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*Grad School
4-7-10ap*

Proposal Number: MUSC 02-15-10

Proposal Title: Graduate Certificate in Violin

Establishment of 7 New Graduate Courses in Music

Originating Department: Music

TYPE OF PROPOSAL: UNDERGRADUATE _____ GRADUATE X UNDERGRADUATE & GRADUATE _____
(Separate proposals sent to UCCC and Grad. Council)

DATE RECEIVED	DATE CONSIDERED	DATE FORWARDED	ACTION	SIGNATURES
2-15-10	2-15-10	2-16-10	Approved	DEPARTMENT CHAIR <i>Royce Lumpkin</i>
	2/24/10	2/24/10	Approved	COLLEGE CURRICULUM COMMITTEE CHAIR <i>Susan Brunner</i>
			Approved	COLLEGE FACULTY CHAIR <i>NA</i>
			Approved	COLLEGE DEAN <i>Ken Lamb (LG)</i>
			Approved	UNDERGRADUATE COURSE & CURRICULUM COMMITTEE CHAIR (for undergraduate courses)
3-22-10	4/6/2010	4-7-10	Approved	GRADUATE COUNCIL CHAIR (for graduate courses) <i>Rob Roy McGregor</i>
			Approved	FACULTY GOVERNANCE SECRETARY (noting Faculty Council approval on Consent Calendar)
				FACULTY EXECUTIVE COMMITTEE (if decision is appealed)

Proposal for a New Certificate Program

Course and Curriculum Proposal from: Department of Music

TITLE: Graduate Certificate in Violin

A. Summary

The Department of Music proposes to create a Graduate Certificate in Violin. The courses for this program are being developed concurrently.

B. Catalog Copy

1. Program Description

The Graduate Certificate in Violin is designed to provide students with intensive training in performance, pedagogy, and repertoire beyond the undergraduate level. The curriculum consists of 15 hours of graduate-level work that can be completed over the course of one academic year, including two semesters of ensembles and sectionals, two semesters of private lessons and masterclasses, and courses in music theory, pedagogy, and repertoire.

2. Admission Requirements

- a. A bachelor's degree in music from an accredited university or conservatory.
- b. Online application to Graduate Admissions, accompanied by the application fee in effect.
- c. GPA required for entry into a master's degree program.
- d. Official transcripts.
- e. A formal audition for acceptance as a post-baccalaureate student.
- f. Placement tests in music theory, ear training, and piano. Any deficiencies revealed in the placement tests may be remedied through coursework at UNC Charlotte or any other accredited institution.

3. Program Requirements

Students must take all of the courses below to complete the Graduate Certificate. All courses must be taken at UNC Charlotte and must be completed within four years.

MUSC 5049 Violin Literature. (3 credits)
MUSC 5149 Violin Pedagogy. (3 credits)
MUSC 5230 Form and Analysis. (3 credits)
MUPF 6160 Chamber Orchestra. (1 credit). Two semesters.
MUPF 6160L Chamber Orchestra Sectionals. (0 credits). Two semesters.
MUPF 6249 Applied Music: Violin. (2 credits). Two semesters.
MUPF 6249L Violin Masterclass. (0 credits). Two semesters.

C. Justification

1. Need for Program

An undergraduate degree rarely provides ample training for success in the highly competitive field of music performance. Many students opt for a two-year master's degree and perhaps even doctoral work to complete their studies, but some need only one additional year of training with a gifted teacher to prepare them for professional success.

The Graduate Certificate in Violin will satisfy a great demand for such a program at UNC Charlotte. The recent naming of David Russell as the Anne R. Belk Distinguished Professor of Music has prompted numerous inquiries from students from some of the finest conservatories and schools of music in the country. Given Professor Russell's national reputation as one of the premiere violin teachers of his generation, these outstanding young musicians are eager to move to Charlotte to pursue a year-long post-baccalaureate training program with him. For this reason, the Department of Music's Graduate Certificate program will focus exclusively on violin training for the foreseeable future, with certificate programs in additional areas of musical training being added only if demand increases in those areas.

2. Impact Statement

The Graduate Certificate in Violin will bring talented violinists from throughout the country to the Charlotte region, where they will teach private lessons to young musicians and perform with local orchestras, chamber ensembles, and houses of worship. Their presence on our campus will invigorate our rapidly developing string program by serving as role models and mentors for our undergraduate violinists, both informally during masterclasses and formally as part of the new graduate-level pedagogy course.

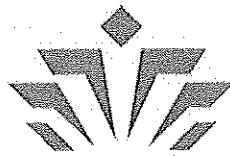
In Fall 2009, the Department of Music voted to phase out its participation in the Graduate Certificate in Teaching and Master of Arts in Teaching programs, which were our only post-baccalaureate offerings. The newly proposed Graduate Certificate in Violin will therefore not have any impact on another graduate program within the department. It will, however, demonstrate that the

Department of Music can sustain viable post-baccalaureate programs in strategically selected curricular areas.

With the possible exception of a rare student in another graduate program who is talented enough to successfully audition into and participate in MUPF 6160 and MUPF 6160L, the Graduate Certificate in Violin will not have any effect on any other programs.

D. Letters of support and consultation.

1. Letter of support from Dr. James A. Grymes, Coordinator of Undergraduate Studies in Music
2. Article on Professor David Russell from the most recent *UNC Charlotte Magazine*.



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February 15, 2010

To Whom It May Concern:

I am writing this letter in support of the proposal for a new Graduate Certificate program in Violin, which I believe will both leverage the full potential of Professor David Russell's presence on our campus and accelerate UNC Charlotte's emergence as a leader in music education.

Last year the Department of Music was fortunate to hire Professor Russell as the inaugural Anne R. Belk Distinguished Professor of Music. His outstanding reputation as one of the finest violin teachers in the country immediately generated a great deal of interest from students from top conservatories and schools of music who want to pursue post-baccalaureate studies with him at UNC Charlotte. This type of training is not unusual in the field of music performance. For example, in addition to bachelors, masters, and doctoral degrees, the prestigious Cleveland Institute of Music (where Professor Russell spent the previous 24 years of his career) offers both a post-baccalaureate "Artist Diploma" and a post-baccalaureate "Professional Studies Diploma."

