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

**MUSC 060. Fundamentals of Music** (1).
Intended for those who do not read music and/or who need additional help in the fundamentals of music. Includes staff, clefs, keys, meter, tempo, notes, rests and other basic knowledge.

**MUSC 113. Music in Context** (3).
*General education fine arts course.* Introduces critical thinking and research methods in music. Also explores diverse repertoires, including popular and non-Western musics as well as those belonging to the traditional "classical" canon. Required for music majors and minors. Course includes diversity content.

**MUSC 120. Jazz Improv Level I** (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 122BA. Beginning Jazz Improvisation: Introduction to Jazz Theory** (0.5).
Provides a theoretical overview of the melodic and harmonic elements that make-up the jazz language. Concepts include intervals, triad and 7th chords, scales and modes, diatonic keys and harmonic function, and chord-scale theory. Repeatable for credit. Graded Bg/NBg.

**MUSC 122BB. Beginning Jazz Improvisation: Improvising Using Modes** (0.5).
Course uses several basic scales, harmonies, and chord progressions to provide an introduction to the application of chord-scale theory. Concepts include the major scale and the maj7 chord, the Dorian scale and the min7 chord, the Mixolydian scale and the dom7 chord, and the harmonic minor scale and the tonic minor chord. Repeatable for credit. Graded Bg/NBg.

**MUSC 127. Theory I** (2).
Fundamentals of music, melodic writing and analysis, elementary melodic formal structures (cadences, phrase, period), basic acoustics, and simple harmonic background and contrapuntal relationships applied to literature from all periods of music. Pre- or corequisite(s): MUSC 129; instructor's consent required for honors credit.

**MUSC 128. Theory II** (2).
A continuation of Theory I, with emphasis on 4-part writing. Formal expansion includes binary and ternary structures. Further elaborates basic harmonic structures using figured bass and Roman numeral analysis. Prerequisite(s): MUSC 127; instructor's consent required for honors credit. Pre- or corequisite(s): MUSC 129, 130.

**MUSC 129. Aural Skills I** (2).
Recognition, singing and dictation of melodies from all periods of music. Emphasizes interval training. Instruction assisted by computer.

**MUSC 130. Aural Skills II** (2).
Continuation of melodic and rhythmic perception. Includes recognition and dictation of diatonic harmonic structures. Instruction assisted by computer. 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. Prerequisite(s): 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 150C. A History of Noise: Music and Politics from Beethoven to Jimi Hendrix** (0.5).
Explores the roles that noise has played in political discourse throughout the 19th and 20th centuries. From Beethoven to Jimi Hendrix, students think about supposed differences between “Art” and popular music and consider whether it is possible to distinguish “Art” from “noise” at all. A variety of case studies frame the discussions, including (among others) the bombast and nationalism of Beethoven’s ninth symphony; the Marxist-inspired “emancipation” of sound, as presented by Arnold Schoenberg; the race- and gender-bending rock n’ roll of Elvis; and the protest-by-distortion of Hendrix’s national anthem at Woodstock. Together, the class re-examines the ways the music around us sought and seeks to shape society.

**MUSC 150D. African-American Music: From the Spiritual to Motown** (0.5).
Explores historical and cultural influences and have numerous examples of the music. This will be an interactive presentation with opportunities for the participants to sing, chant, and move with the music. The topics will review the development of Gospel music and how the African-American church was both a musical and a political influence at the beginning of the 20th century. Gospel performance practice evolved from the Spiritual while adding instruments and the celebration of solo artists. The series will close with the music of Motown and review how popular music evolved from both Gospel and the Blues.

**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 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.

**MUSC 161. Music Through the Ages** (3).
*General education fine arts course.* Open to all students, particularly those involved in alternative schedules. Helps students develop the
capacity for critical music listening and an appreciation for all musical styles. Telecourse.

MUSC 162. World Music (3).
General education fine arts course. A view of music as a global and cultural art form. For the general student to better understand the importance and significance of music in all world cultures. 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. Theory IV (2).
Study of 20th century resources, including extended dominants, modes, symmetrical scales, added-tone chords, parallelism, chords built in 5ths, 4ths, or 2nds, advanced rhythmic devices, free atonality and serial technique, minimalism, avant-garde styles, and chance music. Prerequisite(s): MUSC 227; instructor's consent required for special honors credit.

MUSC 229. Aural Skills III (2).
Recognition, singing, and dictation of contrapuntal textures with continued harmonic practice emphasizing elementary chromaticism. Instruction assisted by computer. 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 3 (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 3 (2).
Designed to help develop practical ear training for skills used in jazz performance, stressing the importance of the aural tradition. Prerequisite(s): MUSC 129.

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.

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. Beginning Music Composition (2).
Intended for students who want continued study in contemporary art music composition. Students meet in small group lessons where work on small projects is done, and a concert is given at some point in the academic year. 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 345. Jazz Arranging (2).
Arranging for small and large jazz ensembles emphasizing current big band styles. Prerequisite(s): MUSC 228, 230, 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.

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. Prerequisite(s): MUSC 228.

MUSC 531. Introduction to Electronic Music (2).
Basic techniques of electronic music. Directed toward musicians who wish to use the electronic medium in teaching, performing or communicating through music in any way.

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. 18th Century Counterpoint (2).
Contrapuntal devices of the 18th century as found in the works of J.S. Bach. Prerequisite(s): MUSC 228.

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 227.

**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 671. Chromatic Harmony (2).**
Advanced study of chromatic harmonic materials of all periods with special attention to the 19th century. Emphasizes analysis and creative writing. Prerequisite(s): MUSC 228.

**MUSC 672. Contemporary Techniques (2).**
Advanced study of music from impressionism to the present, emphasizing related literature and creative writing. Prerequisite(s): MUSC 228.

**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 750. Musicology-Composition Workshop (1-4).**
Repeatable for credit. Prerequisite(s): instructor's consent.

**MUSC 753. Choral Literature I (2).**
A historical and stylistic survey of choral literature of the Renaissance and Baroque eras.

**MUSC 754. Choral Literature II (2).**
A historical and stylistic survey of choral literature of the Classical, Romantic and Contemporary eras.

**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).**
For individual or group instruction. Repeatable for credit with departmental consent.