

NORFOLK STATE UNIVERSITY
COLLEGE OF LIBERAL ARTS
DEPARTMENT OF VISUAL AND
PERFORMING ARTS

DIVISION OF MUSIC
STUDENT HANDBOOK

Revised: Fall 2026

Scheduled Review: Fall 202

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DEGREES OFFERED

Bachelor of Music
In Music Education
With an Emphasis in Media

Master of Music:
Music Education
Performance
Theory-Composition

MISSION STATEMENTS

NORFOLK STATE UNIVERSITY MISSION

Norfolk State University, a comprehensive urban public institution, is committed to transforming students' lives through exemplary teaching, research and service. Offering a supportive academic environment for all, the University empowers its students to turn their aspirations into reality and achieve their full potential as well rounded, resourceful citizens and leaders for the 21st century.

THE COLLEGE OF LIBERAL ARTS

The mission of the College of Liberal Arts is to provide a transformative education that enables students to maximize their potential to become creative, independent thinkers and lifelong learners who adapt and contribute ethically to evolving national and international societies.

The College of Liberal Arts impacts every student who enrolls at Norfolk State University. Every student completes the general education core, sixty percent of which is housed in the College of Liberal Arts. Exposure to liberal arts is essential for educated persons. Through the general education core, the College of Liberal Arts provides breadth and depth in the knowledge, skills, and abilities needed for well-prepared graduates to join the community of educated persons.

Students in the College of Liberal Arts have access to a wealth of learning experiences. The College offers students opportunities to understand and appreciate world cultures as reflected in languages and the arts; enhance communication and interpersonal skills; and prepare for careers supported by studies in the liberal, creative, performing, and media arts.

The social sciences deal with the relationships of mankind. Whether from an economic, political sociological, psychological or historical perspective, the social sciences focus on understanding and responding to the human condition.

Within the context of the University's strategic plan, the overall goals of the College of Liberal Arts are to:

- Provide liberating education for students that is conducive to lifelong learning.
- Impart knowledge, strengthen communication and quantitative abilities, and enhance research and inquiry skills in the various subject matter areas.
- Develop habits of independent thought and critical thinking.
- Promote attitudes of understanding, respect, and tolerance for one's own culture and the cultures of other peoples.

- Engender in students an appreciation of the moral and ethical components of life.
- Define educational standards that address the changing paradigms and diverse needs of students in a changing global society.
- Provide a highly qualified pool of graduates for the global workforce.
- Contribute to the social consciousness and cultural enrichment of the community through the provision of programs, exhibits and workshops in the arts, humanities, and social sciences.

DEPARTMENT OF VISUAL AND PERFORMING ARTS MISSION

The mission of the Department of Visual and Performing Arts is to cultivate artistic expression that empowers a diverse student body to achieve maximum human potential in the disciplines within the context of the larger Norfolk State University Mission and Charter; to promote universal understanding through Drama, Fine Art & Music; foster enlightenment to the campus and community at-large, advance scholarship, and provide high-quality instruction in Drama, Fine Art, Music Education & Music Media.

DIVISION OF MUSIC MISSION

The Mission of the Division of Music is to cultivate artistic expression, promote universal understanding through music, foster musical enlightenment to the campus and community at-large, advance scholarship, and provide high-quality instruction in music education and music media that empowers a diverse student body to achieve maximum competence as music professionals in a global society.

GOALS

The primary goals of the Division of Music are to:

- Provide a comprehensive education and understanding in music that assures competency in all areas of the field of study;
- Encourage the highest level of creative and artistic expression in traditional and non-traditional musical idioms;
- Promote musical scholarship and activities that enlighten the academic and broader communities;
- Foster personal and intellectual growth among students;
- Contribute to the cultural life of NSU, city, state, nation, and global community;
- Expand the understanding and appreciation of the music and culture of African Americans; and
- Work collaboratively with other institutions, organizations and populations to enhance partnerships, diversity, outreach, and global understanding.

OBJECTIVES

The following objectives will be used to attain the goals:

- Increase student engagement in courses that develop high levels of competency and musicianship, as defined by the National Association of Schools of Music (NASM);

- Offer students opportunities to demonstrate their artistic and creative abilities in a variety of performance settings, including academic, professional, national, and international venues;
- Require students to attend departmental, university-wide, and regional concerts;
- Increase opportunities for scholarly and intellectual pursuits among music students and faculty;
- Encourage student participation in service learning, international studies, and activities that enhance diversity, human growth, civic engagement, and life skills;
- Expand access to courses about the music of African Americans and world music;
- Enlarge the Division's technological infrastructure as a tool for teaching, learning, classroom management, and student growth and retention; and
- Engage in collaborations that broaden access to learning and musical resources for students, faculty, and stakeholders.

Norfolk State University is an accredited institutional member of the Southern Association of College and Schools and the National Association of Schools of Music.

FACULTY AND STAFF

Mr. William Beathea
Assistant Professor of Music
Director of Bands
Percussion/Band

Mr. Terry Butler
Instructor
Assistant Director of Choirs
Choir/Piano/Theory

Dr. Sam Dorsey
Professor of Music
Guitar/Musicology

Mr. Pete Dubeau
Adjunct Instructor
Low Brass

Mr. Frank Elliott
Instructor of Music
Humanities/Piano/Vocal Jazz

Ms. Barbara Gaines
Adjunct Instructor
Piano/African American Music

Mr. Gregory Gardner
Assistant Professor of Music
Voice/Music Appreciation

Dr. Susan Ha
Professor of Music
Piano/Theory

Ms. Symone Harcum
Adjunct Instructor
Voice

Mr. Ari Hicks
Adjunct Instructor
Theory/Music Media

Dr. Bianca Jackson

Adjunct Instructor
African American Music

Ms. Chikeita Jones
Operations Coordinator (Bands)
Band

Dr. Sarah Kim
Assistant Professor of Music
Voice

Mr. Will McVay
Adjunct Instructor
Percussion

Mr. Ricky Micou
Adjunct Instructor
Percussion

Ms. Anastasia Migliozzi
Adjunct Instructor
Strings

Dr. Anne Neikirk
Associate Professor
Theory/Composition
Program Coordinator

Dr. Ana Elisa Portes
Assistant Professor
Voice

Mr. Alan Reese
Instructor
High Brass/Theory/Handbells

Dr. Matthew Russell
Associate Professor of Music
Music Education/Graduate Co-coordinator

Ms. Stephanie Sanders
Assistant Professor

Assistant Director of Bands
Woodwinds/Jazz Band/Band

Ms. DeVaughn Scott-Smith
Instructor
Clarinet/African American Music/Music
Fundamentals

Ms. Arcelia Simmons
Adjunct Instructor
Theory/Music Literature

Ms. India Simmons

Production Specialist (Choirs)
Choir

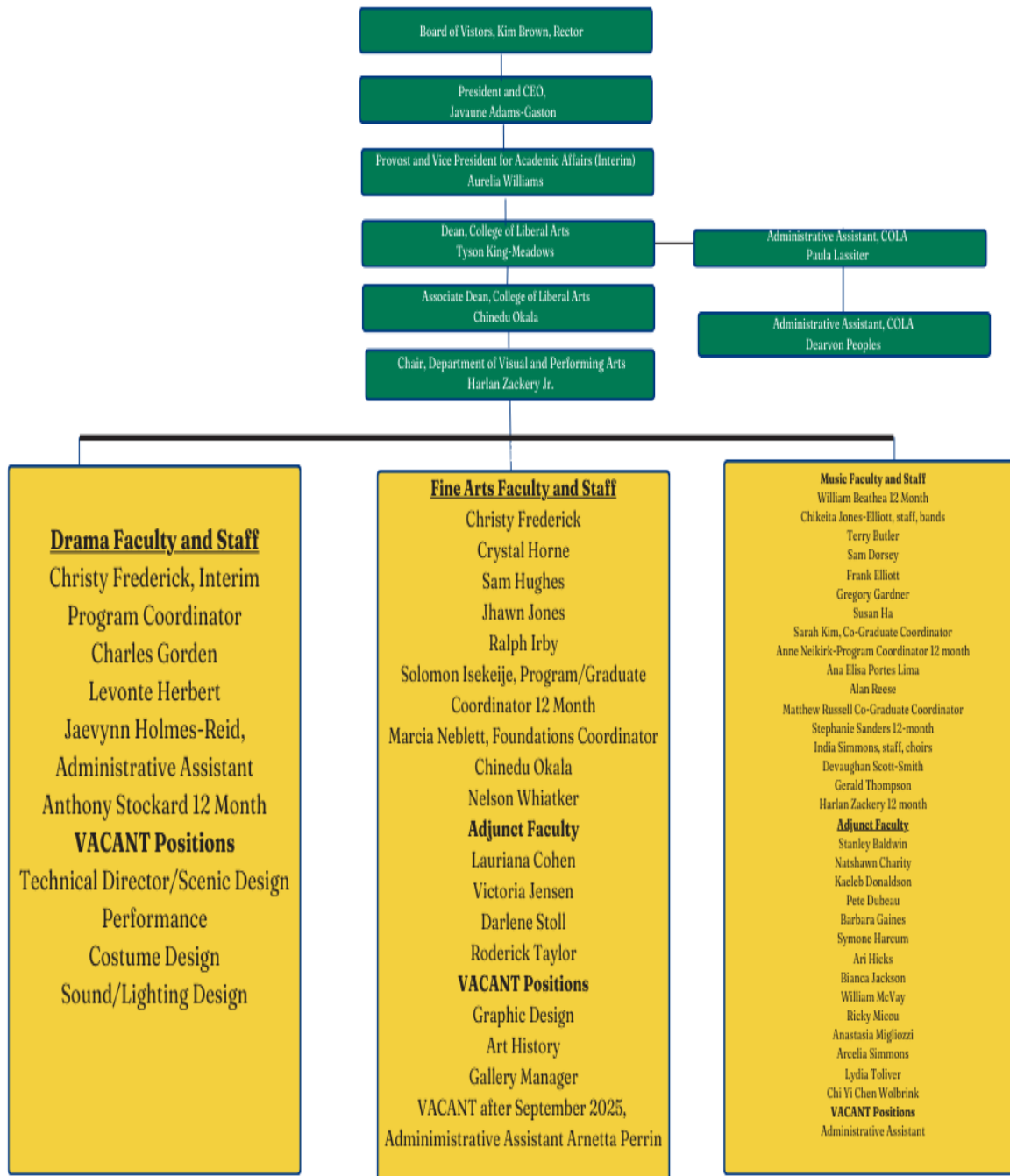
Mr. Gerald Thompson
Instructor of Music
Music Media

Dr. Lydia Toliver
Adjunct Instructor
Humanities

Dr. Harlan Zackery, Jr.
Associate Professor/Director of Choirs
Chair, Department of Visual and Performing Art
Choir

ORGANIZATIONAL CHART

Department of Visual and Performing Arts Organizational Chart



BACHELOR OF MUSIC

Dr. Anne Neikirk, Undergraduate Program Coordinator

The Division offers one undergraduate degree with two emphases and one graduate degree with three concentrations. The Bachelor of Music in Music Education is designed to prepare teachers of music in elementary and secondary schools. The program includes theoretical and applied music studies, general studies, music history, literature, methodology, and practicum with concentration in Voice, Keyboard and Band/Orchestral instruments.

The Bachelor of Music with an Emphasis in Media is designed to expand the career preparation of students by providing knowledge, skills, and practical experience central to the needs of the music industry as represented by the broadcast and recording media. The program includes courses in Music and Mass Communications.

Eligibility to major in music is determined by the Music faculty on the basis of musical background and experience, results of auditions and tests, and general qualifications to pursue music as a major field. The Music Department is an accredited institutional member of the National Association of Schools of Music.

UNDERGRADUATE ADMISSION TO MUSIC

All students who desire entry into programs in music must audition. The audition can be arranged by contacting the music office or the undergraduate program coordinator. After acceptance into the University, the candidate's request to enter the Pre-Music Curriculum is granted conditionally by the Office of Admissions. However, final approval is granted by the Division of Music. Please note that an audition for choir, band or other ensemble is separate from the audition for the degree program.

During orientation, audition days or the first week of classes, diagnostic examinations in music theory and piano are given, as well as an audition on a principal instrument (for those who have not yet auditioned for the program). Approved candidates are enrolled in the Pre-Music Curriculum. These courses are taken during the first semester of enrollment and serve to evaluate the potential of the student candidates to fulfill the requirements of the Bachelor of Music degree. With the exception of MUS 140 and MUS 100B, the courses in the Pre-Music Curriculum partially fulfill requirements for the Bachelor of Music Degree. MUS 140 and MUS 100B are required of students who do not pass the diagnostic exams in theory and piano.

PRE-MUSIC CURRICULUM COURSES

MUS 140	Music Fundamentals	3 Credits
MUS 125	Applied Major	2 Credits
MUS 100B	Piano Minor	0 Credits
MUS 110	Ensemble	1 Credit
MUS 103	Recitals Class	0 Credits

If a student passes the diagnostic exam in theory they will take:

Instead of MUS 140 above		
MUS 145	Harmony and Keyboard	2 Credits

If a student passes the diagnostic exam in piano, they will take:

Instead of MUS 100B above		
MUS 121B	Piano Minor	1 credit

Please note that students choosing piano as their primary instrument will not take the diagnostic exam in piano and instead of MUS 121B Piano Minor, will choose a different minor instrument.

***PIANO FACILITY EXAMINATION**

All students majoring in Music must pass a Piano Facility Examination as a requirement for the bachelor's degree. This examination is a prerequisite to Directed Teaching. The Facility Examination tests the students' ability to use the piano as a tool within the framework of his/her professional application. The examination is scheduled at the end of each semester and during the summer session. The passing of this examination is required for successful completion of MUS 222 and MUS 226.

BACHELOR OF MUSIC COURSE DESCRIPTIONS

MUS 100B Piano (0 Credits)

Course has a (0) credit hour but (1) tuition hour for billing.

MUS 103 Recitals Class (0 Credits)

Provides a forum for majors to perform music studied in applied lessons. Occasional workshops on specialized topics in lieu of recital performances. Attendance at on-campus and external concerts/recitals and arts presentations are also required.

MUS 104 Recitals Class (0 Credits)

Provides a forum for majors to perform music studied in applied lessons. Occasional workshops on specialized topics in lieu of recital performances. Attendance at on-campus and external concerts/recitals and arts presentations are also required.

MUS 110A Band (1 Credits)

Provides enriching musical opportunities to develop instrumental performance skills in a group setting. Band ensembles include Spartan Legion Marching Band and Symphonic Wind Ensemble.

MUS 110D Concert Choir (1 Credits)

The Concert Choir promotes the mastery of music from all periods and styles while enhancing musicianship and an appreciation of choral singing for music majors and non-music majors alike.

MUS 110F Jazz Ensemble (1 Credits)

The Instrumental Jazz Ensemble and Vocal Jazz Ensemble bring collaborative musical ingenuity together with extraordinary showmanship to create performance groups that highlight the jazz idiom.

MUS 110N Pep Band (1 Credits)

A fun-filled ensemble comprised of instrumentalists who play at athletic events to promote crowd enthusiasm as well as provide entertainment.

MUS 110P Guitar Ensemble (1 Credits)

Guitar Ensemble provides students of any skill level opportunities to enhance music reading and technical abilities on acoustic guitar or bass in a variety of styles.

MUS 111A Band (1 Credits)

Provides enriching musical opportunities to develop performance skills in a group setting. Band ensembles include Spartan Legion Marching Band and Symphonic Wind Ensemble.

MUS 111D Concert Choir (1 Credits)

The Concert Choir promotes the mastery of choral music from all periods and styles while enhancing musicianship and an appreciation of choral singing for music majors and non-music majors alike.

MUS 111F Jazz Ensemble (1 Credits)

The Instrumental Jazz Ensemble and Vocal Jazz Ensemble bring collaborative musical ingenuity together with

extraordinary showmanship to create performance groups that highlight the jazz idiom.

MUS III P Guitar Ensemble (1 Credits)
Guitar Ensemble provides students of any skill level opportunities to enhance music reading and technical abilities on acoustic guitar or bass in a variety of styles.

MUS 121A Voice Minor (1 Credits)
Emphasis on tone production and vocal technique. Exposure to a variety of vocal literature and styles.

MUS 121B Piano Minor I (1 Credits)
The first in a sequence of four piano courses required for all music majors, except piano majors, as a secondary instrument. The purpose of the course is to assist in the development of basic piano skills necessary for application in the broad range of music professions. Students must pass [MUS 100B](#) or placement exam prior to registering for this course.