The demand for post-baccalaureate offerings in violin has been so great that students have already started auditioning in the hopes that we will establish such a program quickly. One violinist who auditioned in November is apparently prepared to leave a graduate assistantship at the Hartt School of Music (one of the finest schools of music in the country) to take advantage of the unique combination of performance, repertoire, and pedagogy courses that this proposal envisions. As another prospective student—who flew from New York for an audition last month—wrote in her application, "The program is appealing because it's a very practical program specified to exactly what I need in order to become a well rounded and strong violinist."

What I find most exciting about the proposed Graduate Certificate in Violin program is that it has been designed not as a unconnected accessory to our current undergraduate programs, but as a natural extension of those offerings. The program will invigorate the existing curricula by providing professional role models and artistic mentors for our undergraduate students. In short, the Graduate Certificate in Violin will have a transformative impact on the entire music program.

Sincerely,

James A. Grymes, Ph.D.

Coordinator of Undergraduate Studies in Music

A Musician with Something Interesting to Say

By Chris Barton

After 24 years on the faculty of one of the most renowned conservatories in the world, violinist David Russell left the Cleveland Institute of Music. He joined the faculty of UNC Charlotte's Music Department in August as the inaugural Anne R. Belk Distinguished Professor of Music.

Russell is on a mission to create a new destination and a new model for educating talented musicians.

In tandem with a degree of prestige, the conservatory experience comes with staggering tuition costs and an education focused almost entirely on the development of the art form.

"Players with great technique are a dime a dozen," Russell said. "Musicians with something interesting to say is the element that makes the difference. Without the human element, the performance is nothing more than science and patterns."

In Russell's opinion, the intense and singular focus of a conservatory education may not be the best means of educating and developing healthy, complete individuals. "I want to create an environment of balance [at UNC Charlotte] where a student can grow as an individual and as a human being and also become a great performer."

There are 116 music majors and 42 music minors among the nearly 25,000 students at UNC Charlotte. "The role of the arts in a public university needs to be broad," Russell said.

In searching for a distinguished professor of music, the music faculty search committee pinpointed a model of greatest interest and developed a position profile — Russell's teaching style and artistic ambitions proved an ideal match.

"The typical model for a distinguished professor of music is a globe-trotting virtuoso whose name brings prestige to the institution but who actually spends very little time on



its campus," said Jay Grymes, coordinator of Undergraduate Studies in Music and chair of the search committee.

"Recognizing that the Anne R. Belk Distinguished Professor of Music would instantly become the most visible member of our faculty, we decided instead to look for someone who would reflect the values of our department, college and the University; an established authority who continually demonstrates excellence as both a performer and a teacher. In envisioning the perfect candidate, David immediately came to mind. We were thrilled when we received his application," Grymes noted. "A number of eminent violinists also applied. It was clear from our discussions with various candidates that this was one of the most desired jobs in the country. David's exceptional combination of artistry, pedagogy and collegiality made him the ideal choice."

In addition to his teaching schedule,

Russell will perform and act as an ambassador of the University around the world. He will appear often on stage at UNC Charlotte and throughout North Carolina. Most recently, he performed an inaugural recital in October and will play several chamber music masterworks with faculty colleagues in January 2010.

A renowned master teacher, he has been invited to teach all over the world and will travel to conservatories in Cordoba, Spain; Lisbon, Portugal; Bristol, England; and to the Moscow Conservatory, where Tchaikovsky once taught theory and harmony.

During Holy Week in April, Russell will travel to Israel to teach at the Keshet Eilon Music Center in Western Galilee. In a spirit of unity similar to the much-publicized West-Eastern Divan Orchestra, led by former Chicago Symphony director Daniel Barenboim, Russell will provide private instruction and master classes to young Israeli, Palestinian and Israeli-Arab Durs.

Audition and transfer requests, including some from the prestigious Manhattan School of Music, are arriving in the Music Department far earlier than usual. With a noted master pedagogue and performer joining the already accomplished and forward-thinking music faculty, UNC Charlotte is poised to establish the new model of educational balance and artistic excellence that David Russell envisions.

In doing so, UNC Charlotte's Department of Music will move one step closer to fulfilling its destiny as a standard-bearing institution in the field of music education.

The distinguished professorship was established by a generous gift from Irwin and Carol Belk.

Chris Barton is Marketing/Box Office Manager for Roberson Hall for the Performing Arts.

New Graduate Course proposal

Course and Curriculum Proposal from: Department of Music

ESTABLISHMENT OF 7 NEW GRADUATE COURSES IN MUSIC

A. PROPOSAL SUMMARY AND CATALOG COPY

1. **SUMMARY.** The Department of Music proposes to initiate 7 new graduate courses for its proposed Graduate Certificate in Violin: MUPF 6160, MUPF 6160L, MUPF 6249, MUPF 6249L, MUSC 5049, MUSC 5149, and MUSC 5230.

2. **PROPOSED CATALOG COPY.**

MUPF 6160. Chamber Orchestra. (1) Prerequisite: Audition. Co-requisite: MUPF 6160L. An elite ensemble that plays advanced string orchestra works and collaborates with the choral and opera programs. May be repeated for credit. *(Fall, Spring)*

MUPF 6160L. Chamber Orchestra Sectional Rehearsals. (0) Co-requisite: MUPF 6160. Sectional rehearsals for MUPF 6160. Graded on a Pass/No Credit basis. May be repeated. *(Fall, Spring)*

MUPF 6249. Applied Music: Violin. (2) Prerequisite: admission to the Graduate Certificate in Violin program. Co-requisites: MUPF 6160 and MUPF 6249L. This course consists of private instruction, a one hour lesson per week. Minimum of four hours of practice per day. May be repeated for credit. *(Fall, Spring)*

MUPF 6249L. Violin Masterclass. (0) Weekly masterclasses for MUPF 6249. Graded on a Pass/No Credit basis. May be repeated. *(Fall, Spring)*

