

Hurley School Of Music

Professor Odom, *Dean of the School of Music*

Professors: English, Stone, Thorn

Associate Professors: Gabriel, Smith

Collaborative Artist in Residence: Grosz

A.C. Cheesy Voran Chair of Music: Hobson

Professors Emeriti: W. Teague, Dean

Director Emeritus: Address

Lecturers: Brown, DeRousse, A. Gabriel, Haas, Harper, Horak, Hundemer, Maynard, D. Phillips, T. Phillips, Ratcliff, Santelices, Scarlato, C. Teague, Vaska-Haas, Watson, Zale-Bridges

The mission of the Hurley School of Music is to provide the highest quality training and development of music students in the context of a liberal arts college. Embracing the college's liberal arts philosophy, the School of Music guides young musicians in either general studies in the BA in Music degree or more intensive programs of specialization through concentrations within the BA in Music degree. It provides opportunities for all segments of the college and the community to experience the art of music through class offerings, applied music study, ensemble participation and the presentation of concerts. The Hurley School of Music is accredited by the National Association of Schools of Music.

Admission

In addition to meeting the admission requirements of Centenary College, students wishing to major in music must first pass an audition in their major performing medium in order to be admitted to the Hurley School of Music. Such students must also take placement tests in music theory and piano before registering for music courses. Arrangements for auditioning should be made prior to registration with the Dean of the School of Music.

Students who meet all admission requirements for the College, but fail to meet School of Music standards in their principle performing medium, will be allowed to register for MUS 140 (Applied Music for Non-Majors) until such time as they attain minimum applied music standards. Such students may then be admitted to the School of Music and allowed to enroll in the normal applied music course sequence.

Transfer Students

Transfer students will be required to audition in the area of their applied major or concentration to determine whether or not equivalent standards have been met. Placement examinations in music history and music theory may also be required.

Music Fees

See the "Special Fees" section in the Expenses section of the catalog for information on Music fees.

REQUIREMENTS FOR ALL MUSIC MAJORS

Piano Proficiency

All music majors will be expected to demonstrate an adequate proficiency in piano. All entering students are required to take a Piano Placement Test, which will allow them to register for the appropriate piano course which best meets their level of skill. After taking the Piano Placement Test, some students may be deemed proficient, and allowed to waive a part or all of the Piano Course requirements.

Mastery of skills learned in either Piano Class or Applied Lessons must be exhibited before the entire music faculty as a part of the sophomore qualifying process. A final proficiency exam will be given as part of the senior seminar. Students are required to pass both piano proficiency exams in order to graduate.

Ensembles

All full-time students pursuing the BA degree must enroll in at least one ensemble for each semester in which they are at Centenary. Although the Hurley School of Music wishes to encourage enrollment in all of its music ensembles, students pursuing a music degree must enroll in particular ensembles, according to their primary applied area:

Brass, Woodwind, and Percussion majors must participate in Wind Ensemble.

Keyboard majors must participate in Accompanying.

String majors must participate in Hurley Orchestra.

Voice majors must participate in a choral ensemble (MUS 153-154).

Students holding music scholarships are responsible for fulfilling ensemble requirements listed on their music scholarship contracts.

Qualifying Exam

Examinations in applied music are held at the end of each semester before the appropriate music faculty in the student's specialty area. At the end of the sophomore year, or the completion of the 270 or 280-level applied study, all music majors will be expected to pass a

qualifying exam in their primary applied area before a full faculty jury. The recommendation of the jury will determine whether or not these students continue on to upper-level study in the applied music course sequence they have elected.

Recital Attendance and Participation

Music majors will enroll in MUS 001-002 each semester.

When enrolled in applied music lessons music students are required to perform at least once each semester in the area of their major applied instrument at the weekly Student Recital Hour (MUS 001-002).

DEGREE PROGRAM

Bachelor of Arts in Music

All Bachelor of Arts in Music students will complete the music core curriculum and 6 hours of electives. Students wishing to pursue a concentration within the BA will substitute the elective courses that comprise a particular area of concentration.

