

# MUSIC-ACADEMIC CLASSES (MUAC)

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## **MUAC 1000 Fundamentals of Music Theory (4 Credits)**

Meant for students with little to no experience with music notation, Fundamentals of Music Theory introduces pitch, rhythm, scales, chords, and other elements of Western notation. Students will develop facility in reading and hearing music, as well as an understanding of the syntax of tonal music, ranging from the music of Mozart to film music to Miles Davis. This course counts toward the Analytical Inquiry: Society and Culture requirement.

## **MUAC 1001 Music Theory I (2 Credits)**

The Fall quarter of Theory I covers fundamentals (key signatures, triads, seventh chords rhythm and meter, etc.) and first-species counterpoint, in both creative and analytic contexts. Although some entering students may be familiar with these concepts, the course emphasizes speed and mastery.

## **MUAC 1002 Music Theory I (2 Credits)**

The Winter quarter of Theory I introduces basic voice-leading and analytic techniques, emphasizing syntax and grammar of music so that students can begin to write their own music. Second species counterpoint is also covered.

## **MUAC 1003 Music Theory I (2 Credits)**

The Spring quarter continues the study of voice-leading and musical progression, building part-writing skill and analytic accuracy. The final project in this course is the composition and performance of a theme and variations set.

## **MUAC 1012 Music, Society, and Culture (4 Credits)**

This course introduces students to the music of a variety of world areas. For each unit, students examine a diverse array of genres, analyzing music's relationship to religious life, aesthetics, politics, social organization, and identity. We also discuss the impact of globalization, transnationalism and immigration on the shaping and transformation of musical practice and meaning in each region. Reading materials, listening assignments, and discussion topics are supplemented by in-class performance workshops, designed to give students firsthand experience in non-Western performance traditions. This course counts toward the Analytical Inquiry: Society and Culture requirement.

## **MUAC 1013 Jazz Theory and Aural Skills (4 Credits)**

The foundational study of jazz theory and aural skills. Must be a BM student with a major in Jazz Studies or Commercial Music.

## **MUAC 1014 Jazz Theory and Aural Skills (4 Credits)**

The foundational study of jazz theory and aural skills.

## **MUAC 1015 Jazz Theory and Aural Skills (4 Credits)**

The foundational study of jazz theory and aural skills.

## **MUAC 1016 History of Jazz (4 Credits)**

This course examines the short history of jazz and all its sub-styles (swing, bop, cool, etc.) from its roots to the early eighties. Students have access to the entire course online, including all the fantastic listening. This course counts toward the Analytical Inquiry: Society and Culture requirement. Note: Music majors do not receive Common Curriculum credit for this course.

## **MUAC 1017 History of Rock and Roll (4 Credits)**

The "birth of rock" occurred in the mid 1950's as a result of the convergence of pop, country and western, and rhythm and blues. This course traces that evolution by way of examining a broad picture of the general flow of those styles and their artists. This course counts toward the Analytical Inquiry: Society and Culture requirement. Note: Music majors do not receive Common Curriculum credit for this course.

## **MUAC 1018 Understanding Music (4 Credits)**

In this course, students acquire a greater appreciation of musical history, context, composers, and genres. Through listening activities, texts, movies, and live concerts, students become educated listeners, able to describe intelligently musical experiences using appropriate vocabulary. This course counts toward the Analytical Inquiry: Society and Culture requirement. Note: Music majors do not receive Common Curriculum credit for this course.

## **MUAC 1019 American Popular Music (4 Credits)**

American Popular Music combines the study of social and cultural history on the one hand with the analytical study of music styles on the other. Basically, it serves as an introduction to the wealth of American popular music from minstrelsy to hip hop. This course counts toward the Analytical Inquiry: Society and Culture requirement. This class is not available to music or performance majors.

## **MUAC 1020 Aural Skills I (2 Credits)**

Development of aural analysis skills in meter, mode, harmonic function and song forms through solfeggio, singing and dictation.

## **MUAC 1021 Aural Skills I (2 Credits)**

Development of aural analysis skills in meter, mode, harmonic function and song forms through solfeggio, singing and dictation.

## **MUAC 1022 Aural Skills I (2 Credits)**

Development of aural analysis in meter, mode, harmonic function and song forms through solfeggio, singing and dictation.

## **MUAC 1024 Black Sacred Music: A Survey (4 Credits)**

This course is an experiential exploration of the spirituality of African-American sacred song. Participants will sing, consider the history of the music and explore their own connection to the songs, as well as the inspiration and challenge these songs may offer to present and future communities. This course counts toward the Analytical Inquiry: Society and Culture requirement. Note: Music majors do not receive Common Curriculum credit for this course and thus it will not fulfill AI: Society requirements for music majors.

**MUAC 1025 Hip-Hop and Rap Music (4 Credits)**

From its origins in dance parties in the Bronx in the late 1970s to its identification as the soundtrack of social movements around the globe, rap music has become perhaps the most prominent genre of popular music. This course, primarily, analyzes the musical features of rap music as a specific manifestation of the wider aesthetic of hip-hop. To set the stage for later musical analysis, the course includes brief introductions to technologies of hip-hop (e.g., sampling, drum machines, Autotune, streaming, etc.), earlier Afro-diasporic expressive forms and aesthetics (e.g., the dozens, toasts, double-dutch, etc.), and rap music's relation with gender, race, identity, and politics. This course counts toward the Analytical Inquiry: Society and Culture requirement.