MUSC 5049. Violin Literature. (3) Prerequisites: admission to the Graduate Certificate in Violin program and MUSC 5230. An analysis course focusing on the major repertoire for the violin. Methodologies will include both historical and structural analysis of violin compositions from the seventeenth century through the present. *(Spring)*

MUSC 5149. Violin Pedagogy. (3) Prerequisite: admission to the Graduate Certificate in Violin program. Co-requisites: MUPF 6249 and MUPF 6249L. A

methodology course outlining the teaching techniques, materials, and related literature necessary for offering private instruction on the violin. *(Fall)*

MUSC 5230. Form and Analysis. (3) Prerequisite: admission to the Graduate Certificate in Violin program. The impact of form and process on the analysis and interpretation of music. A detailed examination of common practice forms such as Binary, Ternary, Rondo, Theme and Variation, and Sonata form. *(Fall)*

B. JUSTIFICATION

1. **NEED.** The proposed Graduate Certificate in Violin (see the attached Proposal for a New Certificate Program) is designed to provide students with intensive training in performance, pedagogy, and repertoire beyond the undergraduate level. MUPF 6160 and MUPF 6160L will provide applied training in ensemble performance, while MUPF 6249 and MUPF 6249L will provide applied training in solo repertoire. MUSC 5049, MUSC 5149, and MUSC 5230 will serve the academic side of this certificate by offering training in repertoire, pedagogy, and music theory.
2. **PREREQUISITES AND COREQUISITES.** With the exception of MUPF 6160 and MUPF 6160L, all of the courses will require admission to the Graduate Certificate in Violin program as a pre-requisite (see the attached Proposal for a New Certificate Program for admission requirements). Additionally, some courses will have co-requisites within the Graduate Certificate in Violin program (see the course descriptions in the Proposed Catalog Copy).

It is possible that there will be an occasional student in another graduate program who is talented enough to successfully audition into MUPF 6160 (in fact, there is currently one such student in the graduate Sociology program). For this reason, MUPF 6160 and MUPF 6160L will require a rigorous audition, but not admission to the Graduate Certificate in Violin program, as a prerequisite.

3. **COURSE NUMBERING.** The course content is consistent with the levels of academic and artistic advancement of the graduate-level students for whom they are intended. MUSC 5230 has an undergraduate counterpart (MUSC 4230) with which it will be cross-listed and taught concurrently. MUSC 5049 and MUSC 5149 have been assigned 5000-level numbers because the Department of Music plans to eventually develop 4000-level counterparts (MUSC 4049 and MUSC 4149) to accommodate a new wave of talented undergraduate violinists as they advance to their senior years. The courses at the 6000-level are designated for graduate students only.

Within the Department of Music, the final two digits “49” (in MUPF 6249, MUPF 6249L, MUSC 5049, and MUSC 5149) indicate coursework specifically designed for violinists (similar codes have been assigned to all the other instruments, as well).

4. **IMPROVEMENT OF SCOPE, QUALITY, AND/OR EFFICIENCY OF PROGRAMS AND/OR INSTRUCTION.** The courses outlined in this proposal will provide aspiring performing violinists with intensive training in performance, pedagogy, and repertoire, all of which are crucial to success in the music profession. See the attached Proposal for a New Certificate Program for more details.

C. IMPACT

1. **STUDENTS SERVED.** These courses are specifically designed for students enrolled in the proposed Graduate Certificate in Violin, with the only possible exception being a rare student in another graduate program who is talented enough to successfully audition into and participate in MUPF 6160 and MUPF 6160L.

2. **EFFECT ON EXISTING COURSES AND CURRICULA.**

- a. MUPF 6160, MUPF 6160L, MUPF 6249, and MUPF 6249L will be offered every Fall and Spring; MUSC 5230 and MUSC 5149 will be offered once a year, in the Fall semesters; and MUSC 5049 will be offered once a year, in the Spring semesters.
- b. The content and frequency of the courses will not affect the content of any other music courses offered. If anything, the courses will strengthen the instruction for undergraduate students who will be enrolled in cross-listed courses at the undergraduate level.

MUPF 6160 and MUPF 6160L are the graduate-level equivalents of MUPF 1160. MUPF 6249 and MUPF 6249L are the graduate-level equivalents of MUPF 1249, MUPF 1249L, MUPF 3249, and MUPF 3249L; naturally, these courses will be taught separately from their undergraduate counterparts.

MUSC 5230 will be cross-listed and taught concurrently with MUSC 4230, an existing undergraduate course. The main differences between MUSC 4230 and MUSC 5230 will be that the graduate level course will be twice as intensive, with more works to analyze and longer written assignments.

- c. The anticipated enrollments for these courses are between six and ten students annually. Larger enrollments would risk diluting the intensity that will make this program so effective, specifically Professor Russell's mentorship of the students enrolled in MUPF 6249, MUPF 6249L, MUSC 5049, and MUSC 5149.
- d. Due to the uniqueness of their subject matters, enrollments in these courses will not compete with enrollment in any other courses.

- e. These courses have never been offered under special topics numbers.
- f. No other areas of catalog copy will be affected.

D. RESOURCES REQUIRED TO SUPPORT PROPOSAL.

1. PERSONNEL.

- a. The course will be taught by existing faculty. No new faculty will be required.
 - b. MUPF 6160, MUPF 6160L, MUPF 6249, MUPF 6249L, MUSC 5049, and MUSC 5149 will all be taught by David Russell, whose position as the Anne R. Belk Distinguished Professor of Music allows for ample time to teach these courses. MUSC 5230 will be taught by John Allemeier (Assistant Professor of Music), who already teaches MUSC 4230, which will be cross-listed at the undergraduate level.
- 2. PHYSICAL FACILITY.** The facilities in the Robinson Hall for the Performing Arts are adequate for these courses. No new facilities are required.
- 3. EQUIPMENT AND SUPPLIES.** The existing equipment and supplies in Robinson Hall are adequate for these courses. No new equipment or supplies are required.
- 4. COMPUTER.** The existing computing equipment in Robinson Hall is adequate for these courses. No new computer support is required.
- 5. AUDIO-VISUAL.** The existing audio-visual equipment in Robinson Hall is adequate for these courses. No new audio-visual equipment is required.
- 6. OTHER RESOURCES.** No new resources are required.
- 7.** No new sources of funding are required

E. CONSULTATION WITH THE LIBRARY AND OTHER DEPARTMENTS OR UNITS.

- 1. LIBRARY CONSULTATION.** Judith Van Noate (Humanities Reference Librarian) has been consulted, and has certified that our current holdings are adequate for all of these new courses. Her Library Consultation Forms are attached.
- 2. CONSULTATION WITH OTHER DEPARTMENTS OR UNITS.** Not applicable.