Music Core Curriculum

001-002	Recital Hour	0
107-108	Voice Lab (if a voice student)	2
143	Introduction to Music History and Literature.....	3
111-112, 121-122	Music Theory.....	8
211-221	Music Theory.....	4
312-322	Form and Analysis	4
345-346W	Music History	6
900	Senior Seminar.....	0
130	Piano Class.....	1
170-370	Applied Lessons in Piano, Organ, Voice, Orchestral Instruments, or Guitar.....	4
151-160	Ensembles (one credit "CR" each semester enrolled).....	0
TOTAL		30 (32 if a voice student)

Students pursuing the general BA in Music will then complete 6 hours of electives, chosen from the following:

Electives chosen from: 101 Introduction to Music Education, 103-104 Introduction to Composition, 205-305 Music Technology I & II, 314 Counterpoint, 323-326 Instrumental Conducting, 327-328 Choral Conducting, 428 Advanced Conducting, 360, 460 Sacred Music, 411 Orchestration, 412S Advanced Analysis, 443S Music Literature, 335-336 Keyboard Pedagogy, 445 Wind Pedagogy, 446 Brass Pedagogy, 447 Percussion Pedagogy, 448 String Pedagogy, and 449-450 Vocal Pedagogy. At least 3 hours of elective credit must be from courses numbering 300 or above.

Students pursuing a Concentration within the BA degree will instead pursue the following sequences of electives:

Concentration in Performance

380-480	Applied Lessons.....	4
472	Senior Recital.....	1
Electives:	449-450 or 335-336 Pedagogy; 411 Orchestration & 491 Independent Study; 443S Music Literature, or 327 Conducting	7-8
TOTAL OF		12-13

Concentration in Sacred Music

360,460	Sacred Music.....	6
327-328	Choral Conducting.....	4
Elective:	443S Music Literature, 428 Advanced Conducting, Applied Organ Lessons, 315-316 Service Playing, or 400 Music Internship	2-3
TOTAL OF		12-13

Concentration in Composition

103	Intro to Composition	1
380-480	Applied Lessons in Composition	4
472	Senior Recital.....	1
Electives:	6 hours from: 314 Counterpoint, 411 Orchestration, & 412 Advanced Analysis ..	6
TOTAL OF		12

Concentration in Choral Music

101	Intro to Music Education.....	1
327-328, 428	Choral Conducting.....	6
337S, 339S, 340	Music Methods.....	6
TOTAL OF		13

This concentration does not carry teacher certification. Upon completion of the BA in Music with a concentration in Choral Music, students will be encouraged to achieve certification in Centenary's MAT degree program.

Students wishing to take the 180-280 series of applied lessons may request permission from the music faculty.

Minor In Music

111-112, 121-122 Music Theory.....	8
130-131 Piano Class.....	2
143 Introduction to Music History and Literature.....	3
140 Applied Lessons.....	4
Music Electives of 300 level or above.....	6
TOTAL	23

Departmental Honors

To be considered for Departmental Honors in Music, students must meet the general College requirements for honors programs. In addition they must:

- Apply to the chair of the department during their junior year.
- Be a music major.
- Hold a 3.5 grade point in the major (3.25 overall).
- Earn two credit hours in Music 491-496: Independent Study. Candidates for Honors will complete a substantial scholarly or artistic project. The results of the project must be either published or presented in a forum such as the Student Research Forum, a professional conference, or a colloquium of Music faculty and students. Artistic presentations must include committee-approved research on the works performed.

Music (MUS)

001-002. RECITAL AND CONCERT ATTENDANCE 0-0

All music majors are required to register for this course every semester in which they are enrolled at Centenary.

101. INTRODUCTION TO MUSIC EDUCATION 1

An introduction to the history of music education, problems, issues, methodologies, requirements and duties of the music teacher in today's public schools. The course will encompass observation of area music teachers at various age levels and instill in the students the importance of participation in the professional organization, MENC, through the development of an active student chapter. This course will include 4 hours of field-based experience.

103-104. INTRODUCTION TO MUSIC COMPOSITION 1-1

An introduction to the great masterpieces of Western art music with an emphasis on techniques, approaches and principles of construction. Beginning analysis skills and score reading is practiced. The class examines style traits of various ages with an emphasis on current trends and practices.

107-108. VOICE LABORATORY 1-1

Survey of pronunciation of Italian, French, German, and English. International Phonetic Alphabet used. Required for all voice concentrations as part of the applied music major.

