

MUSC - Musicology Composition

Courses numbered 100 to 299 = *lower-division*; 300 to 499 = *upper-division*; 500 to 799 = *undergraduate/graduate*.

MUSC 113. Introduction to Music Studies and Professional Skills (3).

To be a musician is to be an entrepreneur. This course prepares students for careers in music by introducing them to: 1) a history of the field they are entering, particularly concerning the Western Musical Canon; 2) the fundamentals of music marketing, on which their future coursework as an educator, performer, audio engineer and/or thinker will continue to build; and 3) the skills necessary to begin building a personal website (or “e-portfolio”). Required for music majors and minors. *Course includes diversity content.*

MUSC 120. Jazz Improvisation (2).

Develops skills used in jazz improvisation, teaching students to memorize melody and harmony to pieces from jazz bebop repertoire. Prerequisite(s): MUSC 128.

MUSC 127. Musicianship 1 (2). †

Introduction to musicianship skills applied to both the creation and analysis of music, including the fundamentals of sound, rhythm, melody, harmony, staff notation and basic music technology concepts. Skills are explored through a variety of musical styles. This is a Kansas Systemwide Transfer Course. Pre- or corequisite(s): MUSC 129; instructor's consent required for honors credit.

MUSC 128. Musicianship 2 (2). †

Continuation of Musicianship 1. Harmonic phrases, phrase-level forms and an introduction to chromatic harmony. Skills are explored through a variety of musical styles. This is a Kansas Systemwide Transfer Course. Prerequisite(s): MUSC 127; instructor's consent required for honors credit. Pre- or corequisite(s): MUSC 129 or MUSC 130.

MUSC 129. Aural Skills 1 (2).

The development of critical listening, reading and performing skills for the college-level musician. The perception and performance of tonal music from common-practice-period classical music through Popular music use these tools. Developing the “mind’s ear” includes but is not limited to singing, audiation, critical listening, error detection, improvisation, inference, and melodic and harmonic dictation skills.

MUSC 130. Aural Skills 2 (2).

The development of critical listening, reading and performing skills for the college-level musician. The perception and performance of tonal music from common-practice-period classical music through Popular music use these tools. Developing the “mind’s ear” includes but is not limited to singing, audiation, critical listening, error detection, improvisation, inference, and melodic and harmonic dictation skills. Prerequisite(s): MUSC 129.

MUSC 140. Music Theory for Commercial Musicians I (2).

Fundamentals of music emphasizing popular styles and applied music production skills. Rhythm and meter, writing and analysis using keys, scales, harmony and harmonic progression. Basics of sound and acoustics. Corequisite(s): MUSC 141.

MUSC 141. Aural Skills for Commercial Musicians I (2).

Recognition, singing, dictation and transcription of melodies and harmonies from all periods of music, with a particular emphasis on commercial music genres, including jazz, popular music and musical theatre. Pre- or corequisite: MUSC 140.

MUSC 142. Music Theory for Commercial Musicians II (2).

Continuation of MUSC 140 with added emphasis on application. Harmonizing a given melody, form in popular styles, extended and chromatic harmony, basic songwriting. Prerequisite(s): MUSC 140.

MUSC 143. Aural Skills for Commercial Musicians II (2).

Continuation of MUSC 141 adding more complex harmonic and rhythmic styles, as well as studying larger units of music. Recognition, singing, dictation and transcription of a variety of musical styles, with a particular emphasis on commercial music genres, including jazz, popular music and musical theatre. Prerequisite(s): MUSC 141.

MUSC 150. Musicology-Comp Workshop (0.5-4).

An umbrella course created to explore a variety of subtopics differentiated by letter (e.g., 150A, 150B). Not all subtopics are offered each semester – see the course schedule for availability. Students enroll in the lettered courses with specific topics in the titles rather than in this root course.

MUSC 150F. Science Sounds Like Fun (0.5).

Introduces students to creative ways to interact with sounds in nature and in performance. Activities emphasize both the physical production of sound and the description of sound in more scientific terms. Numerous activities incorporate simple household materials as well as an understanding of more sophisticated instruments. The goal is to foster an awareness of music across different parts of daily life.

