

MUSIC COURSE DESCRIPTIONS

MUS 101-116: PERFORMANCE STUDY (1)

Private lessons in voice or instrumental music. May also be elected without academic credit. Open to all students. No prerequisite. May be repeated for credit. Course fee required.

MUS 101: Performance Study - Beginning Class Piano (see description below)

MUS 102: Performance Study - Piano

MUS 103: Performance Study - Clarinet

MUS 104: Performance Study - Flute

MUS 105: Performance Study - Guitar

MUS 106: Performance Study – Folk Harp

MUS 107: Performance Study - Organ

MUS 108: Performance Study - Saxophone

MUS 109: Performance Study - Trumpet

MUS 110: Performance Study - Open (unlisted instrument, including cello, steel pan, and drum set; permission of department chair required)

MUS 111: Performance Study - Voice

MUS 112: Performance Study - Violin

MUS 113: Performance Study - Harpsichord (permission of instructor required)

MUS 114: Performance Study - Latin Drums

MUS 116: Performance Study - Class Guitar (see description below)

MUS 101–110: PRIVATE STUDY (1 OR 2)

Private lessons in voice or instrumental music. May also be elected without academic credit. Open to all students. No prerequisite. May be repeated for credit.

MUS 101: Private Study: Beginning Classes (see description below)

- Piano
- Guitar

MUS 102: Private Study: Intermediate Classes (see description below)

- Piano

MUS 102: Private Study: Piano Proficiency (see description below)

MUS 103: Private Study: Keyboard

- Piano
- Organ
- Harpsichord

MUS 104: Private Study: Strings

- Cello
- Viola
- Violin
- Folk harp
- Guitar
- Bass guitar
- Ukulele
- Other

MUS 105: Private Study: Winds

- Clarinet
- Flute
- Oboe
- Saxophone

- Trumpet
- Other

MUS 106: Private Study: Percussion

- Drum set
- Latin drums
- Steel pan
- African mallet techniques
- Other

MUS 107: Private Study: Voice

MUS 108: Private Study: MIDI Techniques

MUS 110: Private Study: Other

- Composition
- World Music

MUS 101: BEGINNING CLASS PIANO (1)

Introduction to technical and musical aspects of playing the piano, taught in a group setting through use of an electronic piano laboratory. Intended for those who have no previous study in piano. No prerequisite. Course fee required.

MUS 101: BEGINNING CLASS GUITAR (1)

Beginning Class Guitar is ideal for those interested in learning the fundamentals of the guitar. Students will attain a technique suitable for both classical and popular styles through the study of chords, right hand “finger style,” reading music, and basic music theory on the fret board. No prerequisite.

MUS 101: PRIVATE STUDY: BEGINNING CLASSES (1)

Beginning Class Piano is an introduction to technical and musical aspects of playing the piano, taught in a group setting through use of an electronic piano laboratory. Intended for those who have no previous study in piano. Beginning Class Guitar is ideal for those interested in learning the fundamentals of the guitar. Students will attain a technique suitable for both classical and popular styles through the study of chords, right hand “finger style,” reading music, and basic music theory on the fret board. No prerequisite.

MUS 102: PRIVATE STUDY: INTERMEDIATE CLASS PIANO (1)

This is a continuation of MUS 101: Private Study: Beginning Class Piano. Students will continue their studies in the class piano lab setting, utilizing the electronic keyboard instructional lab.

MUS 102: PRIVATE STUDY - PIANO PROFICIENCY CLASS (2)

Successful completion of this course satisfies the requirement for piano proficiency for music majors. Students will prepare compositions and learn keyboard skills including technical exercises (scales, chords, arpeggios), reading from a lead sheet, transposition, and sight reading. Prerequisite: MUS 101 or permission of instructor.

MUS 110: WORLD MUSIC ENSEMBLE (1)

World Music Ensemble is a group class devoted to the exploration, rehearsal, and performance of music for steel pans and African mallets/marimbas. No experience necessary. Open to first-year students. No prerequisite. Course fee (see above for details). May be repeated for credit.