MUS 121D Brasswind Minor (1 Credits)
Emphasis on correct tone production and playing techniques. Exposure to a variety of literature for the particular woodwind minor instrument.

MUS 121E Woodwind Minor (1 Credits)
Emphasis on correct tone production and playing techniques. Exposure to a variety of literature for the particular woodwind minor instrument.

MUS 121F Strings Minor (1 Credits)
Emphasis on correct tone production and playing techniques. Exposure to a variety of literature for the particular string minor instrument.

MUS 121G Percussion Minor (1 Credits)
Emphasis on correct tone production and playing techniques. Exposure to a variety of literature for the particular percussion minor instrument.

MUS 122A Voice Minor (1 Credits)
A continuation of [MUS 121A](#) with more advanced emphasis on correct tone production and techniques. Exposure to a variety of song literature

MUS 122B Piano Minor (1 Credits)
The second in a sequence of four piano courses required for all music majors, except piano majors, as a secondary instrument. The course continues the development of basic piano skills necessary for application in the broad range of music professions. Students must pass [MUS 121B](#) before registering for this course.

MUS 122F Strings Minor (1 Credits)
A continuation of [MUS 121F](#) with more advanced emphasis on correct tone production and playing techniques. Exposure to a variety of literature for the particular string minor instrument.

MUS 122G Percussion Minor (1 Credits)
A continuation of [MUS 121G](#) with more advanced emphasis on correct tone production and playing techniques. Exposure to a variety of literature for the particular percussion minor instrument.

MUS 125A Applied Major/Voice (2 Credits)
Mastery of vocal exercises for the development of breath management, resonance balance, legato singing, correct phonation, articulation, and good vocal health. Emphasis on building

musicianship, compositions of moderate difficulty, English texts.

MUS 125B Applied Major/Piano (2 Credits)

Study of major scales (24 octaves), hands together, minor scales, hands separate; selected studies of Czerny, Hanon, Burgmuller, sonatinas of Clementi, Kuhlau, Beethoven; seventh chords, arpeggios.

MUS 125D Applied Major/Brasswind (2 Credits)

Study of the fundamentals of trumpet playing including breath control, proper attack, and formation of embouchure.

MUS 125E Applied Major/Woodwind (2 Credits)

Emphasis on basic problems of embouchure, fingering, breathing and tonguing facility, and control.

MUS 125F Applied Major/Strings (2 Credits)

Study of basic violin technique, left-hand position, and bow arm techniques; exercises in first position; and two octave major scales in first position.

MUS 125G Applied Major/Percussion (2 Credits)

Rudiment studies from Gardner's Complete Method for Percussion; selected snare drum solos from the Haskell Harr Collection; major scales on marimba with alternating sticks; study of other instruments of the percussion family.

MUS 126A Applied Major/Voice (2 Credits)

Mastery of vocal exercises for the development of breath management, resonance balance, legato singing, correct phonation, articulation, and good vocal health. Emphasis on building musicianship, compositions of moderate difficulty, English texts.

MUS 126B Applied Major/Piano (2 Credits)

Study of major scales (24 octaves), hands together, minor scales, hands separate; selected studies of Czerny, Hanon, Burgmuller, sonatinas of Clementi, Kuhlau, Beethoven; seventh chords, arpeggios.

MUS 126D Applied Major/Brass (2 Credits)

Study of the fundamentals of trumpet playing including breath control, proper attack, formation of embouchure.

MUS 126E Applied Major/Woodwind (2 Credits)

Emphasis on basic problems of embouchure, fingering, breathing and tonguing facility, and control.

MUS 126F Applied Major/Strings (2 Credits)

Study of basic violin technique, left-hand position, and bow arm techniques; exercises in first position; and two octave major scales in first position.

MUS 126G Applied Major/Percussion (2 Credits)

Rudiment studies from Gardner's Complete Method for Percussion; selected snare drum solos from the Haskell Harr Collection; major scales on marimba with alternating sticks; study of

other instruments of the percussion family.

MUS 131 Music Literature (2 Credits)

Foundation in the materials and history to identify music styles and genres, major composers and their works, and familiarity with historical periods of music.

MUS 132 Music Literature (2 Credits)

Foundation in the materials and history to identify music styles and genres, major composers and their works, and familiarity with historical periods of music.

MUS 140 Music Fundamentals (3 Credits)

Study of the fundamentals of music and elementary theory. Does not fulfill graduation requirements for any music degree. (This class is offered in lieu of passing the Theory Placement Test.)

MUS 141 Sight-Singing & Ear Training (2 Credits)

Study of Theory I and II including sight-singing; melodic and harmonic dictation; scales, intervals and triads; and the analyzation of melodies.

MUS 142 Sight-Singing & Ear Training (2 Credits)

Study of Theory I and II including sight-singing; melodic and harmonic dictation; scales, intervals and triads; and the analyzation of melodies.

MUS 145 Harmony and Keyboard (2 Credits)

Study of Theory I and II including part writing, keyboard harmony, and harmonic analysis of triads and their inversions through non-harmonic tones,

the dominant seventh chord and its inversions, secondary dominant, and other chords.

(Meets three hours per week.)

MUS 146 Harmony and Keyboard (2 Credits)

Study of Theory I and II including part writing, keyboard harmony, and harmonic analysis of triads and their inversions through non-harmonic tones, the dominant seventh chord and its inversions, secondary dominant, and other chords.

(Meets three hours per week.)

MUS 151 Elementary Conducting (2 Credits)

Introduction to the art of conducting with emphasis on mastery of fundamental beat patterns.

MUS 161 String Class (1 Credits)

Development of the skills necessary for teaching instruments of the string family on the elementary and intermediate levels through practical experience. (Meets two hours per week.)

MUS 203 Recitals Class (0 Credits)

Provides a forum for majors to perform music studied in applied lessons. Occasional workshops on specialized topics in lieu of recital performances. Attendance at on-campus and external concerts/recitals and arts presentations are also required.

MUS 204 Recitals Class (0 Credits)

Provides a forum for majors to perform music studied in applied lessons. Occasional workshops on specialized topics in lieu of recital performances. Attendance at on-campus and external

concerts/recitals and arts presentations are also required.

MUS 210A Band (1 Credits)

Provides enriching musical opportunities to develop instrumental performance skills in a group setting. Band ensembles include Spartan Legion Marching Band and Symphonic Wind Ensemble.

Prerequisites: Take MUS-145.

MUS 210D Concert Choir (1 Credits)

The Concert Choir promotes the mastery of choral music from all periods and styles while enhancing musicianship and an appreciation of choral singing for music majors and non-music majors alike.

MUS 210F Jazz Ensemble (1 Credits)

The Instrumental Jazz Ensemble and Vocal Jazz Ensemble bring collaborative musical ingenuity together with extraordinary showmanship to create performance groups that highlight the jazz idiom.

MUS 210N Pep Band (1 Credits)

A fun-filled ensemble comprised of instrumentalists who play at athletic events to promote crowd enthusiasm as well as provide entertainment.

MUS 211A Band (1 Credits)

Provides enriching musical opportunities to develop instrumental performance skills in a group setting. Band ensembles include Spartan Legion Marching Band and Symphonic Wind Ensemble.

Prerequisites: Take MUS-145.

MUS 211D Concert Choir (1 Credits)

The Concert Choir promotes the mastery of choral music from all periods and styles while enhancing musicianship and an

appreciation of choral singing for music majors and non-music majors alike.

MUS 211F Jazz Ensemble (1 Credits)

The Instrumental Jazz Ensemble and Vocal Jazz Ensemble bring collaborative musical ingenuity together with extraordinary showmanship to create performance groups that highlight the jazz idiom.

MUS 211G Percussion Ensemble (1 Credits)

Provides enriching musical opportunities for percussionists to develop performance skills in a group setting.

MUS 221A Voice Minor (1 Credits)

A continuation of MUS 122A with more advanced emphasis on correct tone production and techniques. Exposure to a variety of song literature

MUS 221B Piano Minor (1 Credits)

The third in a sequence of four piano courses required for all music majors, except piano majors, as a secondary instrument. The course continues the development of basic piano skills necessary for application in the broad range of music professions. Students must pass [MUS 122B](#) before registering for this course

MUS 221G Percussion Minor (1 Credits)

Percussion minor for music majors only.

MUS 222A Voice Minor (1 Credits)

A continuation of [MUS 221A](#) with more advanced emphasis on correct tone production and playing techniques. Exposure to a variety of literature for the particular string minor instrument.

Prerequisites: Take MUS-145;

MUS 222B Piano Minor (1 Credits)

The fourth in a sequence of four piano courses required for all music majors, except piano majors, as a secondary instrument. The course continues the development of basic piano skills necessary for application in the broad range of music professions. Students must pass [MUS 221B](#) before registering for this course.

MUS 222G Percussion (1 Credits)

Percussion minor for music majors only.

MUS 225A Applied Major/Voice (2 Credits)

Continuation of technical development; repertoire including English and American songs (Purcell, Handel, Carpenter, Quilter, Head, Rorem, Beach, Copland, Bowles, Barber); songs from the Anthology of Italian Song (Schirmer) or Classic Italian Song (Ditson).

Prerequisites: Take MUS-145.

MUS 225B Applied Major/Piano (2 Credits)

Study of major scales (4 octaves); minor scales (24 octaves), hands together, studies of the level of Czerny, Hanon, Heller, sonatinas or sonatas of Haydn, Mozart, or Beethoven; studies from Bach's Little Preludes and Fugues or Two-Part Inventions; selected compositions of other periods. Passing the Piano Facility Examination required.

MUS 225D Applied Major/Brasswind (2 Credits)

Further development of fundamentals; use of song literature to develop style and phrasing; continued work in Arban, Clarke, Conn and Hering; Introduction to Transposition; whole tone scales;

dominant seventh and diminished scales; selected compositions from various periods; easy sight-reading; harmonization using primary triads; melodic transposition.

MUS 225E Applied Major/Woodwind (2 Credits)

Emphasis on technical development, finger all tone control; Giampieri Caprices; Kroepsch Daily Studies, major scales in thirds.

MUS 225F Applied Major/Strings (2 Credits)

Bow and finger exercises; two octave major and melodic minor scales up to and including third position; selected studies from Wohlfahrt's Foundation Studies for the Violin; solo literature using the first three positions.

MUS 225G Applied Major/Percussion (2 Credits)

Continued study of rudiments; further study of other percussion instruments; major and minor scales in octaves on marimba; major and minor arpeggios and two-stick marimba solos. Selected snare drum solos from Haskell Harr.

MUS 226A Applied Major/Voice (2 Credits)

Continuation of technical development; repertoire including English and American songs (Purcell, Handel, Carpenter, Quilter, Head, Rorem, Beach, Copland, Bowles, Barber); songs from the Anthology of Italian Song (Schirmer) or Classic Italian Song (Ditson).

Prerequisites: Take MUS-145.

MUS 226B Applied Major/Piano (2 Credits)

Study of major scales (4 octaves); minor scales (24 octaves), hands together, studies of the level of Czerny, Hanon, Heller, sonatinas or sonatas of Haydn, Mozart, or Beethoven; studies from Bach's Little Preludes and Fugues or Two-Part Inventions; selected compositions of other periods. Passing the Piano Facility Examination required.

MUS 226D Applied Major/Brass (2 Credits)

Further development of fundamentals; use of song literature to develop style and phrasing; continued work in Arban, Clarke, Conn and Hering, 32 Progressive Etudes; Introduction to Transposition; whole tone scales; dominant seventh and diminished scales; selected compositions from various periods; easy sight-reading; harmonization using primary triads; melodic transposition.

MUS 226E Applied Major/Woodwind (2 Credits)

Emphasis on basic problems of embouchure, fingering, breathing and tonguing facility, and control; selected studies from Klose Method, Books II and III; Rose, 40 Studies; Perier, Etudes de genres et D'interpretation; Cavallini Caprices; Recital Literature.

MUS 226F Applied Major/Strings (2 Credits)

Bow and finger exercises; two octave major and melodic minor scales up to and including third position; selected studies from Wohlfahrt's Foundation Studies for the Violin; solo literature using the first three positions.

MUS 226G Applied Major/Percussion (2 Credits)

Rudiment studies from Gardner's Complete Method for Percussion; selected snare drum solos from the Haskell Harr Collection; major scales on marimba with alternating sticks; study of other instruments of the percussion family.

MUS 234 African American Music (3 Credits)

Survey of the music created and performed by African Americans as an ethnic group and as individuals from the period of slavery to the present. Emphasis on the types and elements of African American folk music including evidence and psychological factors.

MUS 234H Honors African American Music (3 Credits)

Survey of the music created and performed by African Americans as an ethnic group and as individuals from the period of slavery to the present. Emphasizes the types and elements of African American folk music.

MUS 240 Progressive Harmony (3 Credits)

Practice in writing and analyzing contemporary chord progressions with emphasis on keyboard skills, ear training, and creative writing.

Prerequisites: Take MUS-146.

MUS 241 Sight-Singing & Ear Training (2 Credits)

Study of aural non-diatonic exercises, advanced sight-singing, advanced melodic and harmonic dictation.

MUS 242 Sight-Singing & Ear Training (1 Credits)

Study of aural non-diatonic exercises, advanced sight-singing, advanced melodic and harmonic dictation.

MUS 243 Melody and Improvisation (3 Credits)

Provides guidelines for the disciplines of jazz improvisation through the use of melodic, harmonic, rhythmic and structured procedures.

MUS 245 Harmony and Keyboard (2 Credits)

More advanced keyboard harmony and part writing, including modulation, augmented sixth chords, and Neapolitan 6th chord. Harmonic and formal analysis and writing for various combinations of instruments in the second semester. (Meets three hours per week.)

MUS 246 Harmony and Keyboard (2 Credits)

More advanced keyboard harmony and part writing, including modulation, augmented sixth chords, and Neapolitan 6th chord. Harmonic and formal analysis and writing for various combinations of instruments in the second semester. (Meets three hours per week.)

MUS 247 Introduction to World Music (3 Credits)

Introduces the fundamentals of music through a survey of selected world music traditions. Music-making is examined within specific cultural settings that give context and meaning to performance. Draws on the broad interdisciplinary field of ethnomusicology, which provides insights into music's role as a rich form of human expression.

MUS 260 Band Instrument Survey (1 Credits)

Introduction to the principles of playing musical instruments including the rudiments of tone production and performance techniques of woodwind, brasswind, and percussion instruments. (Meets two hours per week.)

MUS 261 Percussion Class (1 Credits)

Development of the skills necessary for teaching instruments of the percussion family on the elementary and intermediate levels through practical experience. (Meets two hours per week.)

MUS 265 Practical Application/Electronic Music (3 Credits)

Introduction to various computer software used in digital audio music production and digital media, including hands-on instruction using MIDI sequencing and other techniques for producing electroacoustic music for the industry.

MUS 271 Vocal Diction (1 Credits)

Study of standard pronunciations for texts in English and Italian vocal literature using the International Phonetic Alphabet (IPA). (Meets two hours per week.)

MUS 272 Vocal Diction (1 Credits)

Study of standard pronunciations for texts in French and German vocal literature using the International Phonetic Alphabet (IPA). (Meets two hours per week.)

MUS 273 Voice Class (1 Credits)

Study of vocal techniques and survey of solo and choral literature designed to prepare students for training voices in the public schools. (Meets two hours per week.)

MUS 301 Music Appreciation (3 Credits)
Survey of the major forms and styles of music with emphasis on developing awareness and understanding of representative music literature including the relation of music to other aspects of history and the culture of Western civilization.

MUS 301H Honors Music Appreciation (3 Credits)
Honors Music Appreciation is designed to introduce non-music majors to the major elements of music and the primary musical periods of traditional classical music. The course emphasizes active music listening and research.

MUS 303 Recitals Class (0 Credits)
Provides a forum for majors to perform music studied in applied lessons. Occasional workshops on specialized topics in lieu of recital performances. Attendance at on-campus and external concerts/recitals and arts presentations are also required.

MUS 304 Recitals Class (0 Credits)
Provides a forum for majors to perform music studied in applied lessons. Occasional workshops on specialized topics in lieu of recital performances. Attendance at on-campus and external concerts/recitals and arts presentations are also required.

MUS 310A Band (1 Credits)
Provides enriching musical opportunities to develop instrumental performance skills in a group setting. Band ensembles include Spartan Legion Marching Band and Symphonic Wind Ensemble.

MUS 310D Concert Choir (1 Credits)
The Concert Choir promotes the mastery of choral music from all periods and styles while enhancing musicianship and an appreciation of choral singing for music majors and non-music majors alike.

