selected representative works from plainsong through contemporary music. Fulfills arts requirement (1998). Arts/humanities requirement (2019).

MUS 113. Music and Contemporary Culture: Reflections On the Ways Music Affects and Is Affected By Humanity. 4.

4. Explores specific facets of music that affect and are relevant to contemporary culture. Students will be asked to question the significance of music within social structure, religion, politics, economics, education and issues of gender and race. Fulfills arts and diversity in the U.S. requirements.

MUS 120. Guilford College Choir. 1.

The Guilford College Choir is designed to further the vocal abilities of each individual student while working together toward the common goal of a healthy ensemble sound. In addition to basic instruction in the technique of choral singing, the rudiments of reading choral music and the rules for singing in English and a variety of other languages will be addressed throughout the rehearsal process. The style of music we sing varies from concert to concert. Your musicianship, an open mind and a positive attitude will foster a strong sense of community within the choir that will facilitate our service to the College and beyond through the offering of artistically communicative performances.

Prerequisite: students must be able to match pitch.

MUS 121. String Ensemble. 1.

This course is designed for string instruments to experience playing together while studying rehearsal techniques and learning standard repertoire. This course will culminate in a performance experience each semester.

MUS 122. Guitar Ensemble. 1.

The Guilford College Guitar Ensemble is a dynamic group that performs on and off campus. Weekly rehearsals include work on ensemble techniques, and a wide variety of literature ranging from renaissance to 20th century. Students involved build a strong sense of community with fellow ensemble members. Guitar Ensemble is open to music majors, students minoring in music or through an audition.

MUS 123. Jazz Combo. 1.

Allows the young jazz musician to rehearse and perform within a small combo. Techniques for improvising are explored as well as the role of each instrument in the jazz tradition. Students are expected to read music and develop their soloing skills through practice.

MUS 124. Jazz Ensemble. 1.

Provides musicians the opportunity to rehearse and perform within a large jazz ensemble setting. Students are expected to read music, perform within their section, and develop their soloing skills through practice. Music selections studied and performed will include jazz standards as well as new arrangements and compositions. Techniques for improvising will also be explored as well as the role of each instrument in the jazz tradition.

MUS 127. Concert Band. 1.

Weekly rehearsals of standard concert band literature with the Greensboro Concert Band in the Cultural Arts Centre (transportation required, carpooling is often available). Most performances take place in Dana Auditorium on the Guilford campus. CR/NC.

MUS 129. Orchestra. 1.

Weekly rehearsals of standard orchestral literature with the Philharmonia of Greensboro in the Cultural Arts Centre (transportation required, carpooling is often available). Most performances take place in Dana Auditorium on the Guilford campus. CR/NC.

MUS 130. Beginning Guitar:Hum & Strum. 1.

Designed for the beginning player who wishes to learn basic song accompaniment. Students will build a strong foundation of chordal knowledge, finger-picking patterns, right-hand technique and a general understanding of the fretboard in the first position. Students do not need to know how to read music; however, they must own their own instrument.

MUS 131. Interm Guitar: Picks & Tabs. 1.

For guitarists who play either electric or acoustic guitar and are familiar with picks and tablature notation. The class will learn pieces in the following styles: folk, country, rock and jazz. A prerequisite semester of private or class instruction is recommended and a working knowledge of chords is most helpful.

MUS 132. Voice Class. 1.

This class is a prerequisite for MUS 272. Students learn healthy effective technique for solo singing in a supportive group environment.

MUS 134. African Drumming. 1.

Learn techniques and patterns commonly employed in traditional West African cultures. The primary focus is on the djembe, but other drums are employed as well. No musical background is required. The music department has a limited number of instruments for student use.

MUS 135. Lumina Treble Ensemble. 1.

An ensemble of treble voices, LUMINA is open to students, faculty, staff and alumni who appreciate the sense of community fostered by the choral arts. LUMINA seeks to explore the extensive body of literature written for treble voices and to shed light on the depth of beauty of this repertoire. We celebrate and elevate music composed by women, about women and for women's voices as we serve the college and the greater community through the offering of artistically communicative performances.

Prerequisite: Singers are expected to be able to match pitch and sing in tune.

MUS 141. Class Piano I. 1.