MUS 100: CONCERT CHOIR (2)

MUS 111: CONCERT CHOIR (2)

The Hollins University Concert Choir is a treble-voice chorale of women from across campus that performs music from a wide variety of musical styles and genres. This ensemble will focus on healthy vocal technique and the

development of comprehensive choral musicianship through the performance experience. This ensemble performs regularly throughout the year.

MUS 112: TALMADGE SINGERS (1)

The Hollins University Talmadge Singers are a select group of women from across campus that sings music from a wide variety of musical styles and genres. This ensemble performs on-campus regularly throughout the year, as well as on- and off-campus for university functions, run-out concerts, and community outreach events. Members of Talmadge Singers are also members of Concert Choir. Auditions held at the beginning of each semester. Prerequisite: audition. Corequisite: MUS 111. Open to first-year students.

MUS 112: CHAMBER SINGERS (1)

The Hollins University Chamber Singers is a select choral ensemble, singing advanced repertoire from a variety of musical styles and genres. It is open to students from all majors and departments. This ensemble performs regularly on-campus throughout the year, as well as on- and off-campus for university functions, run-out concerts, and community outreach events. Members of Chamber Singers are also members of Concert Choir. Individual and group auditions are held at the beginning of each semester. Open to first-year students. Prerequisite: audition. Corequisite: MUS 111.

MUS 113: VALLEY CHAMBER ORCHESTRA (1)

Valley Chamber Orchestra is a community orchestra in residence on the Hollins University campus. It is open through audition to Hollins students, who may participate for credit or as a volunteer orchestra member for no credit. The orchestra presents one concert each semester in duPont Chapel. Prerequisite: audition. Contact the chair of the music department for more information. May be repeated for credit.

MUS 114: WILD STRINGS: STRING ENSEMBLE (1)

Wild Strings String Ensemble is a group class devoted to the exploration, rehearsal and performance of music for string ensemble. Students participating should have intermediary skills on violin, viola, violoncello, bass or piano. Students participating should have intermediary skills on violin, viola, cello, or bass. No prerequisite. Open to first-year students. Course fee. May be repeated for credit.

MUS 115: MUSIC FUNDAMENTALS (2)

Basic elements of musical notation and theory, including scale forms, the major-minor system, rhythm, meter, and triads. The course is intended for students with little or no training in music theory; students considering a major or minor in music are encouraged to enroll in this course during the first year. Open to first-year students. No prerequisite.

MUS 115: WINDS OF THE BLUE RIDGE (1)

Winds of the Blue Ridge is a community wind ensemble in residence on the Hollins University campus. Students may register and receive credit for participation in this select wind ensemble by audition. Repertoire for the ensemble includes advanced compositions for wind ensemble and traditional repertoire for the concert band. May be repeated for credit.

MUS 116: APPALACHIAN MUSIC ENSEMBLE (1)

The Hollins Appalachian Music Ensemble is devoted to the traditional music of the Appalachian Region. Depending on the interests and abilities of its members, the ensemble will learn to perform instrumental and vocal traditional mountain music and bluegrass. Enrolling students must demonstrate competence on an acoustic instrument such as fiddle, banjo, mandolin, guitar, or bass. Singers are also welcome. The ensemble will give at least one public performance on campus each semester. The course meets once a week, for one and half hours. Course fee: \$150.00. Open to first-year students.

MUS 116: CLASS GUITAR (1)

This course is ideal for those interested in learning the fundamentals of the guitar. Students will attain a technique suitable for both classical and popular styles through the study of chords, right hand "finger style," reading music, and basic music theory on the fret board. No prerequisite.

MUS 120: MUSICAL PERFORMANCE TODAY (4)

A guide to the understanding and enjoyment of music through study and attendance of live performances. No prior musical background necessary. Open to first-year students. Course fee required. No prerequisite.

MUS 121: INTRODUCTION TO MUSICS OF THE WORLD (4)

A broad survey of music from a variety of the world's cultures, providing a global perspective on music performance. No prerequisite. Open to first-year students.