111-112. ELEMENTARY MUSIC THEORY 3-3

An integrated study of music theory and keyboard skills for first-year students. The class begins by teaching the basics of music notation and terminology; then it concludes with figured bass, harmonic analysis and four-part counterpoint. Computer software designed to aid in teaching and writing music will be explored.

121-122. ELEMENTARY MUSIC THEORY LABORATORY 1-1

A practicum of solfege and ear training to complement Elementary Music Theory 111-112.

130-131. PIANO CLASS 1-1

For non-keyboard music majors. This course will provide the student with mastery of basic functional piano skills including performance of simple repertoire, scales, triads, inversions, cadences, sight-reading, harmonization, and transposition. 3 contact hours.

133. WORKSHOP: MUSIC THEATRE 1

Prerequisites: MUS 139-140, or permission of instructor. Practical instruction in the performance of vocal musical theatre literature. Offered on demand. May be repeated for credit.

139-140. VOICE CLASS 1-1

Fundamentals of voice production. For non-voice majors and for elective. (Offered for beginning levels only.)

142. WORLD MUSIC 3

A survey of the main categories of non-western music from around the world with emphasis on the relationship between those musical practices and the various societies and cultures from which they come. On demand.

143. INTRODUCTION TO MUSIC HISTORY AND LITERATURE 3

A general survey of the principal music styles and media. A study of musical elements, genres, forms, and styles. In addition to this study of the structural language of music, students will also explore how historical and social context influenced the musical expression of society.

- 205. MUSIC TECHNOLOGY I** 3
Prerequisites: First Year Music Theory MUS 111-112, MUS 121-122. Students will master multiple methods of inputting data to Finale music notation software; how to convert Finale files to numerous other formats; and the manipulation of tempo and dynamics for purposes of playback. Working with both live and MIDI sounds, students will engineer recordings in Aiff, WAV and mp3 formats. This course readies students for MUS 305 and the creation of a film score to be edited and synchronized to a student-created film.
- 211-212. ADVANCED MUSIC THEORY** 3-3
Prerequisites: MUS 111-112. A continuation of MUS 111-112 with emphasis on modulation, altered chords and other chromatic harmony. Continued work with computers and appropriate programs.
- 221-222. ADVANCED MUSIC THEORY LABORATORY** 1-1
A practicum of solfege and ear training to complement Advanced Music Theory 211.
- 230-231. PIANO CLASS** 1-1
For non-keyboard music majors. Continued mastery of skills from Piano Class 130-131 at a more advanced level. Continued preparation towards piano proficiency exam which occurs at the end of the sophomore year as part of the sophomore qualifying exam. 3 contact hours.
- 305. MUSIC TECHNOLOGY II** 3
Prerequisites: MUS 205; MUS 111/112; 121/122. Students will learn to convert musical scores to soundfiles, the technique of recording acoustic and MIDI instruments, and the editing of sound files in Digidesign Pro Tools. The final project will consist of composing a short movie score to be edited and synchronized to student produced movies from Communication students.
- 312. FORM AND ANALYSIS** 3
Prerequisites: MUS 111-112, MUS 211. A study of musical form and new harmonic languages of the 20th and 21st centuries. Continued work with computers and appropriate programs.
- 322. FORM AND ANALYSIS LABORATORY** 1
A practicum of tonal and atonal solfege and ear training to complement Form and Analysis 312.
- 314. COUNTERPOINT** 3
Prerequisites: MUS 211, 312 or consent of instructor. A study of 18th-century contrapuntal techniques through composition and analysis. Alternate years. Fall.
- 315-316. SERVICE PLAYING** 2-2
The art of accompanying on the organ and the adapting of other scores to the organ. Develops fluency in improvisation at the organ by using basic keyboard skills, basic forms, and modulation. On demand.
- 323. FOUNDATIONS OF INSTRUMENTAL CONDUCTING** 2
A study of the basic principles of instrumental conducting. Familiarity with baton techniques, basic patterns, and elementary score reading. This course will include 7 hours of field-based experience. Alternate years. Fall.
- 326. INSTRUMENTAL CONDUCTING** 2
A study of the techniques related to instrumental conducting. Consideration of the problems involved in conducting a band, an orchestra, and groups with both singers and players. This course will include 7 hours of field-based experience. Alternate years. Spring.
- 327. FOUNDATIONS OF CHORAL CONDUCTING** 2
A study of the basic principles of conducting for Performance, Sacred Music and Music Education majors with a vocal concentration. The course will cover the physical gesture, baton techniques and the language of the skill of conducting with specific application to problems inherent in the choral medium. This course will include 6 hours of field-based experience. Fall.
- 328. CHORAL CONDUCTING** 2
Prerequisites: MUS 211-212 or consent of instructor. A study of the techniques of advanced choral conducting for Performance, Sacred Music and Music Education majors with a vocal concentration. The course will incorporate the study of choral tone and vocal pedagogy, stylistic analysis, score study, diction and rehearsal techniques. Continued refinement of the physical gesture in practical application of the rehearsal will be implemented. This course will include 6 hours of field-based experience. Spring.
- 335-336. KEYBOARD PEDAGOGY** 2-2
Prerequisite: consent of instructor. This course is an introduction to the art of piano teaching and includes a survey of current materials and methods used in teaching average-age and adult beginning piano students. The primary focus of the course is the supervised teaching of average-age beginning students in individual settings. Additional topics include the teaching of adult/hobby students, the study of learning and personality theories, and business practices as they pertain to individual piano instruction. On demand.
- 337S. ELEMENTARY SCHOOL MUSIC METHODS** 2
Prerequisites: MUS 211-212. A study of the methods, materials, and problems related specifically to teaching general music classes in the elementary level school (grades K-6). General music and vocal music will be emphasized, along with classroom instruments such as recorder, guitar, autoharp, Orff instruments and classroom percussion instruments. Included also is the study of the philosophy, psychology, history, and contemporary trends in music education. This course will include 13 hours of field-based experience. Alternate years. Fall.