MUS 310F Jazz Ensemble (1 Credits)
The Instrumental Jazz Ensemble and Vocal Jazz Ensemble bring collaborative musical ingenuity together with extraordinary showmanship to create performance groups that highlight the jazz idiom.

MUS 311A Band (1 Credits)
Provides enriching musical opportunities for percussionists to develop performance skills in a group setting.

MUS 311D Concert Choir (1 Credits)
The Concert Choir promotes the mastery of choral music from all periods and styles while enhancing musicianship and an appreciation of choral singing for music majors and non-music majors alike.

MUS 311F Jazz Ensemble (1 Credits)
The Instrumental Jazz Ensemble and Vocal Jazz Ensemble bring collaborative musical ingenuity together with extraordinary showmanship to create performance groups that highlight the jazz idiom.

MUS 321A Voice Minor (1 Credits)
A continuation of [MUS 122A](#) with more advanced emphasis on correct tone production and playing techniques. Exposure to a variety of literature for the particular string minor instrument.

MUS 321B Piano Minor (1 Credits)

The course continues the development of basic piano skills necessary for application in the broad range of music professions.

MUS 322B Piano Minor (1 Credits)

The course continues the development of basic piano skills necessary for application in the broad range of music professions.

MUS 325A Applied Major/Voice (2 Credits)

Advanced study of greater technical difficulty; development of interpretation; repertory to include Italian songs of greater complexity; lieder of Schumann, Schubert, Franz; French songs of Hahn, Godard, Debussy; contemporary songs in English, moderately difficult oratorio, operatic, and musical theater literature; vocal exercises of Panofka; Marchesi, Lamperti, and others.

MUS 325B Applied Major/Piano (2 Credits)

Major and minor scales and arpeggios at increased speeds; scales in thirds; continued technical studies with exercises transposed to various keys; sight-reading of more difficult accompaniments; compositions of the level of Bach Two- and Three-Part Inventions, French and English Suites, Well Tempered Clavier, sonatas of Haydn, Mozart, Beethoven; selected compositions from the Romantic, Post-Romantic, and Modern periods.

MUS 325D Applied Major/Brass (2 Credits)

Emphasis on style, techniques, and range, continued work in Arban, Clark, Conn; Brandt, Orchestra Etudes; Bousquet, 36 Celebrated Studies; transposition from

Caffarelli, 100 Studi Melodici. Solo literature: Haydn, Trumpet Concerto in Eb; Hummel, Trumpet Concerto in Eb; Hummel, Trumpet Concerto; Damase, etc.

MUS 325E Applied Major/Woodwind (2 Credits)

Emphasis on performance repertoire; Recital Literature for Clarinet, Stubbins, Vols. I, II, III, IV; one selection from the standard sonata repertoire; all scales, major, minor and chromatic; diminished arpeggios.

MUS 325F Applied Major/Strings (2 Credits)

Studies from Kreutzer Etudes 1, 2, and 3; extended scales and arpeggios; double stops, study of concertos such as Mozart and Villa-Lobos, and sonatas such as Handel and Vivaldi.

MUS 325G Applied Major/Percussion (2 Credits)

Study of all scales in thirds and sixths on marimba; selected three-stick marimba solos; timpani solos and difficult snare drum solos by Haskell Harr.

MUS 326A Applied Major/Voice (2 Credits)

Advanced study of greater technical difficulty; development of interpretation; repertory to include Italian songs of greater complexity; lieder of Schumann, Schubert, Franz; French songs of Hahn, Godard, Debussy; contemporary songs in English, moderately difficult oratorio, operatic, and musical theater literature; vocal exercises of Panofka; Marchesi, Lamperti, and others.

MUS 326B Applied Major/Piano (2 Credits)

Major and minor scales and arpeggios at increased speeds; scales in thirds; continued technical studies with exercises transposed to various keys; sight-reading of more difficult accompaniments; compositions of the level of Bach Two- and Three-Part Inventions, French and English Suites, Well Tempered Clavier, sonatas of Haydn, Mozart, Beethoven; selected compositions from the Romantic, Post-Romantic, and Modern periods.

MUS 326D Applied Major/Brass (2 Credits)

Emphasis on style, techniques, and range, continued work in Arban, Clark, Conn; Brandt, Orchestra Etudes; Bousquet, 36 Celebrated Studies; transposition from Caffarelli, 100 Studi Melodici. Solo literature: Haydn, Trumpet Concerto in Eb; Hummel, Trumpet Concerto in Eb; Hummel, Trumpet Concerto; Damase, etc.

MUS 326E Applied Major/Woodwind (2 Credits)

Emphasis on performance repertoire; Recital Literature for Clarinet, Stubbins, Vols. I, II, III, IV; one selection from the standard sonata repertoire; all scales, major, minor and chromatic; diminished arpeggios.

MUS 326F Applied Major/Strings (2 Credits)

Studies from Kreutzer Etudes 1, 2, and 3; extended scales and arpeggios; double stops, study of concertos such as Mozart and Villa-Lobos, and sonatas such as Handel and Vivaldi.

MUS 326G Applied Major/Percussion (2 Credits)

Study of all scales in thirds and sixths on marimba; selected three-stick marimba solos; timpani solos and difficult snare drum solos by Haskell Harr.

MUS 331 Music History (2 Credits)

Chronological survey of the development of music in the Western world from its beginnings through contemporary idioms, including illustration and analysis of styles, forms, and techniques characteristic of major periods in the history of music. (Meets three hours per week.)

MUS 332 Music History (2 Credits)

Continued chronological survey of the development of music in the Western world through contemporary idioms, including illustration and analysis of styles, forms, and techniques characteristic of major periods in the history of music. (Meets three hours per week.)

MUS 335 Jazz Literature & Criticism (3 Credits)

Introduction to basic performance of jazz and its derivatives, including popular music, tunes from musical theater, themes from motion pictures and television, as well as jazz classics. Emphasis on a critical analysis of the compositions and artists' performances. Knowledge of structural aspects of musical theory required.

MUS 346 Composition (3 Credits)

Presentation of techniques of original music compositions written under the guidance of the instructor. Emphasis on techniques of form, harmony, orchestration, and independence. (Meets three hours per week.)

MUS 351 Advanced Conducting (2 Credits)

Study of conducting technique with particular attention to interpretation, choral and instrumental styles, tempo, diction, articulation, nuance, group seating arrangements, voice categorization and auditioning. Conducting experience with laboratory group required.

MUS 361 Woodwind Class (1 Credits)

Practical development of the skills necessary for teaching instruments of the woodwind family on the elementary and intermediate levels. (Meets two hours per week.)

MUS 362 Brasswind Class (1 Credits)

Practical development of the skills necessary for teaching instruments of the brasswind family on the elementary and intermediate levels. (Meets two hours per week.)

MUS 365 Recording & Music Production (3 Credits)

Learn to operate digital consoles, microphones, and signal processing equipment that provide in-studio experience recording, mixing, producing, and editing professional quality music projects.

MUS 366 Music Video (3 Credits)

Create high-quality music videos while learning to shoot, edit, and synchronize pre-recorded music to videos. (Meets three hours per week.)

MUS 366H Honors Music Video (3 Credits)

Create high-quality music videos while learning to shoot, edit, and synchronize

pre-recorded music to videos. (Meets three hours per week.)

MUS 367 Pro Tools I01 (3 Credits)

Learn to use industry standard software sponsored by Avid to support hands-on digital audio editing. Pro Tools is designed to prepare students for intermediate digital audio editing in home and commercial studios.

MUS 369 Pro Tools II0 (3 Credits)

This is the second-level user-certification course offered by Avid covering advanced techniques of post-production digital audio editing necessary for the music and film industries.

Prerequisites: Take MUS-365. Take MUS-367.

MUS 383 Curr/Instr Procedures In teaching Music (2 Credits)

Study of the principles and procedures for delivering music instruction at the elementary school level, including organization, administration, assessment and supervision; student motivation and approaches to teaching and learning; and developmentally appropriate methods/approaches and materials.

MUS 384I Curr/Instr Procede teaching Music (inst) (2 Credits)

Study of the principles and procedures for conducting instrumental music education/ensemble performance programs at the elementary and secondary school levels, including organization, administration, assessment, and supervision; student motivation and approaches to teaching, rehearsing and conducting students and instrumental literature; and developmentally appropriate methods and materials.

MUS 384V Curr/Instr Procedeaching
Music (voc) (2 Credits)

Study of the principles and procedures for conducting choral music education/vocal ensemble performance programs at the elementary and secondary school levels, including organization, administration, assessment, and supervision; student motivation and approaches to teaching, rehearsing and conducting students and choral literature; and developmentally appropriate methods and materials.

MUS 403 Recitals Class (0 Credits)

Provides a forum for majors to perform music studied in applied lessons. Occasional workshops on specialized topics in lieu of recital performances. Attendance at on-campus and external concerts/recitals and arts presentations are also required.

MUS 410A Band (1 Credits)

Provides enriching musical opportunities to develop instrumental performance skills in a group setting. Band ensembles include Spartan Legion Marching Band and Symphonic Wind Ensemble.

MUS 410D Concert Choir (1 Credits)

The Concert Choir promotes the mastery of choral music from all periods and styles while enhancing musicianship and an appreciation of choral singing for music majors and non-music majors alike.

MUS 410F Jazz Ensemble (1 Credits)

The Instrumental Jazz Ensemble and Vocal Jazz Ensemble bring collaborative musical ingenuity together with extraordinary showmanship to create

performance groups that highlight the jazz idiom.

MUS 411A Band (1 Credits)

Provides enriching musical opportunities for percussionists to develop performance skills in a group setting.

MUS 411D Concert Choir (1 Credits)

The Concert Choir promotes the mastery of choral music from all periods and styles while enhancing musicianship and an appreciation of choral singing for music majors and non-music majors alike.

MUS 411F Jazz Ensemble (1 Credits)

The Instrumental Jazz Ensemble and Vocal Jazz Ensemble bring collaborative musical ingenuity together with extraordinary showmanship to create performance groups that highlight the jazz idiom.

MUS 411G Percussion Ensemble (1 Credits)

Provides enriching musical opportunities for percussionists to develop performance skills in a group setting.

MUS 421B Piano (1 Credits)

The course continues the development of basic piano skills necessary for application in the broad range of music professions.

MUS 422B Piano (1 Credits)

The course continues the development of basic piano skills necessary for application in the broad range of music professions.

MUS 425A Applied Major/Voice (2 Credits)

Demonstration of sufficient technical mastery to permit the performance of appropriate repertoire of various languages and genres including selections from art song, oratorio, opera, musical theater, jazz, and pop; preparation for senior recital or senior jury.

MUS 425B Applied Major/Piano (2 Credits)

Study of all major and minor scales, arpeggios, and studies executed with good technical mastery at approximately 100 to 120 MM quarter note; advanced sight-reading; compositions representative of advanced literature from different periods; preparation for senior recital or senior jury.

MUS 425D Applied Major/Brass (2 Credits)

Continued emphasis on style, technique, range, transposition, exercises from Arban, Conn, Brandt, Caffarelli, and Charlier, 26 Etudes Transcendantes; orchestra literature from Bartold, Orchestral Excerpts, Vol. 15. Solo literature: Trumpet Tune; Clark; Trumpet Voluntary; etc. Preparation for senior recital or senior jury.

MUS 425E Applied Major/Woodwind (2 Credits)

Preparation of senior recital or senior jury; transposition at major 2nd up and minor 2nd down; major and pure minor scales in 3rds; tonic, dominant seventh, and diminished arpeggios; review of previous scales and other technical requirements; transposition at major 2nd up; finished performances of compositions from [MUS 325E](#), [326E](#), and other compositions of different styles in preparation for senior recital, sight-reading of advanced literature.

MUS 425F Applied Major/Strings (2 Credits)

Studies from Kreutzer Etudes 24-42; Schradieck's Technical Violin School; preparation for senior recital or senior jury.

MUS 425G Applied Major/Percussion (2 Credits)

Three- or four-stick marimba solos from Haskell Harr, Marimba solos; timpani solos using three and four timpani; difficult snare drum solos; preparation for senior recital or senior jury.

MUS 426A Applied Major/Voice (2 Credits)

Demonstration of sufficient technical mastery to permit the performance of appropriate repertoire of various languages and genres including selections from art song, oratorio, opera, musical theater, jazz, and pop; preparation for senior recital or senior jury.

MUS 426B Applied Major/Piano (2 Credits)

Study of all major and minor scales, arpeggios, and studies executed with good technical mastery at approximately 100 to 120 MM quarter note; advanced sight-reading; compositions representative of advanced literature from different periods; preparation for senior recital or senior jury.

MUS 426D Applied Major/Brass (2 Credits)

Continued emphasis on style, technique, range, transposition, exercises from Arban, Conn, Brandt, Caffarelli, and Charlier, 26 Etudes Transcendantes; orchestra literature from Bartold, Orchestral Excerpts, Vol. 15. Solo

literature: Trumpet Tune; Clark; Trumpet Voluntary; etc. Preparation for senior recital or senior jury.

MUS 426E Applied Major/Woodwind (2 Credits)

Preparation for senior recital or senior jury; transposition at major 2nd up and minor 2nd down; major and pure minor scales in 3rds; tonic, dominant seventh, and diminished arpeggios; review of previous scales and other technical requirements; transposition at major 2nd up; finished performances of compositions from [MUS 325E](#), [326E](#), and other compositions of different styles in preparation for senior recital, sight-reading of advanced literature.

MUS 426F Applied Major/Strings (2 Credits)

Studies from Kreutzer Etudes 24-42; Schradieck's Technical Violin School; preparation for senior recital or senior jury.

MUS 426G Applied Major/Percussion (2 Credits)

Three- or four-stick marimba solos from Haskell Harr, Marimba solos; timpani solos using three and four timpani; difficult snare drum solos; preparation for senior recital or senior jury.

MUS 427 Piano Pedagogy (3 Credits)

This course provides a comprehensive exploration of piano teaching methods, techniques, and pedagogical practices. Students will study different approaches to teaching piano, develop effective lesson plans, set up an independent studio, assess student progress, and enhance communication skills with students and parents. Topics such as

repertoire selection, teaching various age groups, addressing technical challenges, and fostering artistic development will be covered.

MUS 440 Legal Protection to Music & Musicians (3 Credits)

Survey of the field of music law including performance and recording royalties, contracts, performing rights organizations, musical copyright procedures, and publication.

MUS 448 Arranging (2 Credits)

Scoring for small ensembles and for full band and orchestra. Involves practical application of the knowledge of transposing instruments as well as applied knowledge of the purpose and the range of each band and orchestral instrument.

MUS 465 Adv Pract Application/Electronic Music (3 Credits)

A hands-on course in which each participant takes part in recording and mixing a variety of musical styles in a professional Pro Tools environment. Students learn to critically listen for the relationship between musical elements in order to successfully realize their artistic vision. Lectures cover analysis of musical structure, the nature of the multitrack process, tonalities and their interrelationships, and breakdowns of popular recordings and their musical balances.

MUS 493 Music Internship (3 Credits)

Designed to provide practical experience in the student's major area of concentration. For music media juniors and seniors, opportunities for placement

include the university's recording studio and other studios, radio, cable and production facilities. Students may select an internship (off-campus placement) with music promotion, music production, music entertainment

companies or recording studios. Students spend a semester working with professionals in a music media setting to gain practical experiences.

Prerequisites: Take MUS-312. Take MUS-365.

MASTER OF MUSIC

Dr. Sarah Kim
Program Co-coordinator

Dr. Matthew Russell
Program Co-coordinator

PURPOSE AND OBJECTIVES

The main purpose of the Master of Music program is to enable its graduates to perform at levels of competence and responsibility equal to the technical and artistic demands of specialist or leadership roles as they are defined within the professional discipline. Specific objectives for each sequence are as follows:

Music Education - to explore, through research and practice, pedagogical and performance techniques applicable to leadership roles in a variety of instructional settings.

Performance - to develop interpretive and technical skills in applied music through selected concert literature of advanced complexity as appropriate to the medium and required by professional standards of performance.

Music Theory/Composition - to develop the facility for applying the science of musical structure and analysis to the creative act, and to advance and refine skills in critical analysis of available or self-created works.

The Student

A student in the Master of Music degree program must consult with the Music Division Graduate Program Coordinator or advisor upon entry, and periodically thereafter, to ensure that he/she is working consistently and accurately toward specific curricular goals within the required time limits. Before enrollment in the analytical techniques and music history courses, the student must take a diagnostic examinations in both areas.