**MUAC 1028 Hearing the Movies (4 Credits)**

Although we usually say that we watch movies, we might more accurately say that we “see-hear” or “audioview” them. Film sound tracks feature speech, sound effects, and music that fulfill practical storytelling roles, and that combine with imagery and narrative to create powerful emotional resonance in viewers. This interdisciplinary course explores the sonic elements of film history from 1895 to the present. Course activities include weekly film viewings and reading assignments set against lecture/discussions offering a topical survey of developments in film sound as both a technical practice and an art. Graded assignments include weekly online responses, a film introduction, a midterm exam, and a final project in which each student will re-score a film clip and compose an essay reflecting on that process. Assignments are designed to promote achievement of the Analytical Inquiry: Society and Culture learning outcomes of the Common Curriculum: • Apply the methods or techniques appropriate to disciplines in the arts or humanities in order to interpret texts, ideas or artifacts, or engage in creative activity. • Analyze the relationship between texts, ideas, or creative works and a broader context in ways appropriate to disciplines in the arts or humanities. No prior formal experience in music or film studies is required. This course counts toward the Analytical Inquiry: Society and Culture requirement.

**MUAC 1029 Methods of Mastery (4 Credits)**

Musicians, athletes, artists, software engineers, actors, financial managers, dancers, writers, mathematicians, scientists, game designers, and even social media influencers spend their days in radically different ways, but top performers share habits and approaches that contribute to success. “Methods for Mastery” offers students an opportunity to explore the habits and mindsets of great achievers in different disciplines, ranging from classical music to creative writing to sports, finance, and more. What do writer Isabel Allende, dancer Twyla Tharp, soccer star Cristiano Ronaldo, Apple inventor Steve Jobs, cellist Yo-Yo Ma, and the artist formerly known as Prince have in common? What is required to do life-changing work? Inspiration or Perspiration? The Seven Habits of Highly Effective People? Can everyone be a virtuoso, genius, or prodigy? Through shared assignments, the class will discuss performances and research in four different areas: “Practice and Work Habits”; “Mindfulness Techniques”; “Performance Anxiety, Stage Fright, and other Mental Blocks”; and “Flow”. Videos, podcasts, live performances, trade paperbacks, websites, and academic research will inform our understanding of these topics. In addition, each student will develop two personal projects—one on cultural attitudes towards mastery, and one on a specific technique for creating better work routines, overcoming stage fright, or maintaining focus. Students from different disciplines will share their ideas with peers. Throughout, each class member will keep a daily journal, culminating in a final reflection that charts progress over the quarter. By the end of the quarter, students will integrate their research with new skills and greater awareness of their own path towards achievement. This course counts toward the Analytical Inquiry: Society and Culture requirement.

**MUAC 1031 Study Abroad Perf. Attendance (0 Credits)**

Fulfills concert attendance requirement for music majors in the Study Abroad program.

**MUAC 1161 Theory at the Keyboard I (4 Credits)**

This course is the first of a year-long sequence of MUAC 1161-1163 Theory at the Keyboard I-III. The purpose of the class is for students to develop and apply theoretical concepts through piano playing. Each quarter, students will play chords, scales, intervals, and analyze short pieces on a regular basis. By the end of the year, students will be able to sight-read, transpose, harmonize a melody, and improvise at the piano. Students will also gain experience in using the piano as a tool for composition and arranging. Successful completion of MUAC 1163 Theory at the Keyboard III can satisfy piano proficiency requirements for undergraduate Music majors.

**MUAC 1162 Theory at the Keyboard II (4 Credits)**

This course is the second of a year-long sequence of MUAC 1161-1163 Theory at the Keyboard I-III. The purpose of the class is for students to develop and apply theoretical concepts through piano playing. Each quarter, students will play chords, scales, intervals, and analyze short pieces on a regular basis. By the end of the year, students will be able to sight-read, transpose, harmonize a melody, and improvise at the piano. Students will also gain experience in using the piano as a tool for composition and arranging. Successful completion of MUAC 1163 Theory at the Keyboard III can satisfy piano proficiency requirements for undergraduate Music majors.

**MUAC 1163 Theory at the Keyboard III (4 Credits)**

This course is the third of a year-long sequence of MUAC 1161-1163 Theory at the Keyboard I-III. The purpose of the class is for students to develop and apply theoretical concepts through piano playing. Each quarter, students will play chords, scales, intervals, and analyze short pieces on a regular basis. By the end of the year, students will be able to sight-read, transpose, harmonize a melody, and improvise at the piano. Students will also gain experience in using the piano as a tool for composition and arranging. Successful completion of MUAC 1163 Theory at the Keyboard III can satisfy piano proficiency requirements for undergraduate Music majors.

**MUAC 1190 Jazz at the Keyboard (4 Credits)**

This course will guide students through a study of foundational jazz piano skills. Through listening, analysis, and practice assignments, students will gain skills in basic jazz piano techniques, allowing them to demonstrate and apply chord voicings and perform melodic interpretations over standard jazz tunes, improvise using specific strategies, and display a fundamental knowledge and understanding about the history of jazz piano and its many styles. Prerequisite: MUAC 1162 Theory at the Keyboard II or instructor permission.

**MUAC 1211 Music Technology (4 Credits)**

This course is a one quarter survey exploring inventive ways today's musician/creative can incorporate technology as competitive advantage in their future careers. Musicians must be aware that emerging and disruptive technologies are moving faster than they can be assimilated. This course accelerates student functionality by providing a practical and hands-on approach to web-based professional resources, notation software, MIDI sequencing and electronic instruments, digital audio and video applications, and the laptop as a performance instrument. The course spends significant time on professional development including the design of web based promotional materials. Although tailored for music majors, this course is open to, and often taken by, non-majors.

**MUAC 1920 Basic Conducting (2 Credits)**

Introduction to techniques of conducting; a basis and prerequisite for specialized courses in choral, orchestral, and wind conducting. Prerequisites: MUAC 1001, MUAC 1002, MUAC 1003, MUAC 1020, MUAC 1021, and MUAC 1022.

**MUAC 1988 Study Abroad Resident Credit (0-18 Credits)****MUAC 2004 Music Theory II (2 Credits)**

The Fall quarter of Theory II reviews common musical progressions and places them in the context of phrase structures such as the period and the sentence.