- 338. SECONDARY SCHOOL INSTRUMENTAL MUSIC METHODS** 2
Prerequisites: MUS 211-212, MUS 337 or permission of instructor. A study of the methods, materials, and problems related specifically to teaching instrumental ensembles (small and large, beginning and advanced) at the secondary school level, including grades 6-12. Part of the emphasis will be on the development of improvisational skills for use in the music classroom. This course will include 17 hours of field-based experience. Spring.
- 339S. SECONDARY SCHOOL VOCAL MUSIC METHODS**..... 2
Prerequisites: MUS 211-212, MUS 337 or permission of instructor. A study of the methods, materials, and problems related specifically to teaching vocal ensembles (small and large, beginning and advanced) at the secondary level, including grades 6-12. Part of the emphasis will be on developing evaluative techniques and ability to apply them in assessing both the music progress of students and the objectives and procedures of the curriculum. Additional emphasis is placed on secondary general and exploratory music classes. This course will include 13 hours of field-based experience. Alternate years. Spring.
- 340. SECONDARY SCHOOL INSTRUMENTAL MUSIC METHODS FOR VOCAL MUSIC EDUCATION**..... 2
A study of the methods, materials, and problems related specifically to teaching instrumental ensembles (small and large, beginning and advanced) at the secondary school level, including grades 6-12. Part of the emphasis will be on the development of improvisational skills for use in the music classroom. Additional attention will be given to areas of expertise needed to pass the praxis exam, i.e., band repertoire, instrumentation and transposition of instruments, modes and jazz scales. This course will include 13 hours of field-based experience.
- 345-346-347W. A HISTORY OF MUSICAL STYLE**.....3-3-3
Prerequisites: MUS 111-112 or consent of instructor. A study of the development of musical styles from late antiquity to the present with emphasis on the role of music in the context of Western history and culture. Includes study of non-Western music. Yearly.
- 351. STRING METHODS** 1
Study of the principles of string instruments in a laboratory format. Meets 2 hours weekly. Offered alternate years.
- 353. WOODWIND METHODS** 1
Study of the principles of woodwind instruments in a laboratory format. Meets 2 hours weekly. Offered alternate years.
- 355. BRASS METHODS** 1
Study of the principles of brass instruments in a laboratory format. Meets 2 hours weekly. Offered alternate years.
- 357. PERCUSSION METHODS** 1
Study of the principles of percussion instruments in a laboratory format. Meets 2 hours weekly. Offered alternate years.
- 360. SACRED MUSIC I: LITURGICAL MUSIC AND HYMNOLOGY**..... 3
History of the development of various liturgical forms, the Mass, the Judaic musical heritage, Anglican and Lutheran liturgies. Origins and uses of the great hymns, the ecclesiastical year and music appropriate to it; relationship of this music to that of the general culture. Alternate years.
- 395,396. SELECTED TOPICS**..... 3,3
An intensive study of an area not normally covered in the music curricula. Consent of instructor.
- 400. MUSIC INTERNSHIP**..... 1-3
Supervised internship with an approved employer in the music profession. A proposal for the internship must be submitted to the Dean of the School of Music for approval by the music faculty. This submission must occur prior to the beginning of the semester in which the course will be taught. For each 40 hours of work, a student may receive one hour of course credit. May be repeated once for credit. On demand.
- 411. ORCHESTRATION**..... 3
Scoring and analysis of scores for orchestra and band. Prerequisite: MUS 211, 312. Fall.
- 412S. ADVANCED ANALYSIS** 3
Prerequisite: MUS 312. A survey of musical analytical techniques from the theories of Rameau, Riemann, Tovey, and more recent traditionalists such as McHose, Piston, Ottman, and others. Modern techniques based on Schenker, Forte, Reti, and others will be studied, with emphasis on functional, aesthetic, and historical judgment. Alternate years in spring.
- 428. ADVANCED CONDUCTING** 2
Advanced training in conducting technique, rehearsal preparation, and score study. The course will incorporate analysis of large forms for chorus and orchestra. Class participants will be assigned podium time with a college ensemble or other designated ensemble at the discretion of the instructor. This course will include 6 hours of field-based experience.
- 433-434. PIANO PEDAGOGY PRACTICUM**..... 1-1
Prerequisite: MUS 335-336 or consent of instructor. This continuation of MUS 335-336 is an experience in private piano instruction. Participants will be assigned piano students, whom they will teach under periodic supervision. On demand.
- 443S. STUDIES IN MUSIC LITERATURE** 3
Prerequisites: MUS 345-346W-347 or consent of instructor. Specialized studies in various genres of music literature, including choral, keyboard, operatic, art song, and symphonic literature. Offered on demand. May be repeated for credit with a different topic.