Specifically, the student must do the following:

1. Select one of the three sequences.
2. Complete all required and elective coursework as specified by the selected sequence.
3. Select a terminal option.

ADMISSIONS

Requirements

Degree Status

Admission criteria to the Master of Music program are in accordance with the Graduate Council of Norfolk State University and the Admissions Committee of the Music Division. The criteria for admission to regular status are as follows:

1. A baccalaureate degree in music from an accredited college or university. A foreign student should possess equivalent credentials.
2. A minimum overall undergraduate grade point average (G.P.A.) of 2.5 on a 4.0 scale.
3. One written letter of recommendation from a person of professional status that is familiar with the applicant's background and prior performance in academic and/or musical activities (faculty and/or employers).

A complete application file will include the following:

1. Online application to the Norfolk State University Master of Music program.
2. Non-refundable application fee (must be paid online to submit application).
3. One written letter of recommendation submitted electronically.
4. A complete and official transcript from each college and/or university attended.
5. Personal statement of professional interest and goals. The personal statement is an important part of the application for admission and should be carefully prepared and submitted electronically

Concentration Requirements

1. For Theory/Composition applicants only: a portfolio of three original works. See below.

Note: All application materials should be received by November 1st for consideration for the spring semester and May 1st for fall semester.

Non-Degree Status

Non-degree status is reserved for

1. applicants who meet all requirements for regular admission, but who do not seek to take courses leading to a degree, and
2. applicants who meet all the general requirements for admission, but whose overall undergraduate academic average falls below the required 2.5 grade point average.

A person with a baccalaureate degree may be granted permission to take particular courses without pursuing a graduate degree. The courses may be taken on a credit or non-credit basis. If the applicant chooses to apply for the Master of Music program and is accepted, a maximum of

six (6) hours with a 3.00 average or above taken by the student may be applied toward degree requirements.

Upon completing nine hours of core courses in the Master of Music curriculum at Norfolk State University with a 3.00 average or above, the student may petition for a change from non-degree to degree status.

Candidates for admission may be requested to attend a personal interview. If desired, an applicant may also request an interview. Persons seeking additional information or forms should call or write to

Master of Music Program
Norfolk State University
700 Park Avenue
Norfolk, Virginia 23504
Phone: (757) 823-9112

Transfer of Credit

A maximum of twelve credit hours may be approved by the Admissions Committee as transfer credit from another institution if the work represents courses comparable to those offered in the Master of Music curriculum in which the student has earned either "A" or "B" grades. No work completed at another institution more than five years prior to the student's registration at Norfolk State University can be transferred to this program. Decisions regarding transfer of credit will be made by the Admissions Committee.

Diagnostic Examinations and Auditions

As a part of admission to degree status, full-time and part-time applicants will be required to take diagnostic examinations in music history and in theory. These examinations are given for placement purposes and normally do not constitute a basis for actual admission. If the student is deficient in certain areas, additional work will be required. The Admissions Committee reserves the right to require a student to take one or more undergraduate or review courses, if needed.

An audition of twenty minutes duration is required on the student's principal instrument.

Applicants should prepare their auditions according to the following guidelines:

Music Education/Performance Majors

Piano

Three contrasting works from different periods: one Baroque, one Classical, and one from the 19th, 20th, or 21st Century. Sight reading may also be required.

Organ

Three or four works drawn from the Baroque period and the 19th-21st centuries. A typical program might consist of a trio sonata movement or a prelude or fugue by Bach, a sonata by Mendelssohn or a comparable work by Franck, and a representative work by Hindemith, Dupre, or Messiaen.

Voice

An Italian aria from an opera or oratorio, a French Art Song, a German Lied and a work in English should be performed. All works should be performed in the original language.

Guitar

Works including a major Baroque or twentieth century piece, such as, but not limited to, any lute or cello suite by J. S. Bach, the lute suites of S. Weiss, the Partita by Stephen Dodgson, the Theme and Variations or Sonatina by Lennox Berkley, the Variations sur "Solida De Espana" et Fugue by Manuel M. Ponce, or the Nocturnal, by Benjamin Britten.

Woodwind/Brasswind

Perform musically and fluently three compositions from the various style periods. A brief listing of representative works and technical requirements for each wind instrument may be obtained from the Music Department office.

Percussion

A high degree of snare techniques should be demonstrated through such works as Wilcoxon's Swing Solo, Cirone's Portraits in Rhythm, or any excerpt from the standard symphonic literature. Mallet percussion technique should be shown by the performance of all major and minor scales and such works as Creston's Concerto for Marimba or Goldenberg Etude. The timpani part of a Beethoven symphony should also be played.

Theory-Composition Majors

Submission of three contrasting compositions from various media/instrumentation with at least one of the works for an ensemble of four or more instruments and/or voices. The portfolio must include PDF files of the notated score and mp3 recordings of the works. MIDI playback is

acceptable if there is no live or studio performance recording available. Works for electronics with no notated score are also acceptable.

Candidacy

A student in the Master of Music program may petition the Department Graduate Committee for candidacy upon

1. the successful completion of fifteen credit hours, including the core courses, and
2. the attainment of a 3.0 grade point average or above.

The decision of the Committee will be forwarded to the student and to the Graduate School

Re-admission

Re-admission to the program is not automatic. After an absence of a semester or longer, a former student must apply for re-admission to the program and follow the regular admission procedure.

In lieu of the re-admission process, a student may maintain his/her matriculation status while he/she is not registered for classes by filing a "continuous matriculation" form and paying the appropriate fee.

F	Failure
I	Incomplete

Students should consult the Graduate Catalog for complete policies regarding the University grading system, minimum grade requirements, withdrawal from courses, auditing courses, withdrawal from the University, residence requirements, continuous registration, thesis, and time limit.

MUSIC EDUCATION REQUIREMENTS

Subject Area

Core Courses

Concentration and Elective Courses

Terminal Option

Total Credit Hours

Summary of Graduation Requirements

Each degree concentration requires a total of 36 credit hours. They share 11 credits of Core Courses and 6 Terminal credits. The other 19 credits include emphasis area courses and electives, which are different for each area of concentration.

Core courses

Code	Title
MUS XXX	Ensemble (MUS 510)
MUS XXX	Ensemble (MUS 511)
<u>MUS 540</u>	Analytical Techniques I
<u>MUS 541</u>	Analytical Techniques II
<u>MUS 590</u>	Introduction to Music Research

Course List

Concentration and Elective Courses

Code Title

CONCENTRATION COURSES

Emphasis Area Requirements

Code	Title
<i>Applied Musicianship</i>	
MUS XXX	Private Lessons (MUS 521)
MUS XXX	Private Lessons (MUS 522)
Select one elective from the list below:	
<i>Keyboard</i>	
<u>MUS 623</u>	Organ Literature
<u>MUS 624</u>	Organ Improvisation and Service Playing
<u>MUS 628</u>	Piano Literature
<u>MUS 527</u>	Piano Pedagogy
<i>Instrumental</i>	
<u>MUS 651</u>	Band Management
<u>MUS 685</u>	Teaching Practicum in Brasswinds
<u>MUS 686</u>	Teaching Practicum in Woodwinds
<u>MUS 687</u>	Teaching Practicum in Strings
<u>MUS 688</u>	Teaching Practicum in Percussion
<i>Voice</i>	
<u>MUS 520</u>	Voice Pedagogy
<u>MUS 629</u>	Graduate Diction and Vocal Literature
<u>MUS 650</u>	Choral Techniques
<i>Students in all emphasis areas may also choose one of the following as an elective course</i>	
<u>MUS 550</u>	Advanced Choral Conducting

Code	Title
<u>MUS 551</u>	Advanced Instrumental Conducting
<u>MUS 620</u>	Seminar in Performance and Repertoire
Music Education Requirements	
<u>MUS 680</u>	History and Philosophy of Music Education
<u>MUS 681</u>	Current Trends in Music Education
<u>MUS 682</u>	Administration and Supervision in Music Education
Music History Electives	
Select two of the following:	
<u>MUS 531</u>	Music of the Renaissance Era
<u>MUS 532</u>	Music of the Baroque Era
<u>MUS 533</u>	Music of the Classical Era
<u>MUS 534</u>	Music of the 19th Century
<u>MUS 535</u>	Contemporary Music
Terminal Requirements	
Select one Terminal Option	
<u>MUS 689</u> & <u>MUS 690A</u>	Terminal Project Preparation and Thesis (or <u>MUS 690C</u>)
<u>MUS 683</u> & <u>MUS 684</u>	Special Studies in Music Education and Special Studies in Music Education
Course List	

Terminal Options

Thesis – extended research on a theoretical subject. Enrollment in MUS 689 is required in the initial semester and MUS 690A Thesis is required in the final semester.

Lecture/Recital – a public performance eighty minutes in length with lecture commentary during the course of the program. Enrollment in MUS 689 is required in the initial semester and MUS 690C Lecture-Recital is required in the final semester.

Non – Thesis – specialized field research reporting accomplishment of an exemplary, innovative school program. Enrollment in MUS 683 Special Studies in Music Education-MUS 684 Special Studies in Music Education is required.

Terminal Examinations

- Thesis Option - Oral Examination (including defense of thesis)
 - Lecture/Recital – Recital Hearing
 - Non-Thesis Option - Oral Examination
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MUSIC THEORY/COMPOSITION REQUIREMENTS

Subject Area

Core Courses

Concentration and Elective Courses

Terminal Option

Total Credit Hours

Summary of Graduation Requirements

Core Courses

Code	Title
MUS XXX	Ensemble (MUS 510)
MUS XXX	Ensemble (MUS 511)
<u>MUS 540</u>	Analytical Techniques I
<u>MUS 541</u>	Analytical Techniques II
<u>MUS 590</u>	Introduction to Music Research

Course List

Concentration and Elective Courses

Code	Title
Emphasis Area Requirements	
<i>Applied Musicianship</i>	
MUS XXX	Private Lessons (MUS 521)
MUS XXX	Private Lessons (MUS 522)

Code	Title
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Select one elective from the list below:

Keyboard

<u>MUS 527</u>	Piano Pedagogy
<u>MUS 623</u>	Organ Literature
<u>MUS 624</u>	Organ Improvisation and Service Playing
<u>MUS 628</u>	Piano Literature

Instrumental

<u>MUS 651</u>	Band Management
<u>MUS 685</u>	Teaching Practicum in Brasswinds
<u>MUS 686</u>	Teaching Practicum in Woodwinds
<u>MUS 687</u>	Teaching Practicum in Strings
<u>MUS 688</u>	Teaching Practicum in Percussion

Voice

<u>MUS 520</u>	Voice Pedagogy
<u>MUS 629</u>	Graduate Diction and Vocal Literature
<u>MUS 650</u>	Choral Techniques

Students in all emphasis areas may also choose one of the following as an elective course:

<u>MUS 550</u>	Advanced Choral Conducting
<u>MUS 551</u>	Advanced Instrumental Conducting
<u>MUS 620</u>	Seminar in Performance and Repertoire

Theory/Composition Requirements

Code	Title
<u>MUS 546</u>	Orchestration
<u>MUS 642</u>	Theory Pedagogy
<u>MUS 643</u> & <u>MUS 644</u>	Composition Seminar I and Composition Seminar II
<u>MUS 645</u>	Counterpoint and Fugue
Music History Electives	
Choose one of the following:	
<u>MUS 531</u>	Music of the Renaissance Era
<u>MUS 532</u>	Music of the Baroque Era
<u>MUS 533</u>	Music of the Classical Era
<u>MUS 534</u>	Music of the 19th Century
<u>MUS 535</u>	Contemporary Music
Terminal Requirements	
<u>MUS 689</u>	Terminal Project Preparation
Select one terminal option	
<u>MUS 690A</u>	Thesis
<u>MUS 690C</u>	Lecture-Recital
Course List	

Terminal Options

Theory Thesis – extended research on a theoretical subject. Enrollment in MUS 690A Thesis is required in the final semester.

Composition Thesis – an original work in three or more extended movements for four or more instruments or a work for a large chorus and/or ensemble as approved by the advisor. A lecture on the composition/s is given. Enrollment in MUS 690A Thesis.

Lecture-Recital - the presentation of a public lecture/recital 60 minutes in length including performances of and lectures on original works completed throughout the MMUS program.

Terminal Examinations

Thesis Option – Oral Examination (including defense of thesis)

Composition Option - Written Examination

Lecture/Recital Option - Recital Hearing: The student will present lecture/recital work to a panel of graduate faculty a minimum of 30 days prior to the scheduled lecture/recital.

MUSIC PERFORMANCE REQUIREMENTS

Subject Area

Core Courses

Concentration and Elective Courses

Terminal Option

Total Credit Hours

Summary of Graduation Requirements

Core Courses

Code	Title
MUS XXX	Ensemble (MUS 510)
MUS XXX	Ensemble (MUS 511)
<u>MUS 540</u>	Analytical Techniques I
<u>MUS 541</u>	Analytical Techniques II
<u>MUS 590</u>	Introduction to Music Research

Course List

Concentration and Elective Courses

Code	Title
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CONCENTRATION COURSES

Emphasis Area Requirements

Applied Musicianship

Code	Title
MUS XXX	Private Lessons (MUS 525)
MUS XXX	Private Music Lessons (MUS 526)
Complete seven credits from the list below:	
<i>Keyboard</i>	
<u>MUS 527</u>	Piano Pedagogy
<u>MUS 623</u>	Organ Literature
<u>MUS 624</u>	Organ Improvisation and Service Playing
<u>MUS 628</u>	Piano Literature
<i>Instrumental</i>	
<u>MUS 651</u>	Band Management
<u>MUS 685</u>	Teaching Practicum in Brasswinds
<u>MUS 686</u>	Teaching Practicum in Woodwinds
<u>MUS 687</u>	Teaching Practicum in Strings
<u>MUS 688</u>	Teaching Practicum in Percussion
<i>Voice</i>	
<u>MUS 520</u>	Voice Pedagogy Required for Voice students
<u>MUS 629</u>	Graduate Diction and Vocal Literature
<u>MUS 650</u>	Choral Techniques
<i>Students in all emphasis areas may also choose one of the following as an elective course</i>	
<u>MUS 550</u>	Advanced Choral Conducting
<u>MUS 551</u>	Advanced Instrumental Conducting

Code	Title
<u>MUS 620</u>	Seminar in Performance and Repertoire

Music History Electives

Select two of the following:

<u>MUS 531</u>	Music of the Renaissance Era
<u>MUS 532</u>	Music of the Baroque Era
<u>MUS 533</u>	Music of the Classical Era
<u>MUS 534</u>	Music of the 19th Century
<u>MUS 535</u>	Contemporary Music

Terminal Requirements

<u>MUS 689</u>	Terminal Project Preparation
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Select one terminal option

<u>MUS 690B</u>	Recital
<u>MUS 690C</u>	Lecture-Recital

Course List

Recital Hearing

The student will present recital work to a panel of graduate faculty a minimum of 30 days prior to the scheduled recital.

Terminal Option

Recital – a public performance sixty minutes in length.

Lecture/Recital – a public performance eighty minutes in length with lecture commentary during the course of the program.

MASTER OF MUSIC COURSE DESCRIPTIONS

MUS 510A Choral Ensemble (1 Credits)

The Concert Choir is an ensemble of approximately 80 male and female voices specializing in the performance of concert literature of all periods.

MUS 510B Symphonic Wind Ensemble (1 Credits)

Contact the department for specific course information.

MUS 510D Guitar Ensemble (1 Credits)

The Guitar Ensemble performs important literature written for the idiom.

MUS 510E Woodwind Ensemble (1 Credits)

The "Spartan Legion" Marching Band, a high-stepping marching unit usually numbering more than 150 instrumentalists and dancers.

MUS 510F Jazz Ensemble (1 Credits)

The Jazz Ensemble, a group devoted to the serious study and performance of jazz forms.

MUS 511A Choral Ensemble (1 Credits)

The Concert Choir is an ensemble of approximately 80 male and female voices specializing in the performance of concert literature of all periods.

MUS 511B Symphonic Wind Ensemble (1 Credits)

Contact the department for specific course information.

MUS 511D Guitar Ensemble (1 Credits)

The Guitar Ensemble performs important literature written for the idiom.

MUS 511F Jazz Ensemble (1 Credits)

The Jazz Ensemble, a group devoted to the serious study and performance of jazz forms.

MUS 520 Voice Pedagogy (2 Credits)

A course for voice teachers, choral directors, and voice students which gives practical application of teaching techniques, technical principles, vocal methods, and terminology employed in the teaching of singing.