MUS 122: INSTRUMENTAL ENSEMBLE (1)

Participation in a faculty-led choral or instrumental ensemble. May be repeated for credit. Prerequisite: permission of sponsoring faculty member.

MUS 122: VALLEY CHAMBER ORCHESTRA (1)

Participation in the Valley Chamber Orchestra. May be repeated for credit. Prerequisite: permission of sponsoring faculty member.

MUS 123: EAR TRAINING (1)

An introduction to sight singing, including basic intervals from major and minor modes.

MUS 124: MUSIC FOR THE ELEMENTARY CLASSROOM TEACHER (2)**MUS 124: MUSIC METHODS FOR THE TEACHER (2)**

This course presents an overview of music as a key component of a child's education with an emphasis on the integration of music into the regular academic classroom. The desired outcome of the course is to incorporate music experiences into regular classroom instruction, both for their own sake and for extending and aiding learning in other subject areas. Various pedagogical teaching techniques such as Orff and Kodaly methods are introduced. Prerequisite: Open only to students seeking teaching licensure.

MUS 125: TALMADGE SINGERS (1)

A selective ensemble that will have numerous performances both on and off campus. A high level of commitment and flexibility of schedule are required for participation. Prerequisite: audition. Corequisite: MUS 100. Open to first-year students.

MUS 129: INTRODUCTION TO SIGHT SINGING AND EAR TRAINING (2)

With the completion of this course, students will have learned the skills to: 1) write out the music that they hear [ear training], and 2) audiate and sing out loud the music that they see [sight singing]. Basics such as solfege, dictation, and interval recognition will allow students to comprehend music and develop their independence as musicians. Students will utilize the MIDI Lab for individual and classroom work. No previous musical experience required. Prerequisite/corequisite: MUS 132.

MUS 130: LYRIC DICTION (2)

In this course we will study the proper stage pronunciations of French, German, Italian, and Latin, utilizing the International Phonetic Alphabet (IPA). This course is designed to meet the needs of the singer studying the standard vocal repertoire. No prerequisite. Open to first-year students.

MUS 131: INTRODUCTION TO AMERICA'S MUSIC (4)

This course is an introduction to the story of music in the United States, from the early works of the 1500s to the jazz and rock that enliven the turn of the millennium. Students will be introduced to the widely varied influences on music in America, from Native American songs and chants to the continuing traditions introduced by immigrants to North America. The three areas of folk, popular, and classical music will be set in their historical and social context, as well as demonstrating the interaction that form the whole of American music. No prerequisite. Open to first-year students.

MUS 132: MUSIC THEORY I - WESTERN MUSIC FUNDAMENTALS (4)

Introduction to pitch and rhythm notation in Western music; the major-minor key system, with a survey of modes and other scale forms; intervals, triads, basic harmonic concepts; texture; melodic structure. Development of aural skills through sight singing and computer drills. No prerequisite.

MUS 133: MUSIC THEORY II: STRUCTURE AND HARMONY (4)**MUS 134: MUSIC THEORY II: STRUCTURE AND HARMONY (4)**

Study of harmonic practice in Western tonal music through analysis and part writing, including triad function, seventh chords, modulation, and secondary chords; introduction to simple part forms. Development of aural skills through sight singing and computer drills. Prerequisite: MUS 132 or permission.

MUS 141: OPERA SCENES WORKSHOP (4)

Production and presentation of scenes from light opera. Students prepare and perform selected scenes from the operatic repertoire appropriate to their level of vocal development and training. Performances will be on campus and at various schools and care facilities. Students must be concurrently enrolled in MUS 107 or MUS 310 or MUS 480.

MUS 150: SPECIAL TOPIC – APPALACHIAN MUSIC ENSEMBLE (1)

The Hollins Appalachian Music Ensemble is devoted to the traditional music of the Appalachian Region. Depending on the interests and abilities of its members, the ensemble will learn to perform instrumental and vocal traditional mountain music and bluegrass. Enrolling students must demonstrate competence on an acoustic instrument such as fiddle, banjo, guitar, mandolin, or bass. Singers are also welcome. The ensemble will give at least one public performance on campus each semester. The course meets once a week, for one and half hours. Course fee: \$150.00. Open to first-year students.