**MUAC 2005 Music Theory II (2 Credits)**

The Winter quarter of Theory II introduces tonicization, modulation, and other chromatic techniques and applies these topics to binary forms and art song.

**MUAC 2006 Music Theory II (2 Credits)**

The Spring quarter of Theory II adds additional chromatic harmonies (e.g., Neapolitan triad) and examines complete movement forms, including ternary, rondo, and sonata forms.

**MUAC 2020 Aural Skills II (2 Credits)**

Dictation and sight singing of melodic, harmonic and contrapuntal examples from common practice period.

**MUAC 2021 Aural Skills II (2 Credits)**

Dictation and sight singing of melodic, harmonic and contrapuntal examples from common practice period.

**MUAC 2022 Aural Skills II (2 Credits)**

Dictation and sight singing of melodic, harmonic and contrapuntal examples from common practice period.

**MUAC 2051 Musicology: Foundations of Musicology (3 Credits)**

This course introduces students to "doing musicology." The theme is "beyond the boundaries": music is rarely neat and tidy; it defies the stereotypes, and it spills over its borders. To highlight this perspective, we focus on pieces that bring to the surface contemporary American society's code words for going beyond the boundaries: sex, drugs, and rock 'n' roll. Students develop two skills: articulating what they are hearing and connecting different approaches to understanding music (including musical style, musical structure, history, context, reception, historiography, performance practice, and music in and as culture). The course provides a rigorous background for all the following quarters of musicology coursework, which may include Western art music from the medieval period through the present, jazz and commercial music, and music from other cultures around the world.

Prerequisite for music majors: MUAC 1002 or MUAC 1014.

**MUAC 2052 Musicology: Medieval And Renaissance Music (3 Credits)**

Through the study of selected vocal and instrumental works, this course explores the musical style, performance practice issues and the historical context of Western European music from c. 800 to c. 1600. Scores, recordings, primary sources and secondary sources accompany the textbook. Because students interpret the musical works as they represent the ideas and artifacts of human culture and analyze the connections between these and varied human experiences and perceptions of the world, this course may be used to partially fulfill the general education requirement Analytical Inquiry: Society and Culture. Prerequisite for music majors: MUAC 2051.

**MUAC 2053 Musicology: Baroque Music (3 Credits)**

Through the study of selected vocal, instrumental and operatic works, this course explores the musical style, performance practice issues and the historical context of Western European music from c. 1600 to c. 1750. Scores, recordings, primary sources and secondary sources accompany the textbook. Because students interpret the musical works as they represent the ideas and artifacts of human culture and analyze the connections between these and varied human experiences and perceptions of the world, this course may be used to partially fulfill the general education requirement Analytical Inquiry: Society and Culture. Prerequisite for music majors: MUAC 2051.

**MUAC 2054 Musicology: Classical Music (3 Credits)**

Through the study of selected vocal, instrumental and operatic works, this course explores the musical style, performance practice issues and the historical context of Western European music from c. 1750 to c. 1820. Scores, recordings, primary sources and secondary sources accompany the textbook. Because students interpret the musical works as they represent the ideas and artifacts of human culture and analyze the connections between these and varied human experiences and perceptions of the world, this course may be used to partially fulfill the general education requirement Analytical Inquiry: Society and Culture. Prerequisite for music majors: MUAC 2051.

**MUAC 2055 Musicology: Romantic Music (3 Credits)**

Through the study of selected vocal and instrumental works, this course explores the musical style, performance practice issues and the historical context of Western European music from c. 1830 to c. 1890. Scores, recordings, primary sources and secondary sources accompany the textbook. Because students interpret the musical works as they represent the ideas and artifacts of human culture and analyze the connections between these and varied human experiences and perceptions of the world, this course may be used to partially fulfill the general education requirement Analytical Inquiry: Society and Culture. Prerequisite for music majors: MUAC 2051.

**MUAC 2056 Musicology: Modern Music (3 Credits)**

Through the study of selected vocal and instrumental works, this course explores the musical style, performance practice issues and the historical context of Western European music from c. 1890 to the present. Scores, recordings, primary sources and secondary sources accompany the textbook. Because students interpret the musical works as they represent the ideas and artifacts of human culture and analyze the connections between these and varied human experiences and perceptions of the world, this course may be used to partially fulfill the general education requirement Analytical Inquiry: Society and Culture. Prerequisite for music majors: MUAC 2051.

**MUAC 2057 Musicology: Introduction to World Musics (3 Credits)**

This course is designed as an introduction to select world music traditions and to ethnomusicology, a discipline many define as the study of music in culture. We focus on three world areas: North India, Brazil, and Senegal. For each of these units, we examine various genres and musical systems and explore music's connection to ritual, belief, aesthetic ideals, politics, and social organization, asking what makes music meaningful for practitioners and audiences. Lectures and discussions are supplemented by regular guest lecture-demonstrations, films and hands-on workshops. Because students interpret the musical works as they represent the ideas and artifacts of human culture and analyze the connections between these and varied human experiences and perceptions of the world, this course may be used to partially fulfill the general education requirement Analytical Inquiry: Society and Culture. Prerequisite for music majors: MUAC 2051.

**MUAC 2058 Jazz and Commercial Music History and Repertoire I (1900-1955) (3 Credits)**

This course counts toward the Analytical Inquiry: Society and Culture requirement.

**MUAC 2059 Jazz and Commercial Music History and Repertoire II (1955-Present) (3 Credits)**

This course counts toward the Analytical Inquiry: Society and Culture requirement.