MUSC 150G. The War of the Romantics (0.5).

Examines art, music and the rise of German Nationalism in the 19th century. Using the music of Brahms, Liszt, Wagner and other 19th German and Austrian composers, students investigate the role that art played in the daily discourse of nationalism and anti-Semitism. Further, students investigate how these events affected the way people have talked about music in the 20th and 21st century.

MUSC 150I. How to Listen to Jazz (0.5).

In the 1930’s, jazz was the most popular music in America. Today, a listener of jazz can be bewildered by the wide varieties of styles and the seemingly esoteric practices of the musicians. This class aims to make informed jazz listeners of its participants through the analysis of performance conventions and a survey of the evolution of the music from its beginnings in fin de siècle New Orleans to modern times. Repeatable for credit.

MUSC 150J. The Legacy of Miles Davis (0.5).

Surveys the life and times of Miles Davis. Part biography and part musical survey, each decade of his professional career is explored. Discusses the musicians of import that collaborated (or competed) with him. Students learn about the general sweep of jazz history from the 1940’s through the early 1990’s and specifically about the importance of Miles Davis’ contribution. Participants in this course need no musical training or background.

MUSC 150K. Behind the Orchestra (0.5).

Helps participants understand the inner workings of an orchestra. The course delves into questions like, what does a conductor really do? Why does the oboe play the tuning note? How do they pick the music? Should the audience clap in between movements?.

MUSC 150M. Cool Jazz: Biederbecke to Brubek and Beyond (0.5).

Examines cool jazz, a sub-genre of jazz that developed during the 1950s in America. The course begins by investigating several early jazz and World War II era players whose approach to improvisation influenced the later post-war cool jazz aesthetic. Miles Davis, the Modern Jazz Quartet, Gerry Mulligan, Chet Baker, Lee Konitz, et al., are discussed; but special consideration is given to pianist Dave Brubeck and his long

collaboration with alto saxophonist Paul Desmond. Finally, the legacy of cool jazz is analyzed as jazz music moved into the 1960s and 1970s.

MUSC 150N. From Vinyl to Viral: History of Popular Music in America (0.5).

An engaging course that takes students on a captivating journey through the history of American popular music. Explore how music has evolved from vinyl records to digital streaming, uncovering iconic genres, artists and cultural movements along the way. Whether a music enthusiast or a curious learner, discover the fascinating stories behind the songs that shaped generations in this immersive exploration of musical history.

MUSC 160. What to Listen for in Music (3). †

General education fine arts course. Acquaints nonmajors with the central traditions of music, including European concert music as well as some popular and world music. Develops listening techniques by which students may perceive and understand fundamental musical processes as they exist in various styles. This is a Kansas Systemwide Transfer Course.

MUSC 162. Global Music Cultures (3).

General education fine arts course. A view of music as a global and culturally specific art form. For the general student interested in better understanding the importance of music in various modern cultures across the world. *Course includes diversity content.*

MUSC 164. American Popular Music (3).

General education fine arts course. Survey of the history of popular music in North and Latin America from the 1870s to present day. Major course themes include music's connections to race, gender, sexuality, protest, politics and technology. *Course includes diversity content.*

MUSC 227. Theory III (2).

Study of chromatic harmony, including secondary functions, mode mixture, Neapolitan and augmented sixth, and other 19th century harmonic practices such as enharmonic modulations and symmetrical octave divisions. Overview of sonata form. Prerequisite(s): MUSC 128; instructor's consent required for special honors credit.

MUSC 228. Post-Tonal Music (2).

Explores trends in composition from 1900 until today. Students listen to recorded performances, study scores and identify musical features found throughout this time period. Prerequisite(s): MUSC 128.

MUSC 229. Aural Skills 3 (2).