MUS 150: SPECIAL TOPIC - CHORAL MASTERPIECES (4)

Choral Masterpieces will be an introductory study of the great choral works of western music. Students will be introduced to the individual works through an examination of the musical score, the historical setting for the music and the social context for choral singing. In the case of sacred works, the liturgical utility of the compositions will also be discussed, for example the Requiem Mass, the church cantata or the oratorio. Students will experience these works through listening and live performances.

MUS 150/250: SPECIAL TOPIC - LYRIC DICTION (2)

The proper stage pronunciations of French, German, Italian, and Latin are studied, utilizing the International Phonetic Alphabet (IPA). This course is designed to meet the needs of the singer studying the standard classical vocal repertoire.

MUS 150: SPECIAL TOPIC – MOZART AND BEETHOVEN (4)

This course provides a comprehensive look at two of western music's best known composers, Wolfgang Amadeus Mozart and Ludwig van Beethoven. Through study of personal letters, journal entries, scores, recordings, and other sources, students will gain an understanding of the depth and complexity of these two

composers and also an appreciation of the broad appeal of their music. No prerequisite, but some background in music is recommended.

MUS 150: SPECIAL TOPIC – MUSICAL THEATRE DANCE STYLES (4)

This studio course will expose students to various dance styles often found in musical theatre choreography, including jazz, ballet, and tap. Students will learn basic techniques, while acquiring a vocabulary and awareness of the styles frequently used in musical theatre. Also listed as THEA 150. Open to first-years.

MUS 150: SPECIAL TOPIC - PRIVATE STUDY: MIDI TECHNIQUES (1)

Students will study various multiple interface digital systems as they pertain to the creation of musical compositions, film scores, and other sound compositions. No prerequisite. Open to first-year students.

MUS 150: SPECIAL TOPIC – PROTEST SONGS OF THE AMERICAS (4)

We might think of the “protest song” as an invention of the 1960s’ pop culture. However, not only does it have a long history in the United States, there exist parallels in music throughout Central and South America. This course focuses on the music and social motivations of composers and performers of the “nueva canción” and “corridor” of Latin America and protest songs of North America, examining the role such music plays in popular culture, politics, and classical art music. Research paper required. No prerequisite. Open to first-year students.

MUS 150: SPECIAL TOPIC - STRING ENSEMBLE WORKSHOP (1)

This workshop is a group class devoted to the exploration, rehearsal, and performance of music for string ensemble. Students participating should have intermediary skills on violin, viola, cello, or bass. No prerequisite. Open to first-year students.

MUS 153: HISTORY OF WESTERN MUSIC THROUGH THE LATE BAROQUE PERIOD (4)

MUS 153: WESTERN MUSIC LITERATURE THROUGH THE LATE BAROQUE (4)

A chronological survey of Western European music before 1750. Representative works illustrate the development of musical forms and styles, as well as performance practices. Open to first-year students. Students should have had prior music experience.

MUS 154: HISTORY OF WESTERN MUSIC FROM THE CLASSIC PERIOD TO THE PRESENT (4)

MUS 154: WESTERN MUSIC LITERATURE FROM THE CLASSIC PERIOD TO THE EARLY 20TH CENTURY (4)

A chronological survey of Western European and American music from 1750 through the early 20th century. Representative works illustrate the development of musical forms and styles, as well as performance practices. Open to first-year students. Students should have had prior music experience.

MUS 163: AMERICAN MUSICAL THEATRE (4)

A critical review of musical theatre from the 18th century to present. Styles, forms, and social and artistic significance are discussed. Open to first-year students. No prerequisite.

MUS 165: MUSICAL THEATRE DANCE STYLES (4)

This studio course will expose students to various dance styles often found in musical theatre choreography, including jazz, ballet, and tap. Students will learn basic techniques, while acquiring a vocabulary and awareness of the styles frequently used in musical theatre. Also listed as DANC 165 and THEA 165. Open to first-year students.