**MUAC 2060 Introduction to Electronic Music/Synthesizer Programming (4 Credits)**

In this class students will learn how to create musical sounds using music synthesizers. Most modern synthesizers, whether hardware or software, are designed after paradigms established by designers of the modular analog synthesizer systems of the late 1960's (Moog, Buchla, et al.). A basic foundation of the physics of sound and electricity will comprise the first module of the course. After that follows an in depth program of training in the creation of sound using a modern modular analog synthesizer (ModCan) as well as free, open source modular synth emulation software (VCV Rack). Students will learn synthesis techniques from a historical perspective including but not limited to subtractive, additive, FM, wavetable, sample based, and granular. Modularity will be emphasized as mastery of this approach makes it possible to quickly learn any existing hardware or software synthesizer. After this class the successful student will be proficient on a wide variety of devices real and virtual, on the DAW of their choice. This proficiency will empower students who record and produce their own music in electro-acoustic, rock, or EDM genres. Class format will be lecture/lab. Students will be expected to conduct independent research and learning and contribute to class discussions. Grading will be based on the quality of your work and the quality contribution to class discussions as evidence of diligence in your independent study.

**MUAC 2061 Sound Synthesis and Electronic Music Production (4 Credits)**

In this course students will learn to create original musical and non-musical sound using virtual as well as analog and digital modular and stand-alone synthesizers. Topics include timbre creation, extensive control of parameters via MIDI plus analog patching, multi-device synchronization, MIDI and analog sequencing as well as recording, mixing, and mastering in stereo and surround in an electronic music production context. The course covers studio production as well as live performance and improvisation techniques. A software platform such as Ableton Live will be used in the class.

**MUAC 2062 Audio Engineering and Production I (4 Credits)**

In this course students will learn the foundational skills necessary to begin producing professional-quality music and sound recordings using industry-standard digital audio workstation (DAW) software. Specific attention will be given to monophonic, stereophonic, and multi-track recording and production techniques for spoken word, sound design, and classical, jazz, and popular music genres. Course content includes in-depth coverage of recording, processing, mixing, and mastering techniques, plus use of microphones, equalization, dynamics processing, effects, and mix automation. Additional topics include an introduction to MIDI (Musical Instrument Digital Interface) and use of virtual instruments and synthesis plugin software for music production. Students will use their own laptop computers but will also have access to on-campus audio production studios.

**MUAC 2063 Computer Music: Programming, Performance, and Production (4 Credits)**

In this course we will explore ways of using the Max/MSP programming environment for music- and multimedia-oriented interactive performance, composition, and improvisation including synthesis and live processing of music, sound, and video. Through learning various programming tools and techniques, students will acquire skills and direction necessary to complete an original final composition or interactive performance project. Generative techniques involving machine learning and AI will be introduced.

**MUAC 2067 Audio Practicum (1-4 Credits)**

Clinical training in audio recording and sound reinforcement for bachelor of music audio production concentration majors.

**MUAC 2068 Songwriting Workshop (2 Credits)**

Songwriting can connect our deepest sense of self to others through the art of emotive expression and the craft of creative communication and collaboration. This course focuses on growth, engagement, and connection through real-life experience, practice, and performance. Included are creative assignments, in-class performances, community performances, and recording and producing an original song in the Lamont School of Music recording studio.

**MUAC 2104 Drumming Across the Americas (4 Credits)**

This course looks at rhythm as a fundamental organizing principle for Black music, dance, and life in the Americas. We will focus on multiple percussion-and-dance traditions from North America, South America, and the Caribbean as a window onto the people, cultures, and histories of the African diaspora. We will be especially attuned to the intersection and divergence of practices across present day national boundaries, due to political shifts and alternative cultural geographies forged through ongoing circulation of people and culture throughout the hemisphere. We will also explore trans-temporal rhythmic connections between practices originating in various eras. Overall, we will consider thematic links across genres, including issues of identity (race, gender, sexuality, ability, class), technology, freedom seeking, and spirituality. We will learn by doing, with music and dance practice at the center of our meetings. We will begin our study with the Gullah-Geechee ring shout, next engage in comparative work with Afro-Puerto Rican bomba, and finally apply the rhythmic lessons learned to the contemporary electronic practices of hip hop, reggaeton, and dance hall. Guest artists will visit some of our sessions to provide additional insight and guidance in these forms. Our practice will be supported by reading, listening/viewing, and discussion about our core styles as well as others, providing a critical framework for our creation. We will also attend several performances in order to see how these practices function in a live setting. No prior experience is necessary, only a willingness to jump in!.

**MUAC 2174 Music of the Civil Rights Era (4 Credits)**

The decades of the mid-20th century were an explosion of political unrest, social change, and cultural innovation. While the world was rocked by numerous anti-colonial struggles, disenfranchised populations in the U.S. forged their own battles in what is commonly referred to as the Civil Rights Era. In this course, we engage music as a way to understand this history — both as a record and agent of change. We explore a variety of music and other art from this period, including genres related to the African American freedom movement, multiracial folk revival, and Asian American, Chicano, and Women's movements. In what ways did social movements employ culture as a political tool? What do we mean by the word "political"? How can music express politics, with or without words? How might music provide an alternative record of history? In order to address these questions and more, we will engage readings on music, politics, history, and identity. We will also view, listen to, and perform the traditions we study. Ultimately, while the tale of the Civil Rights Era is often told as separate, compartmentalized struggles based around identity, our investigations will reveal the intense interracial and intercultural political solidarities and creative dialogues that took place.

**MUAC 2189 Jazz Performance Techniques (2 Credits)**

Individual study of jazz performance techniques in a directed study environment.

**MUAC 2251 Contemporary Gospel Music: Religion, Culture, and the Black Church (4 Credits)**

This course seeks to examine the ways in which gospel music, and contemporary black gospel music in particular, has impacted not only black church culture but broader society in general. Through audio and video media, readings, and class discussion, we will discover how gospel music has influenced black church culture and popular culture. This course counts toward the Analytical Inquiry: Society and Culture requirement. Cross listed with RLGS 2251.