This course in group piano instruction is the first in a four-semester series of performance studies courses required for beginning piano students. Successful completion of the four-semester series, or permission of the instructor, is a prerequisite for MUS 270. Students should expect to spend approximately three hours per week of individual effort in preparation for this class.

MUS 142. Class Piano II. 1.

This course in group piano instruction is the second in a four-semester series of performance studies courses required for beginning piano students. Successful completion of the four-semester series, or permission of the instructor, is a prerequisite for MUS 270. Students should expect to spend approximately three hours per week of individual effort in preparation for this class.

Prerequisite: MUS 141 or instructor permission.

MUS 143. Class Piano III. 1.

This course in group piano instruction is the third in a four-semester series of performance studies courses required for beginning piano students. Successful completion of the four-semester series, or permission of the instructor, is a prerequisite for MUS 270. Students should expect to spend approximately three hours per week of individual effort in preparation for this class.

Prerequisite: MUS 142 or instructor permission.

MUS 144. Class Piano IV. 1.

This course in group piano instruction is the fourth in a four-semester series of performance studies courses required for beginning piano students. Successful completion of the four-semester series, or permission of the instructor, is a prerequisite for MUS 270. Students should expect to spend approximately three hours per week of individual effort in preparation for this class.

MUS 150. Special Topics. 1-8.

May also be offered at 250, 350 and 450 levels.

MUS 153. Roots Music in the U.S: Blues, R&B, Soul, & Rock and Roll. 4.

Covers the growth and evolution of roots music in America, including blues, rhythm & blues, gospel, soul and country music, and culminating in the birth of rock & roll. Students will learn about these enduring styles, the key artists that defined them, and the social contexts that engendered them. Fulfills arts and diversity in the U.S. requirements (1998). Arts/humanities and sociocultural engagement requirements (2019)..

MUS 154. Popular Music, 1963-2000: From the Beatles to Hip-Hop. 4.

Covers the modern era in popular music, extending from the British Invasion and Motown Soul movements of the 1960's through the rise of hip-hop, indie rock and other contemporary styles. Students will learn to understand, appreciate and critique a variety of popular artists and genres. Fulfills arts and diversity in the U.S. requirements (1998). Arts/humanities and sociocultural engagement requirements (2019).

MUS 201. Music Theory III. 4.

Beginning with the chromatic material that ended MUS 102, this course studies historic developments that led to post-romanticism and beyond. An overview of 20th century compositional practices including impressionism, atonality and serialism is presented. Ear training and sight singing are involved with modulation and chromaticism. Prerequisite: MUS 102 or instructor permission.

MUS 205. Guitar Pedagogy and Literature. 4.

Examines two important facets of the classical guitar. The first half of the semester explores the history of the classical guitar, its players and music. The second half deals with teaching the guitar. Students will observe lessons, compare and analyze methodologies and gain hands-on teaching experience. This class is intended for the guitar major or concentrator, but no prerequisite is required.

MUS 250. Special Topics. 8.**MUS 260. Independent Study. 1-8.**

May also be offered at 360 and 460 levels.

MUS 265. Music Recording and Production. 2.

This course is intended for Music Majors and Non-Music Majors who are interested in learning about and understanding modern music technology and gaining facility in audio recording skills. The curriculum is specific to each student and will be based on the student's current level and goals. Lessons will be based around fundamental skills of computer/software fluency, knowledge of microphone function and design, correct positioning of microphones, studio etiquette, and audio editing and mixing. The student will develop the necessary skills to run recording sessions and produce studio quality audio recordings.

MUS 270. Performance Studies in Piano. 2.

Private instruction in foundations of piano technique, musicality and literature. Weekly one-on-one lessons occur between student and teacher for 30 minutes (1 credit) or an hour (2 credits). 2 credit lessons include laboratory work, which is the application of performance study and practice once weekly for an hour with the piano studio and other majors.

MUS 271. Performance Studies in Jazz Piano. 2.

Private instruction in foundations of jazz piano technique, musicality and literature. Focus on improvisational skills and chart-reading. Weekly one-on-one lessons occur between student and teacher for 30 minutes (1 credit) or an hour (2 credits). 2 credit lessons include laboratory work, which is the application of performance study and practice once weekly for an hour with the piano studio and other majors.

MUS 272. Performance Studies in Voice. 2.