MUS 175: INTRODUCTION TO THE STUDY OF ARTS MANAGEMENT (4)

MUS 175: INTRODUCTION TO THE STUDY OF ARTS ADMINISTRATION (4)

What is happening behind the scenes at an art museum, an opera production, or a dance performance? This course explores the commonalities and peculiarities of the administration of various arts organizations through

site visits, guest experts, and written projects such as grant proposals, exhibit designs, and cast auditions. No prerequisite. Also listed as ART 175, DANC 175, FILM 175, and THEA 175.

MUS 180: THE MUSIC OF LATIN AMERICA (4)

The study of music in Latin America lends itself to a broad, interdisciplinary approach. The interaction between indigenous traditions and the musical cultures of Europe and Africa is expressed through innumerable genre, from cathedral masses to rural festivals and urban dance halls. This course is a historical and geographical survey. No prerequisite.

MUS 181: MUSIC OF SPAIN (4)

What makes Spanish music so distinct among European traditions? As a bridge between Africa and Europe, Spain possesses a diverse folklore that encompasses Arabic, Jewish, Celtic, Gypsy, and Latin strains. As a colonial superpower, return voyages enriched Spain's culture with music and dance of the Americas and beyond. Drawing upon these sources, composers through the centuries created a wealth of music for theater, chorus, ballet, orchestra, piano, guitar, and worship services. This course will trace Spain's music from the medieval court of Alfonso the Wise to Paco de Lucia's contemporary fusion of flamenco and jazz. No prerequisite. Open to first-year students.

MUS 197F: FIRST-YEAR SEMINAR – GIRLS IN PINK TIGHTS: AN EXPLORATION OF WOMEN ON BROADWAY (4)

An exploration of the historical and present-day aspects of women on the stage, including the characterization and portrayal of female characters, and the role of women in the actual creation of Broadway endeavors (as actors, directors, choreographers, producers, designers, and more). We will review scripts, study musical scores, delve into the biographical background of notable Broadway women, and sing a few songs. Placement to be determined during the summer.

MUS 197F: FIRST-YEAR SEMINAR - INSTRUMENTS AT HAND: AN EXPLORATION OF MUSIC ACROSS CULTURE (4)

This course is an exploration of music in local and world cultures, through the creation of our own instruments! We will build wood flutes, water drums, guiros, shakers, and spike fiddles - to name a few. Beyond crafting these with our own hands, we will learn about the cultures, histories, and traditions surrounding these instruments. We will also investigate the basics of music, physics, and acoustics. No previous crafting, building, or musical skills required. Placement to be determined during the summer.

MUS 197F: FIRST-YEAR SEMINAR - TAKE THE CROOKED ROAD THROUGH VIRGINIA'S MUSICAL HERITAGE (4)

MUS 197F: FIRST-YEAR SEMINAR - TAKING THE CROOKED ROAD THROUGH VIRGINIA'S MUSICAL HERITAGE (4)

"Taking the crooked road" is a phrase for playing a particular type of fiddle melody. These tunes are thought to be among the oldest in Appalachia. The tunes are surprising, breaking the "rules" of musical composition. In recent times, The Crooked Road refers to a stretch of highway that connects the Blue Ridge Mountains to the coal fields of the Cumberland Mountains. The music along this road speaks of every aspect of mountain life – coal mining, farming, dancing, describing love and loss, recounting the Civil War, enduring poverty, building railroads and expressing spirituality and faith. We will explore this heritage through in-class lectures and research projects and by traveling on the Crooked Road to attend live performances, visit instrument makers and interview musicians. Placement to be determined during the summer.

MUS 211: CHAMBER CHOIR (1)

The Hollins University Chamber Choir is the primary large choral ensemble on campus, singing repertoire from a variety of musical styles and genres. Open to students from all majors and departments, by brief placement audition. The focus will be on continued development of vocal technique and music literacy skills, through regular performance opportunities. Intended for students with previous choral ensemble experience. Open to first-year students. Prerequisite: brief placement audition. May be repeated for credit.