F. INITIATION AND CONSIDERATION OF THE PROPOSAL.

- 1. ORIGINATING UNIT.** Department of Music.

2. OTHER CONSIDERING UNITS. Not applicable.

G. ATTACHMENTS.

1. COURSE SYLLABI.

- MUPF 6160
- MUPF 6160L
- MUPF 6249
- MUPF 6249L
- MUSC 5049
- MUSC 5149
- MUSC 5230
- MUSC 4230 (an existing undergraduate course that will be cross-listed with MUSC 5230)

2. CONSULTATIONS ON LIBRARY HOLDINGS.

- MUPF 6160
- MUPF 6160L
- MUPF 6249
- MUPF 6249L
- MUSC 5049
- MUSC 5149
- MUSC 5230

SYLLABUS

COURSE NUMBER AND TITLE

MUPF 6160: Chamber Orchestra

COURSE DESCRIPTION

An elite ensemble that plays advanced string orchestra works and collaborates with the choral and opera programs. May be repeated for credit. 1 credit. (*Fall, Spring*)

PREREQUISITE

An audition.

CO-REQUISITE

MUPF 6160L: Chamber Orchestra Sectional Rehearsals

OBJECTIVES

The purpose of this course is to help the student improve with regard to string playing techniques, musicianship, sight-reading, and specifically orchestral techniques.

INSTRUCTIONAL METHOD

In this course, students will participate in two Chamber Orchestra rehearsals per week (with a conductor, or as an intentionally conductor-less ensemble); weekly Chamber Orchestra sectional rehearsals; and two public concerts per semester. Repertoire will be selected that is appropriate and challenging for the ensemble. Each student is expected to practice daily outside of class in preparation for weekly rehearsals.

MEANS OF STUDENT EVALUATION

80% Attendance and participation in rehearsals
20% Preparation for and contribution toward successful rehearsals and concerts

POLICIES

Academic Integrity. All students are required to read and abide by the Code of Student Academic Integrity. Violations of the Code of Student Academic Integrity, including cheating, fabrication and falsification, plagiarism, and complicity in academic dishonesty, will result in disciplinary action as provided in the Code. Definitions and examples of violations are set forth in the Code. The Code is available from the Dean of Students Office or online at <http://integrity.uncc.edu>.

Preparation. All students will be expected to practice chamber orchestra material on a daily basis, and to bring all music and a pencil to each rehearsal. It is recommended that students listen to recordings of their orchestral repertoire on a regular basis.

Attendance and Participation. You are expected to punctually attend all scheduled classes. Each student is allowed one absence and thereafter each absence will result in the lowering of the final semester grade. In cases of illness, notify the instructor by email as soon as possible.

Appropriate classroom etiquette and conduct are expected in this class. You should come to class on time and remain for the entire class, and you may not bring food or drink into the classroom. The use of electronic equipment such as cell phones or other communication devices is disruptive, and is therefore prohibited during class. Because of the nature of this class, additional rules that Professor Russell deems to be appropriate for enhancing the learning environment may be imposed and strictly enforced. Professor Russell reserves the right to deduct points from your attendance grade for coming in late, leaving early, inattentiveness, and/or disruptive behavior.

Grading Scale

A = 90–100
B = 80–89
C = 70–79
U = 0–60

Students with Disabilities. If you have a disability that qualifies you for academic accommodations, please provide documentation from the UNC Charlotte Office of Disability Services at the beginning of the semester.

Inclusiveness. UNC Charlotte strives to create an academic climate in which the dignity of all individuals is respected and maintained. Therefore, we celebrate diversity that includes, but is not limited to ability/disability, age, culture, ethnicity, gender, language, race, religion, sexual orientation, and socio-economic status.

Evacuation Procedure. In the event of an emergency, everyone should immediately evacuate the building using the quickest route, but should not use the elevators. All persons should assemble in the “Arts Quad” area between the Rowe, Robinson, and Storrs buildings (at least 50 feet from Robinson Hall).

MATERIALS

None. The Department of Music will provide all required materials.

TOPICAL OUTLINE OF COURSE CONTENT

1. Weeks 1–8: Preparation of music for first concert.
2. Weeks 8–15: Preparation of music for second concert.

SYLLABUS

COURSE NUMBER AND TITLE

MUPF 6160L: Chamber Orchestra Sectional Rehearsals

COURSE DESCRIPTION

Sectional rehearsals for MUPF 6160. Graded on a Pass/No Credit basis. May be repeated. 0 Credits.
(Fall, Spring)

CO-REQUISITE

MUPF 6160: Chamber Orchestra

OBJECTIVES

The purpose of this course is to help the student improve with regard to string playing techniques, musicianship, sight-reading, and specifically orchestral techniques.

INSTRUCTIONAL METHOD

In this course, students will participate in two Chamber Orchestra rehearsals per week (with a conductor, or as an intentionally conductor-less ensemble); weekly Chamber Orchestra sectional rehearsals; and two public concerts per semester. Repertoire will be selected that is appropriate and challenging for the ensemble. Each student is expected to practice daily outside of class in preparation for weekly rehearsals.

MEANS OF STUDENT EVALUATION

80% Attendance and participation in rehearsals
20% Preparation for and contribution toward successful rehearsals and concerts

POLICIES

Academic Integrity. All students are required to read and abide by the Code of Student Academic Integrity. Violations of the Code of Student Academic Integrity, including cheating, fabrication and falsification, plagiarism, and complicity in academic dishonesty, will result in disciplinary action as provided in the Code. Definitions and examples of violations are set forth in the Code. The Code is available from the Dean of Students Office or online at <http://integrity.uncc.edu>.