445. WIND PEDAGOGY	1
Prerequisites: Applied Music 100-200. A study of common teaching methods, practices and literature for woodwind instruments. On demand.	
446. BRASS PEDAGOGY	1
Prerequisites: Applied Music 100-200. A study of common teaching methods, practices and literature for brass instruments. On demand.	
447. PERCUSSION PEDAGOGY	1
Prerequisites: Applied Music 100-200. A study of common teaching methods, practices and literature for percussion instruments. On demand.	
448. STRING PEDAGOGY	1
Prerequisites: Applied Music 100-200. A study of common teaching methods, practices and literature for string instruments. On demand.	
449. VOCAL PEDAGOGY	3
Prerequisite: 200-level applied study, or permission of the instructor. A study of vocal production, with emphasis on preparation for the student to teach private voice lessons. On demand.	
450. VOCAL PEDAGOGY PRACTICUM	1
Prerequisite: MUS 449. This continuation of MUS 449 is an internship experience in private voice instruction. Participants will be assigned a voice student for the semester, whom they will teach under periodic supervision. On demand.	
460. SACRED MUSIC II: CHURCH MUSIC MANAGEMENT AND INTERNSHIP	3
The organization and administration of a complete church music program. Rehearsal planning and techniques, graded choir system, the music program and its integration into the total church program, equipment, music library, promotion, major works, organ design and placement. Practical application and observation of church music programs in the local area. Alternate years.	
471. SENIOR SEMINAR	1
A supervised review of Music History Music Theory, Aural Skills Keyboard Skills Sight Reading and a review in each student's area of specialization concluding in a comprehensive exam.	
481. SENIOR RECITAL	1
Prerequisite: Applied study at the 300-level. Preparation and performance of a 30-60 minute public recital.	
491-496. INDEPENDENT STUDY IN MUSIC	1-6
Prerequisite: Junior or senior status. Open to music majors with junior or senior standing. A special project in analysis, research, or an applied area will be designed by the student and a faculty adviser. This project will then be submitted to the music faculty for approval. Regular and periodical evaluation will be made by the supervising faculty member and the results of the independent study will be presented in the form of a paper, an original composition, or a public performance. May be repeated for credit with different topics. On demand.	
900. SENIOR ASSESSMENT	0
A supervised review of Music History, Music Theory, Aural Skills, Keyboard Skills, Sight Reading, and a review in each student's area of specialization, concluding in a comprehensive exam. (CR/NC)	
199. MODULE STUDIES	3
Special topics offered during the Module.	