MUS 229: SIGHT-SINGING AND EAR-TRAINING II (2)

Students will increase their expertise in solfege, dictation, and interval recognition to progress further in their independence as musicians. The main goal of the course is for students to acquire the skills to sing the music that they see, and write out the music that they hear. Course content will cover simple and compound rhythms, as well as major and minor (natural, harmonic, and melodic) tonalities. The course will utilize the MIDI Lab for individual and classroom work. Open to first-year students. Prerequisite: MUS 129.

MUS 231: MUSIC THEORY II (4)

Study of chromatic musical materials, with harmonic analysis of music through the late 19th century. An aural skills laboratory is part of the course. Prerequisite: MUS 132.

MUS 232: MUSIC THEORY III: ADVANCED STRUCTURE AND CHROMATIC HARMONY (4)

Study of chromatic musical materials, with harmonic analysis of Western music through the late 19th century, along with an introduction to large developmental and initiative forms. Development of aural skills through sight singing and computer drills. Prerequisite: MUS 134.

MUS 233: MUSIC THEORY IV: 20TH-21ST-CENTURY PRACTICES (4)

Advanced chromatic and nonfunctional practices used in the late 19th and early 20th centuries, and a survey of representative 20th- and 21st-century techniques and styles, from post-Romanticism and atonality to minimalism and recent eclecticism. Special analytical approaches appropriate to these styles are introduced. Prerequisite: MUS 232.

MUS 240: 20TH-CENTURY MUSIC (4)

A survey of representative 20th-century musical works, introducing the compositional techniques and aesthetic approaches of their composers. Major styles from post-Romanticism to minimalism are included. Special analytical approaches are introduced. Prerequisite: MUS 231 or permission.

MUS 250: SPECIAL TOPIC - OPERA SCENES (4)

Production and presentation of scenes from light opera. Students prepare and perform selected scenes from the operatic repertoire appropriate to their level of vocal development and training. Performances will be on campus and at various schools and care facilities. Students must be concurrently enrolled in MUS 111 or MUS 310 or MUS 480.

MUS 250: SPECIAL TOPIC - THE MUSIC OF BACH AND HANDEL (4)

This course is an in-depth study of the music of two of the Baroque Era's greatest composers, Johann Sebastian Bach (1685-1750) and Georg Frideric Handel (1685–1759). Although they were contemporaries, their careers were quite different—Bach, the composer in the service of the court and church in Germany, and Handel the entrepreneurial composer of opera and oratorio for the theaters of London. Between them we find an unsurpassed catalogue of every genre of the High Baroque. This course will stress listening, analytical techniques, biographical study, and cultural context. Research paper required. Prerequisite: MUS 153 or MUS 132-134, or permission of instructor.

MUS 250: SPECIAL TOPIC - PIANO PEDAGOGY & PIANO LITERATURE (4)

Course will meet twice a week. Tuesday classes will focus on a survey of methods and materials for teaching piano to children through adolescence to adulthood. Thursday classes will focus on a survey of literature for the solo piano, starting with the music of Bach and Scarlatti, and ending with piano music of the 20th and 21st centuries. Open to first-year students with permission.

MUS 250: SPECIAL TOPIC - STUDIES IN THE ALEXANDER TECHNIQUE (2)

The Alexander Technique is a simple, practical method for improving ease and freedom of movement, balance, support, and coordination. Particularly useful for students of the performing arts, this technique helps the individual to discover a new balance in the body by releasing unnecessary tension. Course fee required. Also listed as DANC 250.

MUS 251: PIANO PEDAGOGY I (2)**MUS 251: PIANO PEDAGOGY (2)**

A survey of methods and materials for teaching piano to students from childhood through adulthood. Topics include an examination of principles from educational psychology and their practical application in the teaching process, pedagogy for older beginners, and group piano techniques. Prerequisite: instructor permission.

MUS 252: PIANO LITERATURE (2)

A survey of the major works written for solo keyboard from Bach and Scarlatti to the present. Open to first-year students.

MUS 252: PIANO PEDAGOGY II (2)

Survey of methods and materials for teaching piano to students from late adolescence through adulthood. Topics include the teaching of advanced literature, pedagogy for older beginners, and group piano techniques. Prerequisite: permission of instructor.