Preparation. All students will be expected to practice chamber orchestra material on a daily basis, and to bring all music and a pencil to each rehearsal. It is recommended that students listen to recordings of their orchestral repertoire on a regular basis.

Attendance and Participation. You are expected to punctually attend all scheduled classes. Each student is allowed one absence and thereafter each absence will result in the lowering of the final semester grade. In cases of illness, notify the instructor by email as soon as possible. **NO ABSENCES WILL BE ALLOWED ON DRESS REHEARSALS, REHEARSALS WITH THE OPERA SINGERS, OR CONCERTS.**

Appropriate classroom etiquette and conduct are expected in this class. You should come to class on time and remain for the entire class, and you may not bring food or drink into the classroom. The use of electronic equipment such as cell phones or other communication devices is disruptive, and is therefore prohibited during class. Because of the nature of this class, additional rules that Professor Russell deems to be appropriate for enhancing the learning environment may be imposed and strictly enforced. Professor Russell reserves the right to deduct points from your attendance grade for coming in late, leaving early, inattentiveness, and/or disruptive behavior.

Grading Scale

P = 70–100

N = 0–69

Students with Disabilities. If you have a disability that qualifies you for academic accommodations, please provide documentation from the UNC Charlotte Office of Disability Services at the beginning of the semester.

Inclusiveness. UNC Charlotte strives to create an academic climate in which the dignity of all individuals is respected and maintained. Therefore, we celebrate diversity that includes, but is not limited to ability/disability, age, culture, ethnicity, gender, language, race, religion, sexual orientation, and socio-economic status.

Evacuation Procedure. In the event of an emergency, everyone should immediately evacuate the building using the quickest route, but should not use the elevators. All persons should assemble in the “Arts Quad” area between the Rowe, Robinson, and Storrs buildings (at least 50 feet from Robinson Hall).

MATERIALS

None. The Department of Music will provide all required materials.

TOPICAL OUTLINE OF COURSE CONTENT

Weeks 1–8: Preparation of music for first concert.

Weeks 8–15: Preparation of music for second concert.

SYLLABUS

COURSE NUMBER AND TITLE

MUPF 6249: Applied Music: Violin

COURSE DESCRIPTION

This course consists of private instruction, a one hour lesson per week. Minimum of four hours of practice per day. May be repeated for credit. 2 credits. *(Fall, Spring)*

PREREQUISITE

Admission to the Graduate Certificate in Violin program.

COREQUISITES

MUPF 6160: Chamber Orchestra
MUPF 6249L: Violin Masterclass

OBJECTIVES

The course will provide a comprehensive, in-depth study of specific advanced violin repertoire from both technical and interpretive points of view. Students will apply practice methods and interpretive skills to the assigned repertoire in order to successfully perform the repertoire in a public setting.

INSTRUCTIONAL METHOD

The course will consist of weekly violin lessons emphasizing technical and interpretive methodologies of advanced violin playing. Advanced methods of instrumental practice will be offered, as well as methods of integration with the interpretive/expressive techniques needed for successful public performance. This course will culminate with a public recital.

The course will require at least four hours of individual daily practice, including scale routines, etudes, works assigned from the major violin repertoire. Attendance at weekly violin lessons will be required, as will at least one performance in the weekly violin masterclass (MUPF 6249L). Additionally, one recital of assigned repertoire must be performed.

MEANS OF STUDENT EVALUATION

60% Attendance, preparation and performance in weekly lessons
30% Recital
10% Masterclass Performance

POLICIES

Academic Integrity. All students are required to read and abide by the Code of Student Academic Integrity. Violations of the Code of Student Academic Integrity, including cheating, fabrication and falsification, plagiarism, and complicity in academic dishonesty, will result in disciplinary action as

provided in the Code. Definitions and examples of violations are set forth in the Code. The Code is available from the Dean of Students Office or online at <http://integrity.uncc.edu>.

Attendance. You are expected to punctually attend all scheduled classes. Appropriate classroom etiquette and conduct are expected in this class. You should come to class on time and remain for the entire lecture, and you may not bring food or drink into the classroom. The use of electronic equipment such as cell phones or other communication devices is disruptive, and is therefore prohibited during class. Because of the nature of this class, additional rules that Professor Russell deems to be appropriate for enhancing the learning environment may be imposed and strictly enforced. Professor Russell reserves the right to deduct points from your attendance grade for coming in late, leaving early, inattentiveness, and/or disruptive behavior.

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Evacuation Procedure. In the event of an emergency, everyone should immediately evacuate the building using the quickest route, but should not use the elevators. All persons should assemble in the “Arts Quad” area between the Rowe, Robinson, and Storrs buildings (at least 50 feet from Robinson Hall).

MATERIALS

Etude books and repertoire will be assigned commensurate with the experience and needs of the student.

TOPICAL OUTLINE OF COURSE CONTENT

1. Technical and interpretive applications (Introduction of specific techniques and method of integration with the interpretive/aesthetic qualities inherent in the music).
2. Practice methods (Specific methods of building both technique and interpretation).
3. Public Performance (in Masterclass and Public Recital).

SYLLABUS

COURSE NUMBER AND TITLE

MUPF 6249L: Violin Masterclass

COURSE DESCRIPTION

Weekly masterclasses for MUPF 6249. Graded on a Pass/No Credit basis. May be repeated. 0 credits.
(Fall, Spring)

COREQUISITE

MUPF 6249: Applied Music: Violin

OBJECTIVES

The course will offer the opportunity to perform the assigned repertoire in a “closed” environment, which includes peers and teacher only. Positively framed critiques will be offered by both the teacher and student peers, allowing the student performers to develop and refine performance skills prior to public performance. Also, the course offers practical experience in evaluating performances and developing the ability to critique other performers positively and effectively.