Private instruction in foundations of vocal technique, musicality and literature. Weekly one-on-one lessons occur between student and teacher for 30 minutes (1 credit) or an hour (2 credits).

Prerequisite: MUS 132 or instructor permission. 2 credit lessons include laboratory work, which is the application of performance study and practice once weekly for an hour with the voice studio and other majors.

MUS 273. Performance Studies in Guitar. 2.

Private instruction in foundations of guitar technique, musicality and literature. Weekly one-on-one lessons occur between student and teacher for 30 minutes (1 credit) or an hour (2 credits). 2 credit lessons include laboratory work, which is the application of performance study and practice once weekly for an hour with the guitar studio and other majors.

MUS 274. Performance Studies in Saxophone. 2.

Private instruction in foundations of saxophone technique, musicality and literature. Weekly one-on-one lessons occur between student and teacher for 30 minutes (1 credit) or an hour (2 credits). 2 credit lessons include laboratory work, which is the application of performance study and practice once weekly for an hour with the saxophone studio and other majors.

MUS 275. Performance Studies in Brass. 2.

Private instruction in foundations of brass instrument (trumpet, horn, trombone, tuba) techniques, musicality and literature. Weekly one-on-one lessons occur between student and teacher for 30 minutes (1 credit) or an hour (2 credits). 2 credit lessons include laboratory work, which is the application of performance study and practice once weekly for an hour with the brass studio and other majors.

MUS 276. Performance Studies in Winds. 2.

Private instruction in foundations of wind instrument (oboe, flute, clarinet, bassoon) techniques, musicality and literature. Weekly one-on-one lessons occur between student and teacher for 30 minutes (1 credit) or an hour (2 credits). 2 credit lessons include laboratory work, which is the application of performance study and practice once weekly for an hour with the woodwind studio and other majors.

MUS 277. Performance Studies in Bass Guitar. 2.

Private instruction in foundations of electric bass technique, musicality and literature. Weekly one-on-one lessons occur between student and teacher for 30 minutes (1 credit) or an hour (2 credits). 2 credit lessons include laboratory work, which is the application of performance study and practice once weekly for an hour with the bass studio and other majors.

MUS 278. Performance Studies in Percussion. 2.

Private instruction in foundations of percussion technique, musicality and literature. Weekly one-on-one lessons occur between student and teacher for 30 minutes (1 credit) or an hour (2 credits). 2 credit lessons include laboratory work, which is the application of performance study and practice once weekly for an hour with the percussion studio and other majors.

MUS 279. Composition. 2.

This course is designed to instruct students in the craft of classical music composition including: basic compositional techniques, theoretical concepts and study of the foundational tools of composing. Weekly one-on-one lessons occur between student and teacher for 30 minutes (1 credit) or an hour (2 credits).

MUS 280. Performance Studies in Violin. 2.

Private instruction in foundations of violin technique, musicality and literature. Weekly one-on-one lessons occur between student and teacher for 30 minutes (1 credit) or an hour (2 credits). 2 credit lessons include laboratory work, which is the application of performance study and practice once weekly for an hour with the violin studio and other majors.

MUS 281. Performance Studies in Viola. 2.

Private instruction in foundations of viola technique, musicality and literature. Weekly one-on-one lessons occur between student and teacher for 30 minutes (1 credit) or an hour (2 credits). 2 credit lessons include laboratory work, which is the application of performance study and practice once weekly for an hour with the viola studio and other majors.

MUS 282. Performance Studies in Cello. 2.

Private instruction in foundations of cello technique, musicality and literature. Weekly one-on-one lessons occur between student and teacher for 30 minutes (1 credit) or an hour (2 credits). 2 credit lessons include laboratory work, which is the application of performance study and practice once weekly for an hour with the cello studio and other majors.

MUS 283. Performance Studies in Double Bass. 2.

Private instruction in foundations of double bass technique, musicality and literature. Weekly one-on-one lessons occur between student and teacher for 30 minutes (1 credit) or an hour (2 credits). 2 credit lessons include laboratory work, which is the application of performance study and practice once weekly for an hour with the bass studio and other majors.

MUS 284. Performance Studies in Jazz Improvisation. 2.

Private instruction in foundations of jazz improvisation technique, musicality and literature. Weekly one-on-one lessons occur between student and teacher for 30 minutes (1 credit) or an hour (2 credits). 2 credit lessons include laboratory work, which is the application of performance study and practice once weekly for an hour with the jazz studio and other majors.