**MUAC 2253 Hildegard: Mystic, Musician, Muse (4 Credits)**

Hildegard of Bingen was a polymath even by the standards of her own era, the twelfth century. She was active as a musician, artist, mystic, theologian, natural healer, philosopher, and diplomat. This interdisciplinary team-taught course will read across many academic fields of study including religion, women/gender/sexuality studies, music, and art history as well as primary sources. Students will experience 12th century scholarly and every-day practices through in-class projects such as manuscript illumination or cookie baking, and participate in experiential learning through journaling, meditation, and singing. This course counts toward the Analytical Inquiry: Society and Culture requirement.

**MUAC 2260 Music, Race, and Ethnicity in Latin America (4 Credits)**

In this class, music-culture is a medium to understand how people in Latin America maintain religions, strengthen social relations, and negotiate their racial and ethnic identities in the context of social inequality, racial discrimination, and land disposition. Concepts such as mestizaje, creolization, and "blackness" will be examined in the context of nation formation, the inheritance of colonialism, and the spread of neoliberalism while students will engage critically in readings coming from ethnomusicology, anthropology, ethnic and racial studies, as well as history, and geography. The lectures are multimedia, including visiting performers and speakers. As such, this class is a great introduction to explore music-culture, race, and ethnicity in Latin America. This course counts toward the Analytical Inquiry: Society and Culture requirement.

**MUAC 2390 Music in Jewish Spiritual Life (4 Credits)**

This course exposes students to the variety of music and musical practices encountered in contemporary Jewish worship spaces, broadly defined. In addition to standard academic modes of learning, the course has an extensive experiential component in which students sing, chant, and meditate together for long durations without inhibition. The "Jewish worship spaces" in question have diverse geographical origins, ranging from North America and Eastern Europe to communities with origins in North Africa and the Middle East, and students will learn of the musicians involved, the liturgy they sing, their historical lineages, approaches to pitch organization and meter, and relationship to past practices. Assessment is made through writing assignments (an essay on music and spirituality, an album review, and a listening journal), midterm and final exams, moderation of class discussions of reading and music, and participation in experiential components of the course. This course counts toward the Analytical Inquiry: Society and Culture requirement.



**MUAC 2413 Vocal Literature Survey I: Italian and English Composers (1 Credit)**

This course is a Vocal Literature Survey of Art Songs in English, Italian, concentrating on the works of composers of the 18th century, the Romantic Era (19th century), and composers of the 20th and 21st centuries.

**MUAC 2414 Vocal Literature Survey II: German and French Composers (1 Credit)**

This course is a Vocal Literature Survey of Art Songs in German and French, concentrating on the works of composers of the 18th century, the Romantic Era (19th century), and composers of the 20th and 21st centuries.

**MUAC 2415 Acting and Movement for the Stage I (2 Credits)**

In this beginning course, students develop a basic understanding of stagecraft, and stage terminology. Various skills that are taught in successive quarters, such as theatre games, body movement, character research, and audition techniques, are introduced at this time. Body movement and specific dance forms used in opera will be discussed as well as monologue and scene work.

**MUAC 2416 Acting and Movement for the Stage II (1 Credit)**

In this continuing course, students develop a more advanced understanding of stagecraft and stage terminology. Various skills that are taught in successive quarters, such as theatre games, body movement, character research, and audition techniques, are introduced at this time. Body movement and specific dance forms used in opera will be discussed as well as monologue and scene work. Prerequisites: Acting and Movement I (MUAC 2415).

**MUAC 2820 Introduction to Piano Pedagogy I (2 Credits)**

Philosophy and psychology of teaching, basic skills in recognition of students' strengths and weaknesses, assessing musical and technical abilities, problem solving; in-class opportunities to teach followed by critical analysis; related readings, projects. Required for piano pedagogy majors.

**MUAC 2821 Introduction to Piano Pedagogy II (2 Credits)**

Philosophy and psychology of teaching, basic skills in recognition of students' strengths and weaknesses, assessing musical and technical abilities, problem solving; in-class opportunities to teach followed by critical analysis; related readings, projects. Required for piano pedagogy majors.

**MUAC 2940 Choral Conducting (2 Credits)**

Beginning course in choral conducting. Fall quarter only.

**MUAC 2950 Orchestral Conducting (2 Credits)**

Discussions of and exercises in score study, interpretation, and techniques associated with orchestral conducting. Includes practical experience conducting orchestral repertoire. Prerequisite: MUAC 1920 Basic Conducting. Spring quarter only.

**MUAC 2970 Wind Conducting (2 Credits)**

Beginning course in wind conducting. Winter quarter only.

**MUAC 2988 Study Abroad Resident Credit (0-18 Credits)****MUAC 3002 Form and Analysis (4 Credits)**

Analysis of structural elements and stylistic features in solo, chamber and orchestral literature from 1600 to present. Prerequisite: MUAC 2006.

**MUAC 3006 Post-Tonal Theory: Mode/Rhythm (4 Credits)**

Works of Stravinsky, Bartok, Satie, Debussy, and others are studied, employing various transformational theories, diatonic set theory, and 20th-century metric theories. Prerequisite: completion of Music Theory I and Music Theory II sequences.

**MUAC 3007 Post Tonal Theory and Analysis: Set Theory and Serialism (4 Credits)**

This course has two components: (1) A study of selected analytical techniques for post-tonal music, primarily pitch-class set theory and twelve-tone (serial) theory; (2) Analysis of representative works from the twentieth century, focusing on the music from the first half of the century (Schoenberg, Berg, Webern, Stravinsky, and Bartok). Six credits of Theory 2 or permission of instructor required. Cross listed with MUAC 4007.

**MUAC 3008 Modal Counterpoint, Renaissance Vocal Style (4 Credits)**

This course teaches students to compose vocal music in the Renaissance style. After surveying species counterpoint, students learn imitative techniques en route to composing three- and four-voice texted pieces. Cross Listed with MUAC 4008.

**MUAC 3009 Pedagogy of Music Theory (4 Credits)**

Materials, devices, techniques of teaching theory. Students must have successfully completed undergraduate music theory or passed graduate review theory. Cross listed with MUAC 4010.