INSTRUCTIONAL METHOD

The course will consist of a weekly performance class for violin students. Opportunities to both perform for peers and offer critiques of peer performances will be offered. Weekly performances will be video recorded using Panopto lecture-capture software for later individual review, and a topical notebook will be kept which includes documentation of video review.

The course will require attendance at a weekly masterclass as well as periodic performances in the class, weekly critiques of student peer performances, and individual review of video-recorded performances. Documentation of video recorded performances must be compiled in a notebook for submission at end of course.

MEANS OF STUDENT EVALUATION

60% Attendance and Participation
20% Performance
20% Documentation of video review (notebook)

POLICIES

Academic Integrity. All students are required to read and abide by the Code of Student Academic Integrity. Violations of the Code of Student Academic Integrity, including cheating, fabrication and falsification, plagiarism, and complicity in academic dishonesty, will result in disciplinary action as provided in the Code. Definitions and examples of violations are set forth in the Code. The Code is available from the Dean of Students Office or online at <http://integrity.uncc.edu>.

Attendance. You are expected to punctually attend all scheduled classes. Appropriate classroom etiquette and conduct are expected in this class. You should come to class on time and remain for the entire class, and you may not bring food or drink into the classroom. The use of electronic equipment such as cell phones or other communication devices is disruptive, and is therefore prohibited during class. Because of the nature of this class, additional rules that Professor Russell deems to be appropriate for enhancing the learning environment may be imposed and strictly enforced. Professor Russell reserves the right to deduct points from your attendance grade for coming in late, leaving early, inattentiveness, and/or disruptive behavior.

Grading Scale

P = 70–100

N = 0–69

Students with Disabilities. If you have a disability that qualifies you for academic accommodations, please provide documentation from the UNC Charlotte Office of Disability Services at the beginning of the semester.

Inclusiveness. UNC Charlotte strives to create an academic climate in which the dignity of all individuals is respected and maintained. Therefore, we celebrate diversity that includes, but is not limited to ability/disability, age, culture, ethnicity, gender, language, race, religion, sexual orientation, and socio-economic status.

Evacuation Procedure. In the event of an emergency, everyone should immediately evacuate the building using the quickest route, but should not use the elevators. All persons should assemble in the “Arts Quad” area between the Rowe, Robinson, and Storrs buildings (at least 50 feet from Robinson Hall).

MATERIALS

Students must register for a Panopto file through Classroom Services.

TOPICAL OUTLINE OF COURSE CONTENT

1. Performance Opportunity
2. Critiques
3. Notebook (documentation of Panopto review)

SYLLABUS

COURSE NUMBER AND TITLE

MUSC 5049: Violin Literature

COURSE DESCRIPTION

An analysis course focusing on the major repertoire for the violin. Methodologies will include both historical and structural analysis of violin compositions from the seventeenth century through the present. 3 Credits. (*Fall*)

PREREQUISITES

Admission to the Graduate Certificate in Violin program
MUSC 5230: Form and Analysis

OBJECTIVES

The course will provide a comprehensive overview of the major violin repertoire as it developed from the Baroque through the 20th century. Students will utilize analytical methods (from both historical and structural points of view) which will reveal the musical and expressive values/aesthetics inherent in the compositions, and compare them to the prevailing aesthetic trends of the time in which the work was composed.

INSTRUCTIONAL METHOD

The course will require the individual study of recordings and musical scores, as well as written analysis assignments. Additionally, one lecture-presentation per student will be required. Performance of musical examples is encouraged for the lecture-presentation portion of the course.

MEANS OF STUDENT EVALUATION

70% Written assignments, including analyses of assigned repertoire.
20% Lecture-presentation
10% Attendance and Participation in classroom discussion

POLICIES

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Attendance. You are expected to punctually attend all scheduled classes. Appropriate classroom etiquette and conduct are expected in this class. You should come to class on time and remain for the entire lecture, and you may not bring food or drink into the classroom. The use of electronic equipment such as cell phones or other communication devices is disruptive, and is therefore prohibited during class. Because of the nature of this class, additional rules that Professor Russell deems to be appropriate for enhancing the

learning environment may be imposed and strictly enforced. Professor Russell reserves the right to deduct points from your attendance grade for coming in late, leaving early, inattentiveness, and/or disruptive behavior.

Grading Scale

- A = 90–100
- B = 80–89
- C = 70–79
- U = 0–69

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MATERIALS

Miniature scores or (piano reductions) of the following works in the Public Domain that are available for free download at the International Music Score Library Project (imslp.org):

- Bach, Concerto in A Minor, BWV 1041
- Bach, Concerto in E Major, BWV 1042
- Beethoven, Concerto in D Major, op. 61
- Brahms, Concerto in D Major, op. 77
- Bruch, Concerto No. 1 in G Minor, op. 26
- Haydn, Concerto in D Major
- Mendelssohn, Concerto in E Minor, op. 64
- Mozart, Concerto No. 5 (Turkish), K. 219
- Paganini, Concerto No. 1, op. 6
- Sibelius, Concerto in D Minor, op. 47
- Tchaikovsky, Concerto in D Major, op. 35
- Vivaldi, *The Four Seasons*, op. 8

Miniature scores or (piano reductions) of the following works that are still under Copyright and will therefore need to be purchased:

- Bartok, Violin Concerto No. 2, BB 117
- Berg, Violin Concerto
- Prokofiev, Violin Concerto No. 1, op. 19
- Stravinsky, Violin Concerto in D Major

TOPICAL OUTLINE OF COURSE CONTENT

1. Structural Analysis (understanding compositional forms as they relate to specific repertoire).
2. Historical Analysis (understanding the time and musical/aesthetic values of the era of composition).
3. Score reading (understanding the composition in its entirety as a structural form).

SYLLABUS

COURSE NUMBER AND TITLE

MUSC 5149: Violin Pedagogy

COURSE DESCRIPTION

A methodology course outlining the teaching techniques, materials, and related literature necessary for offering private instruction on the violin. 3 Credits. *(Fall)*

PREREQUISITE

Admission to the Graduate Certificate in Violin program.