The development of critical listening, reading and performing skills for the college-level musician. The perception and performance of tonal music from common-practice-period classical music through Popular music use these tools. This course continues diatonic practices with an emphasis on Chromatic harmony and form, up to Post-Tonal theory. Developing the "mind's ear" includes but is not limited to singing, audiation, critical listening, error detection, improvisation, inference, and melodic and harmonic dictation skills. Prerequisite(s): MUSC 130.

MUSC 230. Aural Skills IV (2).

Summation and expansion of previous skills further emphasizing harmonic chromaticism and modern melodic and rhythmic resources. Instruction assisted by computer. Prerequisite(s): MUSC 229.

MUSC 230A. Aural Skills IV: Music Education (2).

Focuses on skills important to music education including sequence of instruction, start/stop cues, and solfege.

MUSC 240. Jazz Music Theory (2).

Introduces jazz music theory with emphasis on chord progression, chord extensions and symbols, with practical knowledge of common practice theory. Prerequisite(s): MUSC 128.

MUSC 241. Jazz Aural Skills (2).

Designed to help develop practical ear training for skills used in jazz performance, stressing the importance of the aural tradition. Prerequisite(s): MUSC 229.

MUSC 242. Jazz Music Theory 4 (2).

A continuation of MUSC 240, which is designed to have an emphasis on chord progression, chord extensions and symbols, with practical knowledge of common practice theory. Prerequisite(s): MUSC 240.

MUSC 243. Jazz Aural Skills 4 (2).

A continuation of MUSC 241, which is designed to help develop practical ear training for skills used in jazz performance, stressing the importance of the aural tradition. Prerequisite(s): MUSC 241.

MUSC 259. Introduction to Music Composition (2).

Intended for students who are interested in exploring contemporary art music composition. Students meet in a classroom setting focusing on different compositional techniques each week. Weekly composition etudes are assigned with performances of student etudes in class. Prerequisite(s): MUSC 127.

MUSC 260. Intermediate Music Composition (2).

Through listening, score study, practice études and projects, students continue studying fundamental composition techniques introduced in MUSC 259, with special attention to organizing larger-scale compositions compared to previous courses. Études and projects are read and performed in class. Students also prepare a portfolio of compositions as a culmination of their composition studies to-date. Repeatable for credit. Prerequisite(s): MUSC 259.

MUSC 334. History of Music I (3).

General education fine arts course. Survey of the evolution of musical styles and practices in the Western world through 1750. Includes lectures, reference readings and studies representative examples of music. Prerequisite(s): MUSC 113, 227, or instructor's consent.

MUSC 335. History of Music II (3).

General education fine arts course. Surveys the evolution of musical styles and practices in the Western world from 1750 to the present. Includes lectures, reference readings, and studies representative examples of music. Prerequisite(s): MUSC 113, 228, or instructor's consent.

MUSC 336. Survey of the Western Musical Canon (3).

Surveys Western music history with special attention to helping students prepare for standardized history exams. The goals of the course are: 1) to acquire an understanding of the stylistic and historical trajectory of music as well as that of the musical shifts, cultural trends, political events and artistic contexts that shaped it; and 2) to explore our varied relationships to the "classical canon" and its practitioners, then and now, through critical reading, listening, music analysis, performance and writing. Prerequisite(s): MUSC 113 or MUSC 160.

MUSC 345. Jazz Arranging (2).

Arranging for small and large jazz ensembles emphasizing current big band styles. Prerequisite(s): MUSC 128 or instructor's consent.

MUSC 346. Styles of Jazz (3).

General education fine arts course. Surveys all eras in the evolution of the many styles in the jazz idiom from the end of the 19th century to the present. Open to majors and nonmajors. *Course includes diversity content.*

MUSC 348A. History of Jazz (3).

A chronological survey of the major styles and artists of jazz, from African influences to the present. *Course includes diversity content.* Prerequisite(s): MUSC 113.

MUSC 493. American Popular Music (3).

General education fine arts course. Focuses on music of the popular culture in this country from Colonial times into the 20th century and representing a melding of social, political, artistic and historical elements of many diverse cultures. *Course includes diversity content.*

MUSC 523. Form and Analysis (2).