MUS 285. Performance Studies in Harp. 2.

Private instruction in foundations of harp technique, musicality, and literature. Weekly lessons one-on-one occur between student and teacher for 30 minutes (1 credit) or an hour (2 credits). 2 credit lessons include laboratory work, which is the application of performance study and practice once weekly for an hour with the harp studio and other majors.

MUS 290. Internship. 1-8.

May also be offered at the 390 level.

MUS 295. WQFS Practicum. 2,4.

Students will engage in projects including, but not limited to: understanding and implementing FCC regulations such as licensure, organizing, shelving, and maintaining the music library, show production, publicity, website, and DJ communications/correspondence. Although there is not prior DJ experience needed to take this course, students are strongly encouraged to be active DJs during the semester they are registered for the course. Students also will have the opportunity to participate in peer evaluations, connect with other college radio stations at peer schools, and increase their knowledge of college radio through readings and discussions.

MUS 302. Junior Recital. 1.

A public performance comprised of 20-30 minutes of literature standard to the instrument/voice. The selection is determined by the applied teacher and must have departmental approval. A juried recital hearing must be passed approximately four weeks prior to the public performance. CR/NC.

MUS 309. Career Development Seminar. 2.

This junior level seminar is intended to orient and prepare music majors for graduate studies or a career in music. A survey of career options will be researched and presented. Students will explore options in careers of their specific interest and pursue a local internship experience during the semester. Course activities will include resume building, developing a digital presence, and learning about industry standard tools and resources. Students taking this course should have taken at least two years (or 4 credits minimum) in performance studies on their instrument, Music Theory II, and at least one Music and Culture course. Fulfills the reflection seminar II requirement for the CQ.

MUS 310. Early Music and Culture. 4.

Explores Western art music from ancient times through 1750. Music from Ancient Greece, the Middle Ages, Renaissance and Baroque periods is examined with an emphasis on the place of music in society. Ability to read music is helpful.

Prerequisite: MUS 101.

MUS 311. 18th and 19th Century Music and Culture. 4.

Explores the history of Western music from the classic period through the Romanic period or Nineteenth century. Popular genres, forms, and styles of music will be analyzed with an emphasis on the role of music in culture. Ability to read music is helpful.

Prerequisite: MUS 101.

MUS 312. 20th & 21st Cent Music & Cult.. 4.

Explores the history of Western art music during the contemporary period. Music from the 20th and 21st century stylistic periods is examined with an emphasis on the place of art music in society as well as the intersection between music and culture. Concert music, as well as American popular song, Blues, and Jazz styles will be studied. The ability to read music is helpful.

Prerequisite: MUS 101.

MUS 350. Special Topics. 1-8.**MUS 360. Independent Study. 1-8.****MUS 390. Internship. 1-8.****MUS 402. Senior Recital. 1.**

A public performance comprised of 40-60 minutes of literature standard to the instrument/voice consisting of several stylistic periods (and languages for voice). The selection is determined by the applied teacher and must have departmental approval. A juried recital hearing must be passed approximately four weeks prior to the public performance. The student is expected to write program notes (and translations as applicable) that reflect in-depth scholarship. CR/NC.

MUS 403. Senior Project. 1-2.

Under guidance of their music faculty project advisor, students research an aspect of music of special interest. For example, a student may wish to research a topic and write a thesis; another student may wish to rehearse a small ensemble and direct its performance. The project must be approved by the department approximately at least 10 weeks before the expected completion of written work/public presentation.

MUS 410. Jazz Theory. 4.

Jazz theory explores the fundamental musical concepts of the American musical art form, jazz. Students will study jazz notation and nomenclature, jazz chord and scale structures and relationships, voice-leading and guidetones, melodic conception and melodic paraphrase, common forms, tonicization, common chord substitutions and basic reharmonization. This course is intended for students pursuing the Bachelor of Music degree.

Prerequisite: MUS 202.

MUS 450. Special Topics. 1-8.**MUS 460. Independent Study. 1-8.****MUS 470. Senior Thesis. 1-8.**

1-4.

MUS 490. Departmental Honors. 1-8.

College requirements as well as specific rules and standards may be obtained from the department chair.