MUS 521A Voice (2 Credits)

Private instruction in Voice for one hour per week. Required for two semesters for non-performance majors.

MUS 521B Piano (2 Credits)

Private instruction in Keyboard for one hour per week. Required for two semesters for non-performance majors.

MUS 521D Brasswind (2 Credits)

Private instruction in brasswind instrument for one hour per week. Required for two semesters for non-performance majors.

MUS 521E Woodwind (2 Credits)

Private instruction in Woodwind instrument for one hour per week. Required for two semesters for non-performance majors.

MUS 521F Strings (2 Credits)

Private instruction in Strings instrument for one hour per week. Required for two semesters for non-performance majors.

MUS 521G Percussion (2 Credits)

Private instruction in Percussion instrument for one hour per week. Required for two semesters for non-performance majors.

MUS 522A Voice (2 Credits)

Private instruction in Voice for one hour per week. Required for two semesters for non-performance majors.

MUS 522B Piano (2 Credits)

Private instruction in Keyboard for one hour per week. Required for two semesters for non-performance majors.

MUS 522D Brasswind (2 Credits)

Private instruction in brasswind instrument for one hour per week. Required for two semesters for non-performance majors.

MUS 522E Woodwind (2 Credits)

Private instruction in brasswind instrument for one hour per week. Required for two semesters for non-performance majors.

MUS 522F Strings (2 Credits)

Private instruction in Strings for one hour per week. Required for two semesters for non-performance majors.

MUS 522G Percussion (2 Credits)

Private instruction in Percussion for one hour per week. Required for two semesters for non-performance majors.

MUS 525A Voice (4 Credits)

Private instruction in Voice for two hours per week. Required for performance majors.

MUS 525B Piano (4 Credits)

Private instruction in Piano for two hours per week. Required for performance majors.

MUS 525D Brasswind (4 Credits)

Private instruction in brasswind for two hours per week. Required for performance majors.

MUS 525E Woodwind (4 Credits)

Private instruction in woodwind instrument for two hours per week. Required for performance majors.

MUS 525F Strings (4 Credits)

Private instruction in Strings for two hours per week. Required for performance majors.

MUS 525G Applied Percussion (4 Credits)

Private instruction in Applied Percussion for two hours per week. Required for performance majors.

MUS 526A Voice (4 Credits)

Private instruction in Voice for two hours per week. Required for performance majors.

MUS 526B Piano (4 Credits)

Private instruction in Piano for two hours per week. Required for performance majors.

MUS 526D Brasswind (4 Credits)

Private instruction in Brasswind for two hours per week. Required for performance majors.

MUS 526E Woodwind (4 Credits)

Private instruction in Woodwind for two hours per week. Required for performance majors.

MUS 526F Strings (4 Credits)

Private instruction in Strings for two hours per week. Required for performance majors.

MUS 526G Percussion (4 Credits)

Private instruction in Percussion for two hours per week. Required for performance majors.

MUS 527 Piano Pedagogy (2 Credits)

This course deals with specific principles of piano teaching and the mechanics of the instrument. Analyzing (from the standpoint of the pupil), planning, and formulating exercises are discussed according to major problems in piano playing.

MUS 531 Music of the Renaissance Era (2 Credits)

This course surveys developments in musical style during the period of 1400 through 1600, concentrating on musical forms and stylistic practices, including the music of Dufay, Ockeghem, Josquin, Gesualdo, Lassus, Palestrina, Gabrieli, and Byrd.

MUS 532 Music of the Baroque Era (2 Credits)

This course examines developments in musical style during the period of 1600 through 1750 against the backdrop of their major philosophical and cultural influences. It includes music of Bach, Handel, Vivaldi, Rameau, and Scarlatti.

MUS 533 Music of the Classical Era (2 Credits)

This course surveys developments in musical style during the late eighteenth and early nineteenth centuries as expressed in the chief categories for the period: symphony, sonata, concerto, opera, chamber music, and sacred music.

MUS 534 Music of the 19th Century (2 Credits)

This course covers the birth of the Romantic era from intellectual and literary origins through the expansions of the symphony orchestra and related forms. Romantic expression through keyboard and vocal forms as well as music of Brahms, Berlioz, Liszt, etc.

MUS 535 Contemporary Music (2 Credits)

This course surveys the musical language and syntax from the period 1900 to the present. This course emphasizes active listening and developing a method of discourse surrounding contemporary music. Music selections will be altered year to year.

MUS 540 Analytical Techniques I (3 Credits)

This course is designed to present systematic approaches to tonal and structural analysis. Musical scores from various periods will be analyzed and discussed. Class lectures will lead to individual analytical projects. (I. Tonal, Harmony II. Post-Tonal Harmony) (Required for two semesters of all graduate majors.)

MUS 541 Analytical Techniques II (2-3 Credits)

This course is designed to present systematic approaches to tonal and structural analysis. Musical scores from various periods will be analyzed and discussed. Class lectures will lead to individual analytical projects. (I. Tonal Harmony II. Post-Tonal Harmony) (Required for two semesters of all graduate majors.)

MUS 546 Orchestration (2 Credits)

This is a practical course in scoring for full orchestra. The study will encompass an examination of orchestral works from the Classical Period to the 20th century and the instrumentation and orchestration of works from other idioms to full orchestra.

MUS 550 Advanced Choral Conducting (2 Credits)

This course will develop students' knowledge and skills in interpreting large and smaller-scale choral works. Music representing all periods will be selected, analyzed, and conducted from an informed performance practice perspective.

MUS 551 Advanced Instrumental Conducting (2 Credits)

This course will develop students' knowledge and skills in interpreting large and smaller-scale instrumental works. Music representing all periods will be selected, analyzed, and conducted from an informed, performance practice perspective.

MUS 590 Introduction to Music Research (3 Credits)

This is a course designed to introduce students to research methodologies, literature, and bibliographic materials relevant to graduate study in music. (Required of all graduate music students.)

MUS 620 Seminar in Performance and Repertoire (2 Credits)

This course allows group and individual participation in performance by graduate students. Emphasis on evaluation of performance practice, style, and interpretation through discussion on class performance.

MUS 623 Organ Literature (2 Credits)

This is a survey of representative works from the major historical eras, including late Renaissance, French and German Baroque, 19th Century French and German and important contemporary styles.

MUS 624 Organ Improvisation and Service Playing (2 Credits)

This course is designed to acquaint organists with skills and techniques involved in hymn and chant accompaniment, free accompaniment, anthem accompaniment, reducing piano-vocal scores for organ, and conducting from the console.

MUS 628 Piano Literature (2 Credits)

This course is designed for students to study piano literature extending from pre-Baroque keyboard repertory to the present. The study is accomplished through performance, analysis, and discussion of bibliographies and editions.

MUS 629 Graduate Diction and Vocal Literature (3 Credits)

Graduate diction and vocal literature is a seminar course for graduate students whose primary instrument is voice. Students will develop a further understanding of the International Phonetic Alphabet (IPA) and skills to translate songs.

MUS 636 Special Studies in Music History (1 Credits)

This is an independent study in selected areas of interest, encompassing a review of current literature and individual projects.

MUS 642 Theory Pedagogy (2 Credits)

This course investigates methods, materials, and sequence for teaching classes in music theory. Consideration is given to the

selection of texts, new approaches, contemporary techniques, technology, special problems, and the development of the course outline.

MUS 643 Composition Seminar I (2 Credits)

This course facilitates classroom and individual instruction in composition. Required of composition majors for two semesters.

MUS 644 Composition Seminar II (2 Credits)

This course facilitates classroom and individual instruction in composition. Required of composition majors for two semesters.

MUS 645 Counterpoint and Fugue (3 Credits)

This course is designed to help students develop techniques in modal and tonal counterpoint. Study includes species counterpoint, canon, and fugue. Original compositions in both the Renaissance and Baroque styles are included in the course work.

MUS 650 Choral Techniques (3 Credits)

This course is designed to deepen the choral conductor's understanding of choral music and its performance.

MUS 651 Band Management (2 Credits)

This course familiarizes prospective and professionally employed band directors with management skills and procedures necessary for an effective band (instrumental music) program.

MUS 680 History/ Philosophy of Music Education (3 Credits)

This course is a survey of the historical and philosophical foundations of music

education from ancient Greece to the present day with an emphasis on the history of public school music in the United States.

MUS 681 Current Trends in Music Education (3 Credits)

This course identifies current research issues, learning theories, curriculum development materials, media, and teaching strategies/methodologies relevant to contemporary school music.

MUS 682 Administration/ Supervision in Music Ed (3 Credits)

This is a survey of the role and responsibilities of the school music supervisor/coordinator. Topics will include effective leadership, instructional improvement, developing positive staff relationships, staff evaluation, and attending to various administrative duties.

MUS 683 Special Studies in Music Education (3 Credits)

This is a terminal option for the non-thesis music education major. The design, implementation, and submission of a written case study report on an innovative instructional program are required. Students must consult with their advisor.

MUS 684 Special Studies in Music Education (3 Credits)

This is a terminal option for the non-thesis music education major. The design, implementation, and submission of a written case study report on an innovative instructional program are required. Students must consult with their advisor.

MUS 685 Teaching Practicum in Brasswinds (2 Credits)

This course is designed to familiarize the student with methods of instruction through a presentation of current materials and pedagogical views. Each student is expected to participate in class ensembles rotating on the instruments in a particular family.

MUS 686 Teaching Practicum in Woodwinds (2 Credits)

This course is designed to familiarize the student with methods of instruction through a presentation of current materials and pedagogical views. Each student is expected to participate in class ensembles rotating on the instruments in a particular family.

MUS 687 Teaching Practicum in Strings (2 Credits)

This course is designed to familiarize the student with methods of instruction through a presentation of current materials and pedagogical views. Each student is expected to participate in class ensembles rotating on the instruments in a particular family.

MUS 688 Teaching Practicum in Percussion (2 Credits)

This course is designed to familiarize the student with methods of instruction

through a presentation of current materials and pedagogical views. Each student is expected to participate in class ensembles rotating on the instruments in a particular family.

MUS 689 Terminal Project Preparation (3 Credits)

This course prepares students for the terminal project required in MUS 690, MUS 689A, MUS 689B and MUS 689C.

MUS 690A Thesis (3 Credits)

An extended and scholarly research project on a significant topic for students in Music Education or Theory/Composition Concentrations.

MUS 690B Recital (3 Credits)

The presentation of a public recital for students in the Performance Concentration.

MUS 690C Lecture-Recital (3 Credits)

The presentation of a public lecture/recital for students in the Theory/Composition Concentration.

MUS 750 Continuing Registration (0 Credits)

Continuous registration is required for all degree-seeking graduate students.

POLICIES, PROCEDURES, AND PERTINENT INFORMATION

GENERAL ADMISSION

All students seeking admission to Norfolk State University and acceptance to curricular programs in one of the five colleges and schools must apply for admission. The online application found on the University's website is the preferred and the most economical method of application. However, a paper application is available for individuals without computer access from the Admissions Office, the Department of Visual and Performing Arts, or the Offices of NSU Choirs or Bands.

AUDITION AND PRELIMINARY TESTS IN MUSIC (BACHELOR OF MUSIC)

All students who seek the Pre-Music Curriculum prior to entry into the Bachelor of Music program must audition. The student should prepare two works (or movements) in contrasting style on their requested major instrument. Students should choose literature that will showcase technical skills and musical artistry (tone, breath support, expression, interpretation, etc...). Upon sufficient notice, an instrument and an accompanist can be provided for the audition. Video submissions are accepted for students who live outside a 125 mile radius of the University. Percussion students should demonstrate technical proficiency and perform a solo selection in two of the following categories: snare drum (rudimental [marching] and concert), mallets, timpani, drum-set, and world percussion.

All students who seek the Pre-Music Curriculum prior to entry into the Bachelor of Music program must take the Diagnostic Examination in Music Theory and Sight-Singing. This thirty-minute examination will assess the student's knowledge of beginning musical concepts. The student should be familiar with the following:

Notation

Key Signatures

Scales

Intervals

Rhythm

Time Signatures/Meter

Triads

Inversions

Musical Terms

The student will be asked to sing a melody at sight, recognize the quality of triads, and identify intervals. The student should acquire a textbook on elementary harmony or theory for further assistance.

In rare instances, the Division reserves the right to deny admission into the Pre-Music Curriculum, the Bachelor of Music, or Master of Music programs.

COURSE SELECTION AND PRE-REQUISITES

In consultation with the student's advisor, course selection should follow the curriculum by classification. That is, freshman level courses should be completed first, followed by sophomore, junior, then senior classes. In the music curriculum, there are five sequences that must be taken in the order cited in the curriculum.

Harmony and Keyboard
Sight-Singing and Ear Training
Applied Major
Applied Minor
Ensemble

Thus, the successful completion of the previous semester of the course of the same name (pre-requisite) is required prior to enrolling in the course of the same name which follows.

ACADEMIC ADVISING

The Patricia Lynch Stith Spartan Success Center's academic advising program is an important component of the educational process at Norfolk State University. Our proactive advising model establishes a progressive scholastic relationship with (primarily) freshman and sophomore students that helps them make informed decisions about their academic, social and personal goals.

Services include:

One-on-one consultations

Academic skill development

Academic Recovery Program (intrusive advising for students in academic jeopardy)

Registration

Instruction (SEM and GST 200)

Satisfactory Academic Performance (SAP) planning

Career Planning

Graduate School preparation

Other referrals as necessary

Mission

PLSSSC advisors work diligently and demonstrate integrity in support of the highest standards of excellence for the University. Our program prides itself on mirroring the core values of the National Academic Advising Association (NACADA).

Our advising program contributes to student success by empowering students to create and adhere to meaningful education plans, develop academic skills and gain self-reliance through a comprehensive variety of professional services and programs.

Junior and Senior Music Majors are advised specifically by Ms. Janyta Worrell
(jdworrell@nsu.edu)

CLASS ATTENDANCE

The university expects students to attend classes. While unnecessary absences are discouraged, the university recognizes that on occasion students may have legitimate reasons for being absent. Thus, a student will be permitted one “unexcused” absence per semester hour credit or the number of times a given class meets per week. Once a student exceeds the number of allowed unexcused absences, an instructor may require an official university excuse. No more than 20% of class meetings (excused or unexcused) may be missed by a student during a given semester. At the discretion of the instructor, a student whose absences exceed 20% of scheduled class meetings for the semester may receive a grade of “F” for the course.

Each student is required to confer with his/her instructors regarding all absences or intended absences. If sudden departure from the campus (for emergency or extraordinary reason) prevents a student from communicating with each of the instructors, the student is expected to notify the Office of the Dean of Students within 48 hours.

Class excuses are used for legitimate reasons (medical, funerals-immediate family members only, official university business/activities, etc...) by the office of the Dean of Students. Official written documentation may be required by the Dean of Students (notes from relatives, friends, etc... are not accepted as “official” documentation for absences). The Dean’s office will determine if an absence is legitimate and whether an excuse can be granted.

APPLIED LESSON ATTENDANCE

Students are required to attend all lessons. Should the student provide (1) forty-eight hour notice and (2) present a documented reason for an excused absence, the teacher will grant the excused absence and re-schedule the lesson. However, only one such request can be made. Future requests for excused absences or absences requested less than forty-eight hours prior to a private lesson will be granted at the teacher’s discretion. The teacher will determine whether the circumstance/s warrant a make-up lesson. Students who fail to provide notification of their absence will be given a failing grade for the lesson and no make-up lesson will be granted.

TIPS FOR MUSIC MAJORS

Within the arts, there is a yearning for structure, order, and discipline that creates the embryo for creativity to flourish. As gleaned from the curricula tables, music majors are fully engaged in an array of general education core and music classes, studio sessions, rehearsals, and practices each day. Hence, it is important to:

- Prioritize one’s time and execute good time management.
- Prior to retiring for bed, plan what you must accomplish the next day.
- Use an alarm clock. Awaken no later than 9:00 a.m.
- Eat something! (Grain, Carbs, protein, fruit, juice, water, etc...).
- Know your schedule for each day.
- Promptly attend each class/rehearsal.
- Do not use a phone (talk or text) during classes or rehearsals.
- Bring completed assignments, pen, pencil, manuscript paper, etc., to class.
- Be alert, listen, participate, and absorb what you hear. Keep your mind in the classroom.
- Take notes.
- Ask the teacher to explain anything you do not understand.
- Study. Practice.

SUBSTITUTIONS

Advisors and advisees are expected to adhere to the published curriculum. As such, substitutions are infrequent and are granted only when special circumstances arise. Consideration is given to

Similar courses taken during the summer at other institutions.