MUS 253: VOCAL PEDAGOGY AND LITERATURE (4)

Students will explore the repertoire of classical vocal literature, including the German lied, the French mélodie, and art songs in English. We will also study the anatomy of speech production and the applications of choosing vocal literature for appropriate teaching purposes. Prerequisite: two semesters of vocal performance study.

MUS 254: THE OPERA (4)

A general survey of the opera, its music, history, and production styles, with emphasis on the composer's ability to realize drama in music. No prerequisite.

MUS 256: WOMEN IN WESTERN MUSIC (4)

This course presents contributions of selected women to various areas of music (composition, performance, and teaching) in Europe and North America. Discussions and special projects explore the role of women in Western art traditions, jazz, and folk music—from composers-philosophers-artists Hildegard of Bingen (12th century) to Laurie Anderson (20th century). Open to first-year students. No prerequisite.

MUS 272: CONDUCTING (2)**MUS 272: CONDUCTING (4)**

Introduction to conducting techniques, including beat patterns, breath and voice production for choral groups, and score preparation through class choral rehearsals. Prerequisite: MUS 132 or permission.

MUS 276: PHILANTHROPY AND THE ARTS (4)

This course is helpful to students interested in arts management as well as anyone anticipating a career in the nonprofit sector. The two major components of the course are the understanding of philanthropy in the U.S. and the attainment of skills necessary to obtain philanthropic gifts. Assignments may include grant writing, site visits, and oral presentations. Also listed as ART 276, DANC 276, FILM 276, and THEA 276. No prerequisite.

MUS 290: INDEPENDENT STUDY (2 or 4)

Individual independent studies below the advanced level arranged with members of the music faculty. Permission of music faculty member required prior to registration.

MUS 310: ADVANCED PERFORMANCE STUDY (2)**MUS 310: ADVANCED PRIVATE STUDY (2)**

Private lessons in voice or instrumental music at an advanced level. Open to a student who has declared a music major or minor and to other advanced students. Permission of the music department is required prior to registration.

MUS 311: TALMADGE SINGERS (1)

The Hollins University Talmadge Singers is an elite small choral ensemble, singing advanced repertoire from a variety of musical styles and genres. Open to all students, by audition. Intended for singers with significant vocal/choral experience, this ensemble will focus primarily on repertoire and performance – performing regularly on-campus throughout the year, as well as on- and off-campus for university functions, run-out concerts, and community outreach events. Auditions are held at the beginning of each semester. Open to first-year students. Prerequisite: audition. May be repeated for credit.

MUS 333: ADVANCED CONDUCTING (2)**MSU 372: ADVANCED CONDUCTING (2)**

A continuation of MUS 272. Prerequisite: MUS 272 or permission.

MUS 334: FORM AND ANALYSIS (2)

An examination of major forms and formal procedures in Western tonal music, with application in the analysis of both small and large compositions from the literature. May not be repeated by students who previously took course as MUS 243–244. Prerequisite: MUS 231.

MUS 390: INDEPENDENT STUDY (2 or 4)

Individual independent studies at the advanced level arranged with members of the music faculty. Permission of music faculty member required prior to registration.

MUS 399: INTERNSHIPS (4)

May be proposed in any term.

MUS 411: PIANO SEMINAR (4)

A survey of the literature of the piano and its stringed-keyboard predecessors. May be taken as consecutive two-credit seminars. Prerequisite: at least junior standing and permission of instructor.

MUS 433, 434: COMPOSITION (2 to 4)

Independent study or small group seminar in compositional techniques and styles. Prerequisite: permission of instructor.

MUS 435: ORCHESTRATION (2)

Independent study or small group seminar in techniques and applications of arranging music for instrumental ensembles. Prerequisite: permission of instructor.

MUS 480: SENIOR RECITAL/PROJECT (2, 2)

The senior recital or project must be approved by the music faculty during the last semester of the junior year. A senior project might consist of a research paper or original compositions. Prerequisite: senior standing. Course fee required.