**MUAC 3014 Music-Theoretical Approaches to Popular Music (4 Credits)**

This course is an environment for engaging with generating music-theory scholarship on popular music. "Popular music" in this context refers to commercially successful music (e.g., hip-hop, rock, pop, country, etc.) as well as the predecessors of those genres (e.g., bluegrass, funk, soul, etc.). The course surveys a scholarly ecosystem that includes both analytical methods designed for older repertoires as well as newer methods that engage popular music's current particularities. These methods explore form, rhythm and meter, timbre, modality, harmony, race & ethnicity, gender & sexuality, interaction & improvisation, music instrument studies, text expression, multimedia, music & technology, philosophical concerns of ontology and groove, and more. The structure of the course is not set by the instructor in advance. Rather, the instructor and individual students will devise a grading contract in the first week that guides the topics in which the students will complete their work. The aim of the work is the further students' scholarly agendas and improve their capacity to read and present secondary scholarship, write and present their own scholarship, transcribe music, and provide feedback to their peers. Cross Listed with MUAC 4014.

**MUAC 3023 Rhythm & Meter in Music (4 Credits)**

Rhythm pertains to experienced or measured durations in music. Meter pertains to the cyclic organization of music's durations. A hegemonic view of meter emerged in music theory and related disciplines in the mid-20th century, one most appropriate to Western classical music and, to a lesser extent, Anglo-American popular music. This view holds that meter "in music" consists of (1) hierarchically arranged beats (2) whose durations are nominally equivalent and (3) whose onsets among coordinated musicians are nominally aligned. This course examines rhythm and meter by interrogating three components of the standard view of the topic. Looking at Western classical music, but also traditional and commercial music from Africa and the African diaspora, we will explore the nature of meter and rhythm in music where durations might not be arranged hierarchically, of equal length, or aligned.

**MUAC 3025 Topics in Analysis: Brahms (4 Credits)**

This course explores a variety of analytical techniques used to understand the compositions of Brahms. We examine works by musicologists and theorists such as Allen Forte, Walter Frisch, Arnold Schoenberg, Carl Schachter, and David Lewin. Issues discussed include developing variations, rhythm, form, and ambiguity in Brahms. We cover a wide range of repertoire, ranging from piano works to choral works to symphonies.

**MUAC 3026 Sonata Form (4 Credits)**

This is a team-taught course on the topic of "sonata form," one of the central musical structures in classical Western art music, from Mozart to Brahms and beyond. The course will feature a dialogue between history, analysis, and performance, reflected in class activities at multiple levels.

**MUAC 3027 Arranging for the Classical Musician (4 Credits)**

Music initially created for one context becomes music for a new context through the art of arranging. How much of your professional life will you spend performing or teaching arrangements? Have you ever thought about writing your own? Is an arrangement automatically less worthwhile, or can it ever surpass the quality of the original? Class sessions will be spent studying arrangements of music by Bach, Björk, Chopin, Michael Jackson, Mahler, et al. as arranged by Brahms, Jacob Collier, Gil Evans, The Piano Guys, Ravel, and others. Students will also receive individual guidance as they plan, write, and perform arrangements of pieces and songs of their choice.

**MUAC 3030 Seminar-Performance Psychology (2 Credits)****MUAC 3058 Audio Production III (4 Credits)**

This course covers theory in audio engineering and provides hands-on training in professional audio engineering for studio sessions and live events. Students receive classroom instruction as well as on-site training at Lamont School of Music performances. This is the second sequence in the audio production concentration.

**MUAC 3059 Audio Production II (4 Credits)**

This course covers theory in audio engineering and provides hands-on training in professional audio engineering for studio sessions and live events. Students receive classroom instruction as well as on-site training at Lamont School of Music performances. This is the first sequence in the audio production concentration.

**MUAC 3061 Audio Production I (4 Credits)**

An introduction to analog and digital synthesis, MIDI sequencing, and DAW software.

**MUAC 3064 Audio Production IV (4 Credits)**

This course covers theory in audio engineering and provides hands-on training in professional audio engineering for studio sessions and live events. Students receive classroom instruction as well as on-site training at Lamont School of Music performances. This is the third sequence in the audio production concentration.

**MUAC 3065 Audio Production V (4 Credits)**

This course covers theory in audio engineering and provides hands-on training in professional audio engineering for studio sessions and live events. Students receive classroom instruction as well as onsite training at Lamont School of Music performances. This is the fourth sequence in the audio production concentration.

**MUAC 3066 Audio Production VI (4 Credits)**

This course is an advanced seminar wherein students propose and execute complex, professional level audio production projects toward the goal of establishing a professional audio production portfolio. Students may also incorporate pre-production work in preparation for the audio production concentration senior project. Students serve as engineers and producers at Lamont School of Music recording sessions and live performances.

**MUAC 3087 Intermedia Arts and Cross-Disciplinary Creativity (4 Credits)**

In this course we will focus on intermedia and interdisciplinary artistic practices through the study of boundary crossing works drawn from sonic arts, multimedia opera, and dance. We will study artists who have combined their work as musicians with other kinds of mediums and disciplines to create uniquely individual artistic practices. We will also be considering what issues arise when working across disciplines and how to foster effective collaborations. Course assignments will give students opportunities to explore their own cross-disciplinary interests and creativity. As a main assignment, each student will develop an intermedia or interdisciplinary project suited to their individual interests and aimed at enhancing their work as musicians.

**MUAC 3088 Composing for Voice: Approaches by Contemporary Female Composers (4 Credits)**

This course focuses on composing based on pre-existing models. Students will compose works for voice studying varying approaches by contemporary female composers.

**MUAC 3092 The Business Side of Music (4 Credits)**

A personal and clinical approach to developing music business skills and strategies.