Applied Music: Private Instruction

(All students must pass a Qualifying Exam before taking upper-level applied lessons).

180, 280, 380, 480. APPLIED MUSIC FOR CONCENTRATION IN PERFORMANCE OR COMPOSITION	1-1
Hour lesson weekly with minimum of seven hours practice a week. Students must perform once each semester on student Recital Hour. Memorization of some literature on jury essential for performance concentration. May be repeated for additional credit.	
170, 270, 370, 470. APPLIED MUSIC FOR BA IN MUSIC	1-1
Half-hour lesson weekly with minimum of three and 1/2 hours practice a week. BA students must perform once each semester on student Recital Hour. May be repeated for additional credit.	
160, 260, 360, 460. APPLIED MUSIC FOR BM ED MAJORS	1-1
Hour lesson weekly with minimum of seven hours practice a week. Students must perform once each semester on student Recital Hour. May be repeated for additional credit.	
140. APPLIED MUSIC FOR NON-MUSIC MAJORS	1-1
Half-hour lesson weekly with minimum of three and 1/2 hours practice a week. May be repeated for additional credit.	
150. APPLIED MUSIC FOR FRESHMAN BM PERFORMANCE, THEORY/COMPOSITION, AND SACRED MUSIC MAJORS	2-2
Hour lesson weekly with minimum of ten hours practice a week. Students must perform once each semester on student Recital Hour. May be repeated for additional credit.	
250, 350, 450. APPLIED MUSIC FOR BM SACRED MUSIC AND THEORY/COMPOSITION MAJORS	2-2
Hour lesson weekly with minimum of ten hours practice a week. Students must perform once each semester on student Recital Hour. May be repeated for additional credit.	

200, 300, 400. APPLIED MUSIC FOR BM PERFORMANCE MAJORS 3-3
 Hour lesson weekly with minimum of fourteen hours practice a week. Students must perform once each semester on student Recital Hour. May be repeated for additional credit. Memorization of some literature on jury essential for performance degrees.

Ensembles

NOTE: Students enrolled prior to Fall Semester 2010-2011 will receive 1 hour credit for participation in Ensembles (MUS 150-160).

151. WIND ENSEMBLE..... 0-0
 The wind ensemble offers training and opportunities for performing works written especially for this medium. Public concerts each semester. Audition required. (CR/NC)

152. JAZZ ENSEMBLE 0-0
 Exploration of the literature for big band. Audition required. (CR/NC)

153. CENTENARY CHOIR 0-0
 The Centenary Choir performs a wide variety of choral literature and makes many public performances. By audition only. (CR/NC)

154. CHORAL ENSEMBLES (CAMERATA, CHORALE, AND CANTARE) 0-0
 These groups sing the great choral chamber literature from all periods of music history. Public concerts each semester. Membership by audition. (CR/NC)

156. HURLEY ORCHESTRA..... 0-0
 School of Music orchestra which plays a full range of literature and accompanies standard choral and concerto literature. Audition required. (CR/NC)

157. OPERA WORKSHOP 0-0
 An operatic workshop which includes training in basic opera repertoire and tradition, coaching, instruction in acting techniques, stage deportment, and preparation for productions leading to public performances. Audition required. (CR/NC)

158. COLLABORATIVE PIANO..... 0-0
 Prerequisites: MUS 111-112, or permission of instructor. The study of the art of vocal and instrumental collaboration. This class will also cover the fundamentals of advanced sight reading, harmonization, transposition, improvisation, score reading, figured bass, and ensemble playing. Audition required. (CR/NC)

160. CHAMBER ENSEMBLES 0-0
 Ad hoc instrumental or vocal ensembles, such as percussion ensembles and string ensembles. Audition required. (CR/NC)