CO-REQUISITES

MUPF 6249: Applied Music: Violin
MUPF 6249L: Violin Masterclass

OBJECTIVES

The course will provide a comprehensive historical overview of the major technical schools of violin playing (Franco-Belgian, Russian, and Galamian) and will compare the technical similarities/differences inherent in each school. The course will also provide practical experience in evaluating student performances, as well as how to frame and offer constructive pedagogical advice to students.

INSTRUCTIONAL METHOD

The course will require participation in the weekly violin masterclass, as well as written evaluations/critiques of each performance given in those classes. The Panopto lecture-capture software and the “Acclaim” software will be utilized to facilitate specific written assignments where performances of students will be evaluated and critiqued, and historical performances of artists representing the various schools will be studied. Observations of at least three violin lessons given by Professor Russell during the semester will be required, as will at least 2 hours of “assistant teaching” per semester.

MEANS OF STUDENT EVALUATION

- 80% Written assignments, including evaluations/critiques of all performances in weekly violin masterclass, evaluations/critiques of historical performances, and observations of lessons by Professor Russell.
- 20% Attendance and Participation at weekly violin masterclass and assistant teaching

POLICIES

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Grading Scale

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C = 70–79
U = 0–60

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MATERIALS

Required Textbooks:

- Ivan Galamian, *Principles of Violin Playing & Teaching*, 3rd ed. (Ann Arbor, MI: Shar, 1999).
- Simon Fischer, *Basics: 300 Exercises and Practice Routines for the Violin* (London: Edition Peters, 1997).
- Lucien Capet, *Superior Bowing Technique*, ed. Stephen B. Shipps, trans. Margaret Schmidt (Maple City, MI: Encore Music Publishers, 2004).
- Leopold Auer, *Violin Playing as I Teach It* (Westport, CT: Greenwood Press, 1975).

Required listening:

- Examples of the Franco-Belgian School: Eugene Ysaye and Arthur Grumiaux
- Examples of Russian School: Jascha Heifetz, Nathan Milstein, and David Oistrakh
- Examples of Galamian School: Michael Rabin, Pinchas Zuckerman, and Itzhak Perlman

TOPICAL OUTLINE OF COURSE CONTENT

1. Teaching strategies (developing and implementing a teaching philosophy, evaluating students, planning a course of study, etc.).
2. The mechanics of violin playing (playing position, including posture and hand position; bowing; intonation; musicality and expression; wellness issues; etc.).
3. Teaching materials (method books and literature, including strategies for evaluating effectiveness, etc.)

SYLLABUS

COURSE NUMBER AND TITLE

MUSC 5230: Form and Analysis

COURSE DESCRIPTION

The impact of form and process on the analysis and interpretation of music. A detailed examination of common practice forms such as Binary, Ternary, Rondo, Theme and Variation, and Sonata form. 3 Credits. *(Fall)*

PREREQUISITE

Admission to the Graduate Certificate in Violin program.

OBJECTIVES

To be a successful musician, students must learn to penetrate the content of the music in order to create meaningful interpretations. This course will discuss the various levels of musical construction that provide interpretive data. Topics will include form, musical process, development, musical structure and interpretation. The techniques discussed in this class will assist the student in understanding and interpreting the music they perform and teach. All topics will be reinforced with extensive analysis and listening.

INSTRUCTIONAL METHOD

While the initial tools for analysis will be presented by lecture, the majority of class periods will be spent exploring the music in the manner of a Socratic seminar. Students will be expected to thoroughly analyze each piece prior to class discussions, and come to classes prepared to make reasoned arguments regarding their analyses and interpretations.

MEANS OF STUDENT EVALUATION

Analysis is a three step process: identifying structures and patterns; recognizing relationships; and making interpretive decisions. Each class period, the topic for discussion will be taken from the assigned composition. Because each composer has a unique structural process, each form will be discussed by comparing how two different composers use the same structure. After the compositions have been analyzed and discussed in class, the student will write a formal analysis project outlining the student's analytical and interpretive conclusions of both of the compositions and comparing the unique aspects of how the two composers address the same form. The body of the paper should be approximately 10 pages. All projects will be graded on a ten-point scale. Late work will not be accepted.

60% Projects (5)
30% Final Analysis Project
10% Class Participation

Projects:

- Project 1: Minuets I and II from Suite No. 1 in G major for Violoncello Solo, BWV 1007, J.S. Bach
Sonata in D Major by Domenico Scarlatti
- Project 2: Minuet and Trio (mvt. 3) from Piano Sonata No. 1 in F minor by Beethoven
Minuet and Trio (mvt. 3) from Piano Sonata in C Major, Hob. XVI/3 by Haydn
- Project 3: Theme and Variations from Piano Sonata in D major, K. 284 by Mozart
Movement 4 from Symphony No. 3, Opus 55 by Beethoven
- Project 4: Rondo (mvt. 3) from Piano Sonata No. 8 in C minor by Beethoven
Movement 4 from Symphony 101 in D Major by Hayden
- Project 5: Movement 1 from Piano Sonata No. 17 in D minor by Beethoven
Movement 1 from Piano Sonata in B flat Major, K. 333 by Mozart
- Final Project: The student, in consultation with the instructor, will select two pieces of music as the focus of their final project. The purpose of this project is for the student to take these pieces through the analysis process and realize the importance of comparing the compositional process of two different composers.

POLICIES

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Grading Scale

- A = 90–100
B = 80–89
C = 70–79
U = 0–60

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“Arts Quad” area between the Rowe, Robinson, and Storrs buildings (at least 50 feet from Robinson Hall).

MATERIALS

Required Textbooks:

- Douglass M. Green, *Form in Tonal Music: An Introduction to Analysis*, 2nd ed. (Schirmer)
- Charles Burkhart, *Anthology for Musical Analysis*, 5th ed. (Harcourt Brace & Company)

TOPICAL OUTLINE OF COURSE CONTENT

1. Binary form
2. Ternary form
3. Theme and Variations
4. Rondo form
5. Sonata form

ATTACHMENTS

1. Syllabus for MUSC 4230.

SYLLABUS

COURSE NUMBER AND TITLE

MUSC 4230: Form and Analysis

COURSE DESCRIPTION

The impact of form and process on the analysis and interpretation of music. A detailed examination of common practice forms such as Binary, Ternary, Rondo, Theme and Variation, and Sonata form. 3 Credits. *(Fall)*

PREREQUISITE

MUSC 2400

OBJECTIVES

To be a successful musician, students must learn to penetrate the content of the music in order to create meaningful interpretations. This course will discuss the various levels of musical construction that provide interpretive data. Topics will include form, musical process, development, musical structure and interpretation. The techniques discussed in this class will assist the student in understanding and interpreting the music they perform and teach. All topics will be reinforced with extensive analysis and listening.