Similar courses taken due to unavailability of desired courses

Similar courses taken at Consortium Institutions

Commensurate course content, level, and credit hours weigh heavily in the approval of course substitutions. When in doubt, the student should seek pre-approval for a course substitution prior to enrollment, especially courses taken at other institutions.

THE SOPHOMORE PROFICIENCY

After the mid-term examination period of the student's enrollment in MUS 226, music majors are evaluated to assess the appropriateness of continuing in the Bachelor of Music program or the chosen degree concentration. The student must successfully complete examinations in music theory, sight-singing, music history, and on the principal instrument of study. A panel comprised of music faculty will review the results of the examinations and evaluate past or present live performances. The panel provides a recommendation to the Director for continuation in the program or change of major.

As appropriate, one of the following letters is forwarded.

Letter of Commendation

Letter of Challenge

Letter of Probation

After two successive Letters of Probation, the Committee may recommend dismissal from the program.

SELECTION OF APPLIED TEACHER

Students are assigned an applied teacher (major and minor) by Area Coordinators with the approval of the Department Chair. The teacher is retained throughout the student's study. In rare instances, a change of teacher is granted at the request of the student to the program coordinator. After consultation with the program coordinator and the original teacher, a recommendation is presented to the Chair who approves or disapproves the recommendation.

APPLIED MAJOR AND JURIES

Students enrolled in degree programs are approved through audition for applied instruction on a major instrument for eight semesters in the undergraduate degree program and four semesters in the graduate degree track in performance and, two semesters in the graduate degree tracks in music education and theory/composition. As such, applied or private instruction becomes the primary means for developing technique, musicianship, artistry, and performance readiness. Students are expected to demonstrate through their own study and practice, familiarity and improvement from lesson to lesson. Students who arrive at lessons demonstrably unprepared could have their lesson time forfeited by the major teacher. At the end of the semester, each student participates in a performance of prepared compositions before a panel of faculty jurors (at least three) who provide an assessment of the student's presentation and achievements in the applied major instrument. The applied jury schedule is posted at least one week prior to final examinations. The student must submit the appropriate jury evaluation sheet and bring copies of the literature to be performed to the jury. Any student who does not appear for his jury and presents no excuse of a medical emergency or to the major teacher on the day of the jury will receive the grade of "F" for the jury. The composite jury grade which serves as a final examination for the applied major class, accounts for one-third of the student's final grade with the remainder given by the private teacher.

APPLIED MINOR AND THE PIANO FACILITY EXAMINATION

All undergraduate music majors are required to demonstrate functional keyboard skills designed to ensure an ability to use the piano to support the student's scope of professional activities. The student registers for applied minor (piano) which spans four semesters, and the Piano Facility Examination is taken at the conclusion of the fourth semester. Students who complete the examination in earlier semesters may choose another instrument to obtain the necessary credit hours in applied minor. Keyboard majors must complete designated portions of the examination during their end of semester jury before enrolling in the third semester of applied piano (MUS 225) and additional skills to demonstrate are required. Keyboard majors will choose another instrument to fulfill their applied minor credit hours. The examination is administered each semester.

CHANGE OF INSTRUMENT

Music majors should expect to study one principal instrument for eight semesters. Should the student request a change of instrument, a new audition is required and if successful, the student must enroll in the first semester of applied major on the new instrument. A change of instrument is extremely rare.

RECITALS CLASS

With the exception of students enrolled in MUS 426, all students enrolled in applied major are required to attend Recitals Class (MUS 103, 104, 203, 204, 303, 304, 403) on each Friday. As a pass-fail, non-credit class, it serves as a performance laboratory and includes required attendance at recitals, concerts, and arts presentations on and off-campus. On some Fridays, students meet in area workshops or instrument-specific sessions for lecture-demonstrations. With the exception of first semester majors (MUS 125), all majors must perform in Recitals Class a minimum of once each semester. If the minimum number of Friday classes (11) and concerts (4) is not met, the student will not receive a passing grade in the Recitals Class in which they have registered. Students may earn additional recital credits by attending approved additional performances. Symphony, opera, ballet, theater, and solo recitals are approved additional performances. For proof of attendance at arts presentations, all students must either sign a roll at on campus activities, ask an attending faculty member to verify attendance at off-campus events by signing a program or playbill of the event, or submit a program and essay on the performance/event. Proof of attendance items (programs, essays, teacher rolls) must be submitted to the music office/chair (or designee) prior to noon Wednesday of final examination week.

Repetition of repertoire is not allowed for successive recitals class performance. Students should strive to learn and master a new piece for each performance. The primary focus of recitals class should be solo repertoire. As such, recital class selections should be limited to no more than 2-3 performers per selection. Percussion majors must perform on a variety of instruments (timpani, drum set, keyboard percussion, etc.) during their recitals class progression.

MUSIC EDUCATION MAJOR REQUIREMENTS

DATES AND DEADLINES FOR 25-26

September 1 and/or December 1: Spring Admission to Teacher Education Program

November 7th: Deadline for Spring Semester Student Teaching Placements

March 1st and/or May 1st: Fall Admission to Teacher Education Program

April 3rd: Deadline for Fall Semester Student Teaching Placements

Student teaching is a guided internship in which teacher candidates assume the role of a professional classroom teacher for a designated period of time. The candidates have opportunities to work closely with skilled and professional educators and to practice those skills in a classroom setting. The candidates learn that classroom students, the school environment, and the clinical faculty and staff are part of the experience to bring the student teaching experience to life. We encourage the student

teacher to take advantage of every opportunity to observe, question, participate, and evaluate as a means of increasing teacher competency and enhancing professional growth.

The Commonwealth of Virginia requires that licensure candidates complete two eight-week experiences for a minimum total of 400 clock hours (200 hours per eight-week experience). However, the time for each experience will be counted in weeks. Placements are chosen as follows: one placement in a target/community project school – less diversity; and one placement in a diversely populated school – different cultures and exceptionalities. The candidate is not permitted to student teach in buildings where relatives are employed. Beyond completion of the course requirements in music education, the following must be completed:

ADMISSION TO TEACHER EDUCATION PREREQUISITES:

- 2.75 Cumulative GPA or higher
- Minimum completion of 30 university credit hours
- Pass EDU 201 (grade of C or higher)
- Academic Program Evaluation (from Academic Advisor)
- Evaluation of Dispositions form from a NSU professor (ideally from a course with fieldwork). Email the form link to your selected evaluator and include your full legal name, NSU Student ID number, Academic Department, Academic Program, and NSU email address.
- Type the evaluator's title (e.g. Dr., Ms., Mr., Mrs.), first and last name and email address of the identified faculty member.
- Provide Evaluators this link <https://forms.office.com/r/mMDCqIQdwF>

APPLICATION FOR ADMISSION TO TEACHER EDUCATION

https://forms.office.com/pages/responsepage.aspx?id=XSuPhKnBxUeoJW4zH7LkEV_Sp0bqAUNLIT26ajKanZxURUNBMElaRjVUQzFTWkNLSEhXWlFPVENQQi4u&route=shorturl

Student Teaching Application Overview

Student Teaching Application Overview Submit .pdf of the following forms: Departmental Endorsement Form TB test (current) COVID-19 Acknowledgement of Risk VA HBI waiver Level II Field Experience Record PRAXIS II (RVE is applicable) passing scores Proof of Liability Insurance (current) Proof of Professional Membership (current) Dyslexia Certificate Child Abuse Recognition certificate (current) Academic Program Evaluation District forms (as applicable) Evaluation of Dispositions (Submitted by NSU Professor) Link to Dispositions Assessment <https://forms.office.com/r/SXL8MjDsaA> Field Placement Instructions Elementary Only Placement Instructions Select two elementary school placements. Ensure one placement is Urban and one placement is Suburban. Secondary Only Placement Instructions Select two secondary school placements. Ensure one placement is Urban and one placement is Suburban.

Additionally, one placement is Middle School (grades 6-8) and one is High School (grades 9-12). *** NOTE: The candidate is not permitted to student teach in the district where he/she is employed. *** NOTE: The candidate is not permitted to student teach in a school where family members are employed or at a school where the candidate's child or children attend. *** NOTE: Please note that your specific school placement request, if one was made, depends on personnel availability at that particular school. *** NOTE: If you choose a Middle School for your Urban Placement, then you must choose a High School for your Suburban Placement, and vice versa. K-12 Placement Instructions Select two school placements. Ensure one placement is Urban and one placement is Suburban. Additionally, one placement is Elementary School (grades K-6) and one is Middle School (grades 6-8) or High School (grades 9-12). *** NOTE: If you choose a Elementary School for your Urban Placement, then you must choose a Middle School or a High School for your Suburban Placement, and vice versa. Urban Placement Information Directions: To meet the diversity requirement for field experiences, select one urban and one suburban district for your placements. Urban School Districts Suburban School Districts Hampton Chesapeake Portsmouth Suffolk Newport News Virginia Beach Norfolk York County

STUDENT TEACHING APPLICATION

<https://forms.office.com/Pages/ResponsePage.aspx?id=XSuPhKnBxUeoJW4zH7LkEbMIphCJR35Cq4DYDFQRlkBUQVFITcyWIRLWldQWlZFRTdXODRYS0sIVC4u>

EVALUATION OF DISPOSITIONS FORM

https://forms.office.com/pages/responsepage.aspx?id=XSuPhKnBxUeoJW4zH7LkEV_Sp0bqAUNLIT26ajKanZxUNVlQTIFaUldCOFFTQkZTQVdENkJYTUpSVi4u&route=shorturl

MUSIC EDUCATION MAJOR DISCLOSURE

This notification informs you that the Bachelor of Music in Music Education program leads to professional licensure or certification within the State of Virginia. States outside of Virginia vary in what professions they require to be licensed and how licensure is acquired. You should be aware that to meet your State's professional licensure standards, the licensing board where you currently reside may require additional criteria such as passing a licensing examination or practicum hours. Norfolk State University has determined the States and territories across the United States where the completion of this program meets or does not meet the educational requirements for State licensure. Please click the link below to establish if the program meets educational requirements for State licensure or certification where you are located.

If you have any questions, please contact Dr. Matthew Russell (mnrussell@nsu.edu) for further information regarding the State licensure requirements for this program.

Click here for more information and a list of States:

<https://www.nsu.edu/accreditation/license-disclosure>.

MEDIA INTERNSHIP (MEDIA EMPHASIS)

The professional internships in music-media is designed to provide practical experience in the student's major area of concentration. For music media junior and seniors, opportunities for placement include WNSB-FM, the university's radio station, and other television, recording studios, radio, cable and production facilities. For music media juniors and seniors, the internship (on-campus assignment) may include NSU Recording Studio, Music Ensembles, or students may select an internship (off-campus placement) in Movie, Video Production houses, or TV Stations, or church organizations. In each case, students spend a semester working with professionals in a music and media medium setting to gain practical experience. Students are expected to conduct themselves as professionals in a job setting, and observe the policies and procedures governing professional behavior at the internship site.

SENIOR RECITAL

As the culminating performance activity in the final semester/s in applied major, all students must present a public recital of at least 50 minutes duration. Approved venues for the recital are the Student Center Auditorium, FAB Lobby, Wise Arts Gallery, and Band/Choir Rehearsal Halls. With the approval of the applied instructor and Department Chair, recitals may be presented in off-campus venues. The protocols for recitals are as follows:

1. Thirty days prior to the jury examination in the penultimate semester (MUS 425) of the recital, the student in consultation with the teacher, notifies the area coordinator of the intent to present a recital the following semester (MUS 426).
2. Using the Recital Form, a date, time, and venue are selected and presented to the Chair 60 days prior to the recital date. The full program must be listed and the accompanist confirmed.
3. A Recital Approval is arranged by the studio teacher with an Approval Hearing Committee (a minimum of three faculty including the applied teacher) no less than 30 days prior to the requested recital date. The Committee must be present at the hearing and recital.
4. If approved, the recital is presented as planned.

5. The Approval Hearing Committee renders an evaluation after the recital is presented.
6. The recital form provides rudimentary steps for the completion of the recital.

Additional requirements are as follows:

- Voice: The entire recital must be memorized prior to the recital approval and the four principal languages (English, French, German, Italian) must be presented on the program. Media voice majors must present works in two languages and a wider variety of musical styles.
- Instrument: At least one movement of an extended work or an entire shorter work must be memorized prior to the recital approval and the recital. There is no memorization requirement for media majors. A wider variety of styles must be displayed.
- Keyboard: A minimum of one-third of the program must be memorized prior to the recital approval and the recital. There is no memorization requirement for media majors. A wider variety of styles must be displayed.

In RARE circumstances, a Senior Jury of forty minutes duration may be presented. Such a request is made by the student in consultation with the applied instructor. The request requires approval of the Area Coordinator and the Chair. The requirements utilized for the recital are maintained for the Senior Jury.

APPLICATION FOR GRADUATION

Each academic year in December and May, Norfolk State University hosts Commencement Exercises to publicly recognize the academic accomplishments of students who have completed degree requirements and are poised to take leadership roles in a global and rapidly changing society. In keeping with this commitment, candidates for graduation must complete all degree requirements or be currently enrolled in all remaining credits that will complete degree requirements and satisfy all financial obligations in order to participate in commencement ceremonies. Academic and financial clearances must be obtained before academic attire is issued to the student.

The candidate for graduation (the student) submits a graduation application to the academic advisor by the published deadline for the term in which the student expects to complete all academic requirements for his/her degree program. The academic advisor signs, if approved, and forwards the application to the department head for signature. The department forwards all graduation applications, in batch, to the

Registrar's Office. The student is responsible for paying the graduation application fee and Commencement fee directly to Student Financial Services.

ACCOMPANISTS

While the use of an accompanist is required for instrumental juries at junior and senior jury levels, accompanists are required for all recitals. Voice students must arrange for accompanists for all juries and lessons, as appropriate. Several members of the Music Faculty ably assist in this regard and piano majors are strongly encouraged to render this service as an enhancement to their musicianship. Ultimately, it is the responsibility of the student to arrange for an accompanists at juries, senior juries, and senior recitals.

Students may consult with the following faculty pianists for possible collaboration on recitals:

Mr. Terry Butler
 Mr. Frank Elliott
 Dr. Susan Ha
 Mr. Alan Reese
 Dr. Matthew Russell
 Ms. Chi Yi Chen Wolbrink
 Dr. Harlan Zackery, Jr.

CONCERT ETIQUETTE

In the Friday Recitals Class, student recitals, concerts, and other presentations, students are expected to exercise appropriate decorum and concert etiquette. The following cite appropriate concert protocols:

- Dress appropriately
- Arrive at least ten minutes before the program
- Do not enter if the program has begun
- During the first applause, end of a composition, or end of a long movement, enter quickly and as quietly as possible and find the seat closest to you
- Give the performer your full attention
- Do not talk, text, or operate electronic devices

When to Applaud:

- Applaud when the performer/s enter/s

- When the composition ends; the end of a set of short compositions by the same composer or in the same language (voice recital)
- At the close of a solo section in a jazz composition

Do not applaud:

- After short songs in a vocal set
- After each movement of a multi-movement composition
- When the conductor's arms are raised or the performer's instrument is still raised

ENSEMBLES

The Division is home to several outstanding vocal and instrumental music ensembles, including:

Vocal

Concert Choir
Chamber Choir
Spartan Chorale
Vocal Jazz Ensemble
Opera Workshop

Instrumental

Spartan Legion Band
Symphonic Wind Ensemble
Concert Band
Vocal Jazz Ensemble
Jazz Combo
Percussion Ensemble
Woodwind Ensemble
Trumpet Ensemble
String Ensemble
Guitar Ensemble
English Handbell Ensemble

The Bachelor of Music degree requires a variety of music ensembles to ensure participation and enrichment in large and small ensembles, and if possible, diverse musical styles and genres. Seven semesters of ensemble credits are required for the Bachelor of Music degree. The minimum ensemble requirement for Music Education majors who play band instruments is four semesters of University Band and three semesters of other instrumental ensembles such as jazz ensemble/combo, percussion, woodwind, or brass ensemble. The minimum ensemble requirement for vocal Music Education majors is five semesters of Concert Choir and two semesters of Vocal Jazz

Ensemble. Guitar and string students who customarily perform with the Guitar or String Ensembles are required to enroll in a different ensemble for at least one of the seven semesters ensemble is required. Rosters for the Symphonic Wind Ensemble and the Spartan Chorale (Vocal) are completed through separate audition. Music students are urged to avoid registration in two large ensembles during the same semester.