Extensive analysis of the forms and formal processes of musical literature. This course covers scholarship on musical form and critically examines methodologies on their own terms and how they relate to others. Prerequisite(s): MUSC 128 or graduate standing.

MUSC 531. Topics in Music Technology (2).

Explores special topics at the intersection of musical creativity and technology, primarily computer software and hardware, through composition and performance. Topics are selected based on instructor interest and considerations of students' artistic and professional benefit. Prerequisite(s): MUSC 128.

MUSC 560. Applied Composition (2).

Individual study in advanced musical composition emphasizing writing for small ensembles in the smaller forms. For theory-composition majors. Repeatable for credit. Prerequisite(s): MUSC 260 and consent of theory-composition area faculty and musicology-composition coordinator, to continue as a theory-composition major.

MUSC 561. The Art of Counterpoint (2).

A study of the contrapuntal devices of 16th-21st century composers through analysis, composition and performance. Prerequisite(s): MUSC 128.

MUSC 587. Organ Literature & Design I (2).

Broad survey of the historical eras of organ literature and design. Open to non-organ majors. Prerequisite(s): minimum of two years applied organ study or departmental consent.

MUSC 588. Organ Literature & Design II (2).

Broad survey of the historical eras of organ literature and design. Open to non-organ majors. Prerequisite(s): minimum of two years applied organ study or departmental consent.

MUSC 616. Symphonic Literature (3).

An advanced course in orchestral literature covering the development of the symphonic music from Baroque to the present day. Designed primarily for music majors who have already had MUSC 334 and 335.

MUSC 623. Opera Literature (3).

A comprehensive survey of Italian, German, French, Russian, English and American opera literature from the 17th century to the present. MUSC 113 is strongly recommended before taking the course. For upper-division or graduate students. Not limited to music majors.

MUSC 641. Orchestration (2).

The study of instrumentation, emphasizing idiomatic scoring for various instrumental combinations with an approach to the problems of full orchestra and band scores. Prerequisite(s): MUSC 128.

MUSC 645. Choral Arranging (2).

The study of arranging and composing for choirs, including text setting, idiomatic vocal writing, various combinations of voices and settings. Brief discussion of instrumental writing as it relates to accompanying, as well as preparation of choral scores. Prerequisite(s): MUSC 128.

MUSC 647. Music Composition for Film and Games (2).

Learn the principles and tools for creating music for film, video and games. Topics include writing music to media, digital orchestration, sound design and interactive audio implementation. Students use digital audio workstation (DAW) software, sample libraries and adaptive audio software. Projects and assignments include scoring videos and game

levels. Prerequisite(s): MUSC 128, MUSC 142, MUSC 259 or graduate standing.

MUSC 650. Performance and Analysis (2).

Presents myriad models and analytical approaches to a performer's repertoire. An examination of form(s), harmonic and pitch organization, temporality, meter, hypermeter and phrase. Timbre, motive and musical ambiguity reinform, enhance and enlighten performing for the college-level musician. Prerequisite(s): MUSC 128.

MUSC 651. Topics in Analysis (2).

An umbrella course created to explore a variety of subtopics differentiated by letter (e.g., 651A, 651B). Not all subtopics are offered each semester – see the course schedule for availability. Students enroll in the lettered courses with specific topics in the titles rather than in this root course. *Course includes diversity content.* Prerequisite(s): MUSC 128.

MUSC 651A. Topics in Analysis: Music in Media (2).

Focuses on special topics in music theory and analysis, broadly engaging with music in a variety of media (for example: television, films and video games). Specific topics addressed in this course rotate from semester to semester based on student interest and faculty areas of specialty. *Course includes diversity content.* Prerequisite(s): MUSC 128.

MUSC 651B. Topics in Analysis: Popular Music Analysis (2).

Focuses on special topics in music theory and analysis, broadly engaging with the analysis of popular music. Specific topics or analytical approaches addressed in this course rotate from semester to semester based on student interest and faculty areas of specialty. *Course includes diversity content.* Prerequisite(s): MUSC 128.