INSTRUCTIONAL METHOD

While the initial tools for analysis will be presented by lecture, the majority of class periods will be spent exploring the music in the manner of a Socratic seminar. Students will be expected to thoroughly analyze each piece prior to class discussions, and come to classes prepared to make reasoned arguments regarding their analyses and interpretations.

MEANS OF STUDENT EVALUATION

Analysis is a three step process: identifying structures and patterns; recognizing relationships; and making interpretive decisions. Each class period, the topic for discussion will be taken from the assigned composition. Because each composer has a unique structural process, each form will be discussed by comparing how two different composers use that same form. After the compositions have been analyzed and discussed in class, the student will write a formal analysis project on one of the assigned compositions. The project will incorporate all of the labeling and diagrams for that piece. These projects will outline the student's analytical and interpretive conclusions. The body of the paper should be approximately 5 pages. All projects will be graded on a ten-point scale. Late work will not be accepted.

60% Projects (5)
30% Final Analysis Project
10% Class Participation

Projects:

- Project 1: Minuets I and II from Suite No. 1 in G major for Violoncello Solo, BWV 1007, J.S. Bach
Project 2: Minuet and Trio (mvt. 3) from Piano Sonata No. 1 in F minor by Beethoven
Project 3: Theme and Variations from Piano Sonata in D major, K. 284 by Mozart
Project 4: Rondo (mvt. 3) from Piano Sonata No. 8 in C minor by Beethoven
Project 5: Movement 1 from Piano Sonata No. 17 in D minor by Beethoven
Final Project: The student, in consultation with the instructor will select one piece of music as the topic of their final project. The purpose of this project is for the student to take a piece of music through the analysis process from beginning to end on their own.

POLICIES

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U = 0–60

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MATERIALS

Required Textbooks:

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- Charles Burkhart, *Anthology for Musical Analysis*, 5th ed. (Harcourt Brace & Company)

TOPICAL OUTLINE OF COURSE CONTENT

1. Binary form
2. Ternary form
3. Theme and Variations
4. Rondo form
5. Sonata form

Consultation on Library Holdings

To: James A. Grymes, Ph.D., Coordinator of Undergraduate Studies in Music,
Department of Music;
From: Judith Van Noate, Humanities Librarian
Date: February 17, 2010
Re: MUF 6160L

Date of initiation of consultation with Library Reference Personnel: February 5,
2010

Proposal No: XX-XX -10

The Department of Music proposes a new course: MUPF 6160L. Chamber
Orchestra Sectional Rehearsals

Course proposal attached

SUMMARY OF REFERENCE LIBRARIAN'S EVALUATION OF HOLDINGS:

Evaluator: Judith Van Noate Date: February 17, 2010

Check one:

- | | |
|---|---------------|
| 1. Holdings are superior. | _____ |
| 2. Holdings are adequate. | _____XXX_____ |
| 3. Holdings are adequate only if department purchases additional
holdings. | _____ |
| 4. Holdings are inadequate. | _____ |

Comments:

This is a "lab," performance class which will not require library resources. Should supplemental material be needed, the library does have adequate print and electronic materials. The department adds new materials on a regular basis.

Judith Van Noate, Humanities Librarian
Evaluator's Signature

February 17, 2010
Date

Consultation on Library Holdings

To: James A. Grymes, Ph.D., Coordinator of Undergraduate Studies in Music,
Department of Music;
From: Judith Van Noate, Humanities Librarian
Date: February 17, 2010
Re: MUPF 6249

Date of initiation of consultation with Library Reference Personnel: February 5,
2010

Proposal No: XX-XX -10

The Department of Music proposes a new course: MUPF 6249. Applied Music:
Violin

Course proposal attached

SUMMARY OF REFERENCE LIBRARIAN'S EVALUATION OF HOLDINGS:

Evaluator: Judith Van Noate Date: February 17, 2010

Check one:

- | | |
|--|---------------|
| 1. Holdings are superior. | _____ |
| 2. Holdings are adequate. | _____XXX_____ |
| 3. Holdings are adequate only if department purchases additional holdings. | _____ |
| 4. Holdings are inadequate. | _____ |

Comments:

This is a "lab," private instruction class which will not require library resources. Should supplemental material be needed, the library does have adequate print and electronic materials. The department adds new materials on a regular basis.

Judith Van Noate, Humanities Librarian
Evaluator's Signature

February 17, 2010
Date

Consultation on Library Holdings

To: James A. Grymes, Ph.D., Coordinator of Undergraduate Studies in Music,
Department of Music;
From: Judith Van Noate, Humanities Librarian
Date: February 19, 2010
Re: MUF 6249L

Date of initiation of consultation with Library Reference Personnel: February 5,
2010

Proposal No: XX-XX -10

**The Department of Music proposes a new course: MUPF 6249L -
Violin Masterclass**

Course proposal attached

SUMMARY OF REFERENCE LIBRARIAN'S EVALUATION OF HOLDINGS:

Evaluator: Judith Van Noate Date: February 19, 2010

Check one:

- 1. Holdings are superior. _____
- 2. Holdings are adequate. XXX
- 3. Holdings are adequate only if department purchases additional
holdings. _____
- 4. Holdings are inadequate. _____

Comments:

This is a performance class, co requisite with MUF 6249 and will not require library resources.
Should supplemental material be needed, the library does have adequate print and electronic
materials. The department adds new materials on a regular basis.

Judith Van Noate, Humanities Librarian
Evaluator's Signature

February 19, 2010
Date