SCHOLARSHIPS

In addition to a plethora of scholarships available to NSU Students, partial tuition scholarships are provided by NSU Choirs and NSU Bands to assist music students. Auditions may be arranged with staff in these areas at any time.

Mr. William Beathea, Director of Bands

whbeathea@nsu.edu

Dr. Harlan Zackery, Jr., Director of Choirs

hzackery@nsu.edu

ORGANIZATIONS

Beyond the vast assortment of ensembles, the Music Division has chapters of the following national organizations:

Kappa Kappa Psi Band Fraternity

Phi Mu Alpha Sinfonia

Tau Beta Sigma Band Fraternity

MUSIC COMPUTER LABS

The Music Computer Labs are used for all technology enriched courses taught in the Division of Music such as Music Production, Pro Tools, Advanced Recording, Computer Literacy, and Music Video. The Labs house media industry standard software and hardware for the professional development of Norfolk State University's music students. The Labs also support music education and their creative palette. Students are able to compose and arrange utilizing software such as Finale, Pro Tools, and free online music software. All general education majors taking music appreciation and humanities can use the labs listening stations for assigned musical score study and listening.

To preserve a pleasant lab environment, the following are not permitted:

- Food or drink. Please keep them in your bag while in the lab.
- Alteration of lab hardware and/or duplication of lab software (alteration includes downloading software onto the hard drive).
- Viewing or printing of pornographic materials.
- Playing games at any time.
- Cell phone conversations inside the lab. Please put all devices with ringers on silent, vibrate mode or turn them off.
- Children in the lab.

Due to severe weather conditions, it may be necessary to close the lab(s) with short notice. Should you encounter any virus problems or technical issues, seek immediate assistance from the consultant(s) on duty.

CLASSROOM POLICY

While classrooms are provided for group instruction, they may be used for rehearsal purposes or study when vacant. If altered, chairs in the room and the piano must be returned to their original positions. Eating is not permitted in classrooms, practice rooms, or rehearsal halls.

PRACTICE ROOMS

The Division provides practice rooms for the sole purpose of individual practice, rehearsal with accompanist, or small group rehearsals. Practice rooms should not be used for academic study, especially when a student has indicated a need to use the room for the purpose for which it was intended. Practice rooms should not be used as areas to congregate and socialize. Food and beverages are not permitted in practice rooms.

USE OF UNIVERSITY EQUIPMENT

Equipment in the Hamm Fine Arts Building is provided for instruction, rehearsal, and assistance in the creation of presentations, compositions, and performances that will increase musical artistry, learning, and pedagogy. As such, equipment should not be abused or removed from the location upon which it was found. Certain rooms (organ, piano majors, percussion rooms, and music education lab) require special permission. An extensive loan program provides string, woodwind, and brass instruments to music students for ensemble and individual use.

HEALTH AND SAFETY

The Department of Visual and Performing Arts and the faculty and staff at Norfolk State University, endeavor to provide a safe learning environment for students. Health and safety depend in large part on the personal decisions of informed individuals. All music faculty, staff, and students are required to attend the **Health and Safety Orientation** presented on the first Friday of each semester at Recitals Class. Instrument-specific health and safety guidelines, tips, and discussions are presented at the first Friday Area Seminar in each semester followed by a compulsory examination requiring seventy percent passage by each student. Policies and procedures on the following topics are reviewed:

- Fire Safety
- Building Evacuation
- Hazardous Identification
- Injuries
- Elevator Etiquette
- Health and Safety Practices for Listening, Performing, Practicing, and Teaching

For complete information, view the health and safety training video via the link below.

https://www.youtube.com/watch?v=urshi_Sg8a4

Music Faculty are committed to safe practices in the execution of classes, lessons and rehearsals and are genuinely concerned for the safety and well-being of each student. However, any advice given by any member of faculty or staff should not be considered medical advice. For medical advice, please seek the counsel of a trained medical professional such as a doctor, nurse practitioner, or registered nurse with a hospital, doctor's office or the Spartan Health Center, located in the Spartan Station.

FORMS

Norfolk State University
 College of Liberal Arts
 Department of Visual and Performing Arts
 Division of Music
 Piano Placement
 Pre – Music Curriculum

Date _____

Please Print:

Performer _____ Instrument _____

Years of Study _____

Intended Area of Concentration (Circle One): Music Education Music Media

Repertoire:

	<u>Name</u>	<u>Composer</u>	Played y/n	Memory y/n
A.	_____	_____	_____	_____
B.	_____	_____	_____	_____

Rate the performance using the criteria below. (Use first letter of the following: Excellent, Good, Average, Poor)

- | | | |
|----------------------------------|--|-------|
| 1. Expression: | (carriage of phrases and musical ideas) | _____ |
| 2. Rhythm: | (duration, steadiness, nuance, precision) | _____ |
| 3. Dynamics: | (adherence to score, relativity) | _____ |
| 4. Technique: | (finger independence, dexterity, accuracy, {organ pedals}) | _____ |
| 5. Interpretation: | (style, tempo, sensitivity, melody/accompaniment balance) | _____ |
| 6. Technical Items/Sight-Reading | | _____ |

Comments: _____

Placement (check one): MUS 100B _____ MUS 121B _____

Professor _____

Norfolk State University
College of Liberal Arts
Department of Visual and Performing Arts
Division of Music
Audition Form - Keyboard
Pre – Music Curriculum

Date _____

Please Print:

Performer _____ Instrument _____

Years of Study _____

Intended Area of Concentration (Circle One): Music Education Music Media

Repertoire:	<u>Name</u>	<u>Composer</u>	Played y/n	Memory y/n
A.	_____	_____	_____	_____
B.	_____	_____	_____	_____

Rate the performance using the criteria below. (Use first letter of the following: Excellent, Good, Average, Poor)

- | | | |
|-----------------------------------|--|-------|
| 1. Tone: | (beauty, touch-control) | _____ |
| 2. Expression: | (carriage of phrases and musical ideas) | _____ |
| 3. Clarity: | (transparency) | _____ |
| 4. Rhythm: | (duration, steadiness, nuance, precision) | _____ |
| 5. Dynamics: | (adherence to score, relativity) | _____ |
| 6. Interpretation: | (style, tempo, sensitivity, melody/accompaniment balance) | _____ |
| 7. Technique: | (finger independence, dexterity, accuracy, (organ pedals)) | _____ |
| 8. Performance Factors: | (appropriateness, poise, posture, mannerisms) | _____ |
| 9. General Effectiveness: | (quality of performance) | _____ |
| 10. Technical Items/Sight-Reading | | _____ |

Comments: _____

Approval for Pre-Music major (yes/no): _____ Professor _____

Norfolk State University
College of Liberal Arts
Department of Visual and Performing Arts
Division of Music
Audition Form - Voice
Pre – Music Curriculum

Date _____

Please Print:

Performer _____ Voice Classification _____

Years of Study _____

Intended Area of Concentration (Circle One): Music Education Music Media

Repertoire:

<u>Name</u>	<u>Composer</u>	Sung y/n	Memory y/n
A. _____	_____	_____	_____
B. _____	_____	_____	_____

Rate the performance using the criteria below. (Use first letter of the following: *Excellent, Good, Average, Poor*)

1. Tone Quality:	(resonance, clarity, color, consistency, appropriateness)	_____
2. Intonation:	(accuracy of pitch, tuning)	_____
3. Breath Management:	(control, phrasing)	_____
4. Interpretation:	(sensitivity, relativity)	_____
5. Artistic Expression:	(style, melody/accompaniment balance)	_____
6. Musicianship:	(accuracy of rhythm and pitch, dynamics, tempo)	_____
7. Diction:	(clarity, enunciation, pronunciation)	_____
8. Stage Presence:	(carriage, acting)	_____
9. General Effectiveness:	(quality of performance, poise, mannerisms)	_____
10. Sight-Singing, Scales		_____

Comments: _____

Approval for Pre-Music major (yes/no): _____ Professor _____

Norfolk State University
 College of Liberal Arts
 Department of Visual and Performing Arts
 Division of Music
Audition Form - Instrumental
 Pre – Music Curriculum

Date _____

Please Print:

Performer _____ Instrument _____

Years of Study _____

Intended Area of Concentration (Circle One): Music Education Music Media

Repertoire:		Played	Memory
<u>Name</u>	<u>Composer</u>	y/n	y/n
A. _____	_____	_____	_____
B. _____	_____	_____	_____

Rate the performance using the criteria below. (Use first letter of the following: Excellent, Good, Average, Poor)

1. Intonation:	(accuracy of pitch, tuning)	_____
2. Tone Quality:	(beauty)	_____
3. Articulation:	(appropriateness)	_____
4. Rhythm:	(duration, steadiness, nuance, precision)	_____
5. Note Accuracy:	(clarity, precision)	_____
6. Position/Posture:	(poise, mannerisms)	_____
7. Interpretation	(style, dynamics, tempo, sensitivity)	_____
8. Breathing/Bowing/Sticking:	(technique)	_____
9. Phrasing:	(appropriateness)	_____
10. Technical Items/Sight-Reading		_____

Comments: _____

Approval for Pre-Music major (yes/no): _____ Professor _____

Norfolk State University
College of Liberal Arts
Department of Visual and Performing Arts – Division of Music
Applied Piano Jury Evaluation

Date _____

Please Print:

_____ Performer	_____ Semester / Year	_____ Applied Level
Instructor _____	Circle One: Music Education Music Media	
Repertoire:		
<u>Name</u>	<u>Composer</u>	
A. _____		Played y/n Memorized y/n
B. _____		_____
C. _____		_____

Rate the performance using the criteria below on a scale of 1 (lowest) and 10 (highest)

- | | | |
|---------------------------|---|-------|
| 1. Tone: | (beauty, touch-control) | _____ |
| 2. Expression: | (carriage of phrases and musical ideas) | _____ |
| 3. Clarity: | (transparency) | _____ |
| 4. Rhythm: | (duration, steadiness, nuance, precision) | _____ |
| 5. Dynamics: | (adherence to score, relativity) | _____ |
| 6. Interpretation: | (style, tempo, sensitivity, melody/accompaniment balance) | _____ |
| 7. Technique: | (finger independence, dexterity, accuracy) | _____ |
| 8. Performance Factors: | (appropriateness, poise, posture, mannerisms) | _____ |
| 9. General Effectiveness: | (quality of performance) | _____ |

Technical Items:

- | | | |
|--------------------------------------|--|----------------|
| 10. Scales, Arpeggios, Sight Reading | | _____ |
| _____ | | |
| _____ | | TOTAL _____ |

Comments: _____

(Circle)

Recitals: yes no

MUS 425 Pre-hearing:

Pass Fail Defer

Juror Signature _____

Norfolk State University
College of Liberal Arts
Department of Visual and Performing Arts – Division of Music
Instrumental Jury Evaluation

Date _____

Please Print:

_____ Performer	_____ Semester / Year	_____ Applied Level
Instructor _____	Instrument _____	Circle One: Music Education Music Media
Repertoire:		Played Memory
<u>Name</u>	<u>Composer</u>	y/n y/n
A. _____		_____
B. _____		_____
C. _____		_____

Rate the performance using the criteria below on a scale of 1 (lowest) and 10 (highest)

- | | | |
|-------------------------------|---|-------|
| 1. Intonation: | (accuracy of pitch, tuning) | _____ |
| 2. Tone Quality: | (beauty) | _____ |
| 3. Articulation: | (appropriateness) | _____ |
| 4. Rhythm: | (duration, steadiness, nuance, precision) | _____ |
| 5. Note Accuracy: | (clarity, precision) | _____ |
| 6. Position/Posture: | (poise, mannerisms) | _____ |
| 7. Interpretation | (style, dynamics, tempo, sensitivity) | _____ |
| 8. Breathing/Bowing/Sticking: | (technique) | _____ |
| 9. Phrasing: | (appropriateness) | _____ |

Technical Items:

- | | |
|---|----------------|
| 10. Studies/Etudes/Scales/Sight-Reading | _____ |
| _____ | |
| _____ | TOTAL _____ |

Comments: _____

(Circle)

Recitals: yes no

Juror Signature _____

MUS 425 Pre-hearing:

Pass Fail Defer

Norfolk State University
College of Liberal Arts
Department of Visual and Performing Arts – Division of Music
Voice Jury Evaluation

Date _____

Please Print:

Performer	Semester / Year	Applied Level
-----------	-----------------	---------------

Instructor _____	Circle One: Music Education Music Media	
------------------	---	--

Repertoire:

Name

Composer

A. _____

B. _____

C. _____

D. _____

Rate the performance using the criteria below on a scale of 1 (lowest) and 10 (highest)

- | | | |
|---------------------------|---|-------|
| 1. Tone Quality: | (resonance, clarity, color, consistency, appropriateness) | _____ |
| 2. Intonation: | (accuracy of pitch, tuning) | _____ |
| 3. Breath Management: | (control, phrasing) | _____ |
| 4. Interpretation: | (sensitivity, relativity) | _____ |
| 5. Artistic Expression: | (style, melody/accompaniment balance, acting) | _____ |
| 6. Musicianship: | (accuracy of rhythm and pitch, dynamics, tempo) | _____ |
| 7. English Diction: | (clarity, enunciation, pronunciation) | _____ |
| 8. Stage Presence: | (carriage, acting) | _____ |
| 9. General Effectiveness: | (quality of performance, poise, mannerisms) | _____ |

Technical Items:

10. Sight Reading, Scales

	TOTAL

Comments: _____

(Circle)

Recitals: yes no

Juror Signature _____

MUS 425 Pre-hearing:

Pass Fail Defer

Norfolk State University
 College of Liberal Arts
 Department of Visual and Performing Arts – Division of Music
Acceptance to Bachelor of Music Degree

Name: _____ Hours Completed: _____ GPA: _____

Assessments:

Major Instrument _____

Theory _____

Piano _____

Ensemble _____

Circle One:

Approval: High Average None

Signatures: _____

Sophomore Proficiency

Assessments:

Theory Examination _____

Sight-Singing _____

Piano _____

Ensemble _____

Circle One:

Pass Fail

Signatures: _____

Norfolk State University
College of Liberal Arts
Department of Visual and Performing Arts – Division of Music
Personal History Form

Full Name:	<i>Last</i>	<i>First</i>	<i>M.I.</i>
ID Number:	DOB:	First date of enrollment:	
Curriculum:	<i>Music Education or Music Media</i>		
Cell:	<i>NSU Email</i>		
Applied Major:		Applied Minor:	
Address: (Permanent)	<i>Street Address</i>		<i>Telephone Number</i>
	<i>City</i>	<i>State</i>	<i>ZIP Code</i>
Address: (Local)	<i>Dormitory</i>	<i>Room No.</i>	<i>Telephone</i>
Names of Parent(s) or Guardian(s):			
Parents/Guardians Address:			
Parents/Guardians Phone numbers:			
High School/ City/State:			
Music Courses taken, if any:			
Extra-Curricular Activities:			
Scholarships :			
If you have transferred from another Norfolk State University department please indicate the following:			
Department Name:	Classification at the time transfer		

NORFOLK STATE UNIVERSITY
OFFICE OF THE REGISTRAR
700 Park Ave.
Norfolk, VA 23504
(757)823-8229 • Fax: (757) 823-8907

PETITION TO CHANGE MAJOR/MINOR

(Please Print or Type)

DATE: ____/____/____

NAME: _____, _____, _____
LAST FIRST MI

ID: _____

OLD MAJOR/ MINOR (circle one): _____ in _____
 Degree Old Major/Minor Code and Name

NEW MAJOR/ MINOR (circle one): _____ in _____
Degree New Major/Minor Code and Name

DOUBLE MAJOR: [1] _____ [2] _____

Reason for requesting a change of major/ minor or double major:

Signature of Student _____ Date _____

☐ Approved
☐ Disapproved

Signature of Current Department Head	Date
--------------------------------------	------

☐ Approved
☐ Disapproved

Signature of Prospective Department Head	Date
--	------

Name of New Academic Advisor: _____

New Curriculum ID and Name: _____

If petition is disapproved, please explain why:

☐ Approved
☐ Disapproved

Signature of Registrar	Date
------------------------	------

NORFOLK STATE UNIVERSITY
OFFICE OF THE REGISTRAR
SUBSTITUTION APPROVAL FORM
NSU Courses Only/ No Transfer Course(s)

Graduating Senior _____
Fall _____
Spring _____
Summer _____

Student Name: _____ SSN/ID: _____ Date: _____

Academic Program: _____ Catalog Year: _____

This is a formal request for approval of course(s) to be substituted as listed herewith for required course(s) indicated on the student's Academic Evaluation Report.

Please note changes on EVAL and attach to this form.