MUSC 660. Applied Composition (2).

Individual study in musical composition emphasizing writing for both small ensembles and large groups in the larger forms. Repeatable for credit. Prerequisite(s): MUSC 560 and instructor's consent.

MUSC 675. Topics in Musicology (3).

An umbrella course created to explore a variety of subtopics differentiated by letter (e.g., 675A, 675B). Not all subtopics are offered each semester – see the course schedule for availability. Students enroll in the lettered courses with specific topics in the titles rather than in this root course. *Course includes diversity content.*

MUSC 675A. Topics in Musicology: Aesthetics (3).

Explores special topics at the intersection of musical history and aesthetics, particularly musical movements, philosophies, styles and periods. Topics are selected based on instructor interest and considerations of students' artistic and professional benefit. Repeatable for credit. *Course includes diversity content.*

MUSC 675B. Topics in Musicology: Ethnography (3).

Explores special topics at the intersection of musical history and ethnography, particularly concerning varying roles of music within social, political and economic life. Topics are selected based on instructor interest and considerations of students' artistic and professional benefit. Repeatable for credit. *Course includes diversity content.*

MUSC 675C. Topics in Musicology: Gender (3).

Explores special topics at the intersection of music history and gender, particularly concerning interfaces between fundamental aspects of human culture and identity—music, gender and sexuality. Topics are selected based on instructor interest and considerations of students' artistic and professional benefit. Repeatable for credit. *Course includes diversity content.*

MUSC 675D. Topics in Musicology: Popular Musics (3).

Explores special topics concerning popular music and its relationship to culture, politics and identity. Topics are selected based on instructor interest and considerations of students' artistic and professional benefit. Repeatable for credit. *Course includes diversity content.*

MUSC 685. String Literature & Materials (2).

A survey and stylistic analysis of music for solo strings and chamber combinations, beginning with the early Baroque period.

MUSC 726. Voice Literature (3).

A comprehensive survey of early Italian arias, French chansons, German lieder, contemporary English songs, and Russian and Spanish literature.

MUSC 727. Choral Literature of the Renaissance (2).

A historical and stylistic survey of choral literature of the Renaissance Era. *Course includes diversity content.*

MUSC 728. Choral Literature of the Baroque (2).

A historical and stylistic survey of choral literature of the Baroque era. *Course includes diversity content.*

MUSC 729. Choral Literature of the Classical and Romantic (2).

A historical and stylistic survey of choral literature of the Classical and Romantic eras. *Course includes diversity content.*

MUSC 730. Choral Literature After 1900 (2).

A historical and stylistic survey of choral literature after 1900. *Course includes diversity content.*

MUSC 782. Piano Literature I (2).

Survey of the historical eras of professional piano repertory.

MUSC 783. Piano Literature II (2).

Survey of the historical eras of professional piano repertory.

MUSC 786. Chamber Music Literature I (2).

Survey of composers, styles and works of chamber music from Baroque to about 1828.

MUSC 787. Chamber Music Literature II (2).

Survey of composers, styles and works of chamber music from about 1828 to the present.

MUSC 790. Special Topics in Music (1-4).

An umbrella course created to explore a variety of subtopics differentiated by letter (e.g., 790A, 790B). Not all subtopics are offered each semester – see the course schedule for availability. Students enroll in the lettered courses with specific topics in the titles rather than in this root course.

MUSC 790S. Film Music (3).

Graduate seminar dedicated to the history and study of music written for film.

MUSC 790X. Comm Partnerships in MusThea Wichita: Educ Outreach & Dev for the Young Child (3).

A special topics course designed for the Master of Arts in arts leadership and management student. Students work with partner arts organizations in the community to facilitate and innovate educational outreach.

MUSC 790Y. Jazz Composition/Arranging (1-2).

An introduction to jazz composition/arranging focusing on common techniques for melodic and harmonic writing. Functional and non-functional techniques are explored. Considerations are made for arranging, formatting and applying compositional techniques to writing for jazz ensembles of different sizes.