**MUAC 3121 Seminar in Music Theory (4 Credits)**

Seminar in Music Theory focuses on special topics chosen by faculty members. Students should expect rigorous course work and a final project or paper. Cross listed with MUAC 4121.

**MUAC 3122 Spectral and Microtonal Music (4 Credits)**

This course will follow composers' departure from equal temperament and conventional notions of pitch and harmony (tonal or atonal) in the 20th and 21st centuries, focusing particularly on spectral and microtonal music. Spectral music – in the most general sense – is music that focuses on timbre above all other musical parameters and derives its musical material from the acoustic properties of sound itself (sound spectra), the overtone series, electronic music techniques, and psychoacoustics. Though spectralism was initially developed by a small group of young Parisian composers in the 1970's, its influence has since spread around the world, seemingly achieving wider use and acceptance with each new generation of composers. Microtonality describes a wide array of disparate practices, including those influenced by early music, non-Western music, studies of acoustics, and more intuitive approaches. Over the quarter, we will consider the different ways composers have incorporated these ideas into their music through listening, score study, readings, and analysis.

**MUAC 3124 Composition Seminar (1 Credit)**

Composition Seminar focuses on the reading and performance of modern scores by Lamont and recognized composers. Any student composing music or wishing to perform new compositions at Lamont may register and participate. Requirements for composers include the completion, rehearsal and performance of a piece of music at the New Music Ensemble concert each quarter. Non-composers are required to rehearse and perform at the New Music Ensemble concert. Composers enrolled in the ensemble may be required to play compositions submitted as well.

**MUAC 3161 Topics in Modern Opera (4 Credits)**

This course involves the close study of selected twentieth- and twenty-first-century operas, their respective musical styles and their videotaped performances. This study will include such issues as opera and film, opera libretto criticism, and the personal and public politics of the opera.

**MUAC 3204 Afrofuturism in Music (4 Credits)**

Numerous Black artists have used images of space travel, extraterrestrials, mysticism, the future, science fiction, and technology in their creations. This course will examine the recurrence of these elements in African diasporic music, focusing on genres including jazz, funk, hip hop, and experimental music. How have artists' racialized views of the future served to critique their contemporary worlds and pose radical visions of the future? In what ways has Black music shaped and been shaped by recording and other technologies? What are "technology" and "Blackness," and how can one help us to understand the other? To answer these questions, we will engage a variety of readings on music, race, gender, sexuality, sound technology, and cyber-theory and view/listen to key Afrofuturist performances. We will also engage in our own music making (no experience required). In all, we will come to better understand the long encounter between people of the African diaspora and the so-called modern world.

**MUAC 3212 Digital Music Creation (4 Credits)**

In this course, students will create, produce, and present their own digital music. Using one of the industry's leading digital music creation platforms (such as Ableton Live), students will learn the history of electronic music creation, create their own digital music portfolios, become familiar with relevant copyright issues, and oversee public performances of their music.

**MUAC 3240 Vocal Pedagogy I (1 Credit)**

Psychological and physical aspects of teaching of singing.

**MUAC 3241 Vocal Pedagogy II (1 Credit)**

Psychological and physical aspects of teaching of singing.

**MUAC 3243 Recitative in Opera (2 Credits)**

Working as a professional singer your proficiency with recitative should be high. Though a major part of many operas recitative is still often overlooked as a skill set. Through this course we will explore several different approaches to recitative from various compositional styles and time periods.

**MUAC 3282 Suzuki Violin Seminar II (2 Credits)****MUAC 3283 Suzuki Violin Seminar II (2 Credits)****MUAC 3284 Suzuki Violin Seminar II (2 Credits)****MUAC 3439 Teaching Note Reading (2 Credits)****MUAC 3460 Suzuki Cello Practicum (1 Credit)**

The Suzuki Cello Practicum is designed to give the students enrolled in the Suzuki Seminar classes a forum to practice teaching using the pedagogical points and philosophy covered in the seminar classes. The course will also include some lecture and discussion on developing teaching strategies for effective technical development and communication in lessons.



**MUAC 3463 Suzuki Cello Seminar I (2 Credits)****MUAC 3464 Suzuki Cello Seminar I (2 Credits)****MUAC 3465 Suzuki Cello Seminar I (2 Credits)****MUAC 3466 Suzuki Cello Seminar II (2 Credits)****MUAC 3467 Suzuki Cello Seminar II (2 Credits)****MUAC 3468 Suzuki Cello Seminar II (2 Credits)****MUAC 3470 Suzuki Violin Seminar I (2 Credits)**

Comprehensive study of Suzuki philosophy, repertoire and teaching techniques for violin. Offered fall, winter, and spring quarters. May be repeated for credit.

**MUAC 3471 Suzuki Violin Seminar I (2 Credits)**

Comprehensive study of Suzuki philosophy, repertoire and teaching techniques for violin. Offered fall, winter, and spring quarters. May be repeated for credit.

**MUAC 3472 Suzuki Violin Seminar I (2 Credits)**

Comprehensive study of Suzuki philosophy, repertoire and teaching techniques for violin. Offered fall, winter, and spring quarters. May be repeated for credit.

**MUAC 3477 Suzuki Violin Practicum (1 Credit)**

The Suzuki Violin Practicum is designed to give the students enrolled in the Suzuki Seminar classes a forum to practice teaching using the pedagogical points and teaching philosophy covered in the seminar classes. The course will include some lecture focusing on teaching strategies for effective technical development and effective communication in the lessons. Prerequisite: MUAC 3470.

**MUAC 3492 History of Opera: From Monteverdi to Minimalism and Beyond (4 Credits)**

This seminar course surveys the history of opera from the invention of the genre c. 1600 to the present day. In addition to assigned excerpts, students view three complete operas during the quarter. Primary and secondary source readings supplement the required text and class lectures. Students write a research paper that may examine some aspect of a particular opera or that may compare a particular aspect found in several operas. With the prior consent of the instructor, students may submit an alternative final project, one that combines performance with some form of written work.