Required Course	Cr. Hrs.	Substitution Course	Grade*	Cr. Hrs.	Location on EVAL**	Notes

*Please indicate the grade received for the corresponding substitution courses.

**Please indicate under which group the substitutions should be placed on the student's EVAL.

	Print Name	Sign	Date	Approved
Academic Advisor:	_____	_____	_____	YES NO
Department Head:	_____	_____	_____	YES NO
Dean of School:	_____	_____	_____	YES NO



INCOMPLETE GRADE CONTRACT

*SEMESTER COURSE WAS TAKEN:

*YEAR COURSE WAS TAKEN

*COURSE # - SECTION #:

*STUDENT NAME:

*STUDENT NSU ID#:

*STUDENT NSU EMAIL:

STUDENT PHONE #:

*FACULTY NAME:

*FACULTY NSU EMAIL:

FACULTY NSU PHONE #:

Contract Guidelines

The grade of "Incomplete" may be assigned only if:

- The student is currently passing the course
- The student has completed at least 80% of the coursework
- Both student and the professor have agreed to the conditions listed below:
 1. The due date for students to submit work is at the discretion of the faculty but should be early enough to allow faculty to submit the form to the Dr. Patricia Lynch Stith Student Success Center (PLSSSC) by the prescribed deadline.
 2. Faculty have until the close of business on the Friday prior to the 5th Week Advisory Grading Period of the following semester, excluding summer, to complete and email a scanned copy of the contract to the PLSSSC for submission to the Registrar. Faculty must indicate a category that allows for an exception to this due date (use the DUE DATE EXCEPTION CATEGORY item below) where applicable and indicate a reasonable due date for these exceptions.
 3. If the student does not submit required work by the professor's deadline, the professor will average grades with a zero-entered for the missing assignment. Assign the grade in the Registration Section on the bottom of this form, and email a scanned copy of this form to PLSSSC. If a grade is not assigned, the "T" grade will convert to an "F" grade.
 4. If the work is successfully completed within the time limit, the professor will scan and email a copy of this form, with the applicable grade, to the PLSSSC as soon as possible so that the grade adjustment can be made. **HARD COPIES WILL NOT BE ACCEPTED.**

DUE DATE EXCEPTION CATEGORY: **Not Applicable**

*Justification for the Incomplete grade:

*Clear and detailed description of ALL work required to be completed by the student:

DATE WORK DUE TO PROFESSOR: *

*ITEMS REQUIRED TO BE POPULATED PRIOR TO SIGNING

By signing below, I certify that I agree to the listed contract guidelines.

By signing below, I certify that I am solely responsible for maintaining contact with the professor(s) until all work is completed. I cannot re-enroll in this class or take its equivalent elsewhere to remove the "T" from my transcript. I understand that if the work is not successfully submitted by the Friday prior to the 5th Week Advisory Grading Period of the following semester, excluding summer, a zero will be entered for the missed assignment(s) and the recalculated grade assigned by the professor or the default grade will replace the "I" grade. I agree to all the listed contract guidelines.

FACULTY SIGNATURE

DATE

STUDENT SIGNATURE

DATE

REGISTRAR SECTION

Based on the student's compliance with the above contract, please change the student's grade of Incomplete for the indicated course to the following:

☐ A ☐ B ☐ C ☐ D ☐ F ☐ Other _____

FACULTY SIGNATURE

DATE REQUEST SUBMITTED

REGISTRAR SIGNATURE

DATE GRADE CHANGED

REQUEST FOR CORRECTION/OR OMISSION OF GRADE SHEET

Student's Name: _____ Student ID: _____
 Student's NSU Email Address: _____
 Student's Major: _____ School/College: _____
 Student's Department Chair: _____
 Today's Date: _____

Instructions: Copies of this form and documentation are to be forwarded to the Office of the Registrar by the Dean of the School/College in which the course was taught. After final action by the Academic Credits and Standards Committee, copies will be sent to the instructor, the chair of the department in which the course was taught, who will notify the dean of the student in which the course was taught, and to the student's department chair (who will notify the student).

Grade Change For:

Course/Number: _____ Section: _____ Title: _____ School/College: _____
 Instructor's Name: _____ Semester: _____

Reason(s) for Requesting Grade Change:

Please attach documents to show (a) errors in computing, recording or transposing original grade, (b) any other pertinent information regarding this request.

Information to be included with the request:

(a) Course Syllabus showing grading scale (b) relevant due dates (c) grade book showing grade calculation at time of original submission and recalculations (d) rationale for the grade change (e) provide any other relevant documentation such as OASIS letters, results of grievance committee decisions, etc.

Requested Grade Change: From: _____ To: _____

 Signature of Instructor

 Signature of Department Chair where course is taught

 Signature of Dean of School/College where course is taught

Academic Credits and Standards Committee Action:**First Action**

Date: _____

Approved: _____

Denied: _____

Requested Further Information: _____

Second Action

Date: _____

Approved: _____

Denied: _____

Requested Further Information: _____

Signed: _____
 Academic Credits Committee Chairperson

Signed: _____
 Academic Credits Committee Chairperson

Updated: 02/01/19MC

<https://www.nsu.edu/Academics/Faculty-and-Academic-Divisions/Schools-and-Colleges/School-of-Education/Documents-Forms/Undergraduate-Application.aspx>

NORFOLK STATE UNIVERSITY OFFICE OF THE REGISTRAR GRADUATION APPLICATION <u>UNDERGRADUATE STUDENTS</u>		
Instructions: Graduation Application must be completed by the candidate for graduation and submitted to the major department. The department submits the completed application to the Office of the Registrar. Student submissions will not be accepted by the Office of the Registrar. A non-refundable \$30 Graduation Application Fee will be assessed each time a graduation application is submitted. A required \$130 Graduation Fee will be assessed at the time of application submission. (Please note that these are two separate fees.)		
Anticipated Graduation Date (Check one): ☐ Fall ☐ Spring ☐ Summer _____ (year)		
If requirements are not completed by the anticipated date above, students must reapply by submitting a new application.		
Legal Name (as it is to appear on degree): _____		
Student ID: _____		
Permanent Mailing Address: _____ STREET / APT NUMBER		
_____ CITY STATE ZIP CODE		
Phone Number: _____ E-mail Address: _____		
Please verify and update the above address as it is needed by the Graduation Audit Team – all correspondence regarding graduation and Commencement, including the degree, will be sent to the above address.		
Degree: (Check one) ☐ Associate of Science ☐ Bachelor of Arts ☐ Bachelor of Science ☐ Bachelor of Social Work ☐ Bachelor of Music		
Major: _____ Concentration: _____		
Minor: _____		
_____ Signature of Applicant		_____ Date
This is to certify that the academic record of the above student has been reviewed and approved for graduation pending successful completion of in-progress/pre-registered coursework.		
_____ Advisor – Print Name	_____ Advisor - Signature	_____ Date
_____ Department Head – Print Name	_____ Department Head - Signature	_____ Date

NORFOLK STATE UNIVERSITY
OFFICE OF THE REGISTRAR

GRADUATION APPLICATION

GRADUATE STUDENTS

Instructions: Graduation Application must be completed by the candidate for graduation and submitted to the major department. The department submits the completed application to the Office of the Registrar. **Student submissions will not be accepted by the Office of the Registrar. A non-refundable \$30 Graduation Application Fee** will be assessed each time a graduation application is submitted. **A required \$130 Commencement Fee** will be assessed at time of application submission. (Please note these are two separate fees.)

Anticipated Graduation Date (Check one): ☐ **Fall** ☐ **Spring** ☐ **Summer** _____ (year)

If requirements are not completed by the anticipated date above, students must reapply by submitting a new application.

Legal Name (as it is to appear on degree): _____

Student ID: _____

Permanent Mailing Address: _____
STREET / APT NUMBER

CITY _____ STATE _____ ZIP CODE _____

Phone Number: _____ **E-mail Address:** _____

Please verify and update the above address as it is needed by the Graduation Audit Team – all correspondence regarding graduation and Commencement, including the degree, will be sent to the above address.

Degree: (Check one)

☐ Master of Arts ☐ Master of Science ☐ Master of Fine Arts

☐ Master of Music ☐ Master of Social Work ☐ PhD.

Major: _____ **Concentration:** _____

Signature of Applicant _____
Date

This is to certify that the academic record of the above student has been reviewed and approved for graduation pending successful completion of in-progress/pre-registered coursework.

Advisor – Print Name Advisor - Signature Date

Department Head – Print Name Department Head - Signature Date

VPAR Exit Survey for Graduates

Graduate Name:

Personal Phone Number:

Non-NSU email address:

Permanent mailing address:

Career/School Plans after graduation:

Feedback on your experience at NSU:

Suggestions for changes/improvements:

<https://www.nsu.edu/About/Administrative-Offices-Services/Registrar/Files/forms/Add-Drop.aspx>

**NORFOLK STATE UNIVERSITY
OFFICE OF THE REGISTRAR
Course ADD/DROP FORM**

I.D Number	Last	First	MI	Semester & Year
ADD				
Course	Course Number	Section	Credit Hours	Comments
Total Number of Credit Hours before Change(s) _____ Total Number of Credit Hours after Change (s) _____ Are you receiving Financial Aid? ☐ Yes ☐ No Signature required if dropping after the end of late registration _____ Financial Aid Office Signature _____ Date				
DROP				
Course	Course Number	Section	Credit Hours	Comments
Are you receiving Veterans' benefits? ☐ Yes ☐ No A Veterans Affairs Official must sign this form if you are receiving Veterans' benefits. _____ Veterans Affairs Office _____ Date				
_____ Major Department Chair or Designee _____ Date _____ Student _____ Date				

Revision Date 05/07/13MC

Return this form to the Office of the Registrar for Processing

**NORFOLK STATE
UNIVERSITY
OFFICE OF THE
REGISTRAR**

Authorization and Approval to Enroll in Closed Class

ID: ____

Print Name:

Major:

Last

First

MI

The student whose name and id number are shown above has departmental approval to enroll in the closed class(es) indicated:

Course			Signature of Course Instructor	Signature: Department Head of Department in which course is offered

Signature: Student's Dept. Head_____
Date
Date_____
Signature: Student

Norfolk State University
College of Liberal Arts
Department of Visual and Performing Arts
Division of Music

Senior Jury/Recital Approval

(Please Print)

Name: _____ Today's Date: _____

Phone#: _____ Email: _____

Recital Date: _____ Hearing Date: _____

MUS Course Number: _____ Instrument: _____

Please attach jury or recital program to this form.

For Department Use Only

Circle One:

1. Appropriateness of Program	Poor	Fair	Good	Excellent
2. Mastery of technical demands	Poor	Fair	Good	Excellent
3. Overall effort, delivery	Poor	Fair	Good	Excellent

Comments:

Jury Evaluation (Letter Grade)

--

Recital Approval: ☐ Yes ☐ No

Juror: _____

Juror: _____

Juror: _____

Juror: _____

Norfolk State University
College of Liberal Arts
Department of Visual and Performing Arts
Division of Music

Recital Checklist

(Please Print)

Name: _____

Recital Day/Date/Time: _____

Announcement Flyer (Attached) Approved

Date Initials

Recital Playbill (Attached) Approved

Date Initials

Ushers:

Name	Phone#	Approval
------	--------	----------

Name	Phone#	Approval
------	--------	----------

Audio Engineer:

Name	Phone#	Approval
------	--------	----------

Videographer:

Name	Phone#	Approval
------	--------	----------

For Department Use Only

Submission of program and tapes

Date Received

Final Approval

Major Teacher	Faculty	Faculty
---------------	---------	---------

Department Chair

NORFOLK STATE UNIVERSITY

 COLLEGE OF LIBERAL ARTS
 DEPARTMENT OF VISUAL AND PERFORMING ARTS
 DIVISION OF MUSIC

RECITALS CLASS PERFORMANCE

(Please Print)

Requested Date: _____

First Choice: _____

Second Choice: _____

Student's

Name: _____ Phone: _____ Email: _____

Instrument: _____

Teacher: _____

Accompanist: _____

**Compositions:*

Title: _____

Composer/Arranger: _____

Title: _____

Composer/Arranger: _____

Title: _____

Composer/Arranger: _____

**Attach Translation*

For Department Use Only

Confirmed by Teacher? ☐ Yes ☐ NoConfirmed by Performer? ☐ Yes ☐ No

Performance Date: _____

Recital Coordinator

NORFOLK STATE UNIVERSITY
DEPARTMENT OF VISUAL AND PERFORMING ARTS – DIVISION OF MUSIC

SECONDARY PIANO FACILITY EXAMINATION

(Signature of instructor required for participation. Please provide 5 copies during facility exam.)

Name of Student _____ Date _____

Course Identification: MUS 122B – Sec. ____, 221B – Sec. ____, 222B – Sec. ____

Name of Instructor _____ / _____
Signature

<u>Facility Item</u>	<u>Pass</u>	<u>Fail</u>
1) Composition: _____	_____	_____
2) Hymn: _____	_____	_____
3) Folk Song: _____	_____	_____
4) Accompaniment: _____	_____	_____
5) Scales: _____	_____	_____
6) Arpeggios: _____	_____	_____
7) Chord Progressions: _____	_____	_____
8) Sight Reading: _____	_____	_____
9) Harmonization: _____	_____	_____
10) Transposition: _____	_____	_____
11) National Anthem	_____	_____
12) America	_____	_____

Remarks: _____

Name of Examiner Signature Date

A signed ADD/DROP form must accompany the Course Overload Form

Name	Last Name	First Name	MI	Student ID #	Date
------	-----------	------------	----	--------------	------

<u>Initial</u>	<u>Check</u>
1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9
10	10
11	11
12	12
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99	99
100	100

1. Student has a "B" average or better
2. Student has to acquire _____ credit hours in order to graduate at the end of _____ semester/year.
3. Student has _____ Internship/Practicum hours and desires to take other courses.
4. Student is enrolled in practicum, independent study, etc. for _____ semester/year credits and desires to take additional course.
5. Course is a prerequisite to a required course.
6. Other

Approved	Not Approved		
		Advisor Signature	Date
Approved	Not Approved		
		Department Head Signature	Date
Approved	Not Approved		
		Dean Signature	Date

The Recommendation for Course Overload form above must be accompanied by the Academic Success Plan below.

ACADEMIC SUCCESS PLAN
(Complete and attach to the Course Overload Form)

1. Student Information

Name: _____ Student ID: _____

Phone Number with area code: _____

Academic Year: _____

Academic Advisor: _____

2. Develop Academic Success Plan

In the table below, develop a plan that you will follow to increase your likelihood of academic success. Discuss any potential challenges and how you will minimize each challenge.

Success Plan. Describe what you will do in order to be successful	Potential Challenge	Strategies to minimize challenges
1.		
2.		
3.		

3. Student Agreement

Read each statement below and then provide your initials.

I agree to the following:

- a. _____ attend classes regularly to increase my chances of academic success.
- b. _____ meet with my academic advisor, course instructors and utilize academic support services as necessary. I understand that it is my responsibility to schedule and attend these meetings.
- c. _____ read and respond to my NSU e-mail on a regular basis for correspondence and updates from my advisor, course instructor, and other university personnel.

Advisor Signature

Date

Student Signature

Date

Student Information	
Full Name (please print)	Today's Date:
Local Phone Number	Cell Phone Number
Email	Permanent Address:
City, State, Zip	
Student Major	
Student ID#	
Student /Faculty Resolution Information	
STEP ONE:	
1. Have you made an attempt to resolve this problem with the instructor? How so? 2. Briefly describe your academic related concern or issue? Specify any pertinent dates, faculty/staff you dealt with, and major academic concern etc. Use additional paper, if necessary. Attach any documentation that will help describe the concern and substantiate your allegations. (i.e. medical documentation, incomplete grade form, syllabus highlights, substitution request, correspondence, etc.). 3. As a result of your conference, please provide the findings or outcome: 4. What result do you hope to achieve?	

Last updated 6/1/25.
 Review 6/1/26
 hz

By signing this form, I acknowledge my understanding that information contained in this resolution document will be confidential to the extent possible. Furthermore, information may be shared with University officials to conduct a thorough investigation. I certify that all information provided on this form is accurate.

Student Signature and Date: _____

Instructor Signature and Date: _____

Where this process does not result in a satisfactory resolution, the student may proceed to the **STEP TWO Resolution Procedures** by submitting this **completed form with required signatures (faculty/staff)** to the Department Chair for review.

Department Chair Documentation of Resolution

1. Department chair to provide a summary regarding the resolution of concern.

Student Signature and Date: _____

Chair Signature and Date: _____