**MUAC 3493 Approaches to American Popular Music (4 Credits)**

We explore a number of topics involved in the study of popular music, including tensions between analytical and cultural approaches; issues of race, class, and gender; and constructions of authenticity and personae. Listening and reading are wide-ranging, encompassing diverse styles. The course concludes with individual research projects and presentations on topics students choose and develop.

**MUAC 3494 Music and Belief in World Cultures (4 Credits)**

How does music affect religious experience and how does religion shape musical practice? Why is music vital in some religious rituals and expressly banned in others? If humans use music to create, reflect, and comment upon the worlds they experience and imagine, then the use of music in religious practice is among its most powerful and ephemeral. Students are introduced to a wide range of musical traditions and their relationship to many of the world's religions, including Islam, Judaism, Christianity, Buddhism, Hinduism, Native American belief and the religious practices of Africa and its diaspora. Readings, lectures and discussions are supplemented by guest lecture demonstrations, film/video screenings and hands-on workshops. Prerequisite: Junior or senior standing required; sophomores allowed with instructor approval.

**MUAC 3497 Studying Music in the Field: Theory and Method in Ethnomusicology (4 Credits)**

This course introduces issues that motivate ethnomusicological research and techniques for carrying out fieldwork, the ethnographic method which has largely come to define the discipline. Our primary texts include Bruno Nettl's classic text, *The Study of Ethnomusicology*, and *Shadows in the Field*, a seminal volume of essays discussing ethnomusicological fieldwork. This course also involves hands-on experience in some of the major fieldwork techniques, including field observation and writing fieldnotes, musical transcription and interviewing. This course culminates in a field research project in a Denver musical community determined in consultation with the professor. Note: this course is not open to freshman; sophomores with permission of instructor.

**MUAC 3498 Music, Dance, and Everyday Life in South Asia (4 Credits)**

This course serves as an introduction to a diverse array of performance traditions from the South Asian subcontinent. We examine the significance of music and dance in everyday life, the influence of media technology, and the relationship of performance to issues such as caste, gender, nationalism and globalization. Class discussions are supplemented by guest lectures, hands-on workshops and film screenings. Our study of music outweighs that of dance, and a music background is strongly encouraged. This course is not open to first-year students. Sophomores allowed with instructor approval.

**MUAC 3499 Topics in Musicology (4 Credits)**

This course focuses on particular musicology topics determined by the instructor. Course materials may include primary and secondary source readings, theoretical writings from other disciplines, a variety of listening assignments, film/video screenings, guest lecture demonstrations, and hands-on workshops. Students are expected to participate in class discussions and may be asked to write short response papers and/or to give short oral presentations. The course concludes with individual research projects, presented orally and in written form, on topics chosen and developed in consultation with the instructor. Expectations for graduate students enrolled in the course are commensurate with their training and background as compared to undergraduates enrolled in the course. In some cases, with the prior consent of the instructor, students may choose to combine performance with the final research project. Prerequisite: Junior standing.

**MUAC 3502 Gender & Genre in World Music (4 Credits)**

How are concepts of "maleness," "femaleness" and other gendered categories constructed, maintained, and contested through musical performance? This course examines the issues explored and debated in recent studies of gender relation to music of various cultures including Western art music, popular music, and other world genres. We focus on reading and discussion of ethno-musicological and anthropological ethnographies, musicological studies focusing on gender and theoretical writings from gender and women's studies. Lectures and discussions are supplemented by guest lecture-demonstrations, film/video screenings and hands-on workshops. This course is not open to freshman. Sophomores can register with instructor approval.

**MUAC 3503 Black Music and Abolition (4 Credits)**

From spirituals to jazz to funk to hip hop, music created by or associated with Black people has long been intertwined with notions of freedom. This seminar explores the ways in which Black music has been a site for working out the possibilities and pitfalls of liberation. In particular, we will trace the histories of U.S. abolition movements (against slavery, police, and prisons) and ongoing musical and non-musical efforts to eradicate oppressive institutions. Examining a variety of sonic practices—from the colonial period to today—we will ask: In what ways has sound been used to contest, dismantle, or reinforce systems of oppression? How might Black musical history provide a window onto present calls to defund police departments, pay reparations, build new systems for community care, and ensure that Black lives matter? How might music offer a unique method, approach, or context for abolitionist conversations? We will explore these questions through scholarly and popular readings, media examples, discussion, written reflections, and creative exercises. Finally, we will examine our own identities, scholarship, and creative work to explore our relationship to Black music and social justice, interrogating how we might or might not engage in contemporary abolitionist dialogues.

**MUAC 3511 Mahler and Musical Culture (4 Credits)**

We explore Gustav Mahler's life, historical context, and music, all in relation to one another. The focus is on recent and important scholarly approaches to this conductor and composer. The course concludes with individual research projects and presentations on topics students choose and develop.

**MUAC 3512 Stories of Music History (4 Credits)****MUAC 3513 Wagner and the Ideology of the Artwork (4 Credits)**

We explore Richard Wagner's music dramas, particularly the Ring operas, as well as theories and ideologies surrounding them. The focus is on recent and important scholarly approaches. The course concludes with individual research projects and presentations on topics students choose and develop.

**MUAC 3520 Topics in Baroque Music (4 Credits)**

Through the study of selected Baroque instrumental, vocal and operatic works, this seminar course considers various approaches to performance practice issues such as "authenticity," the "historically informed" performance, period instruments, ornamentation, continuo realization, and editing. Facsimile editions and primary and secondary source readings serve as the texts for the course. Students write a research paper that examines some aspect of Baroque music with an emphasis on performance practice. With the prior consent of the instructor, students may submit an alternative final project, one that combines performance with some form of written work.

**MUAC 3521 Topics in World Music (4 Credits)****MUAC 3525 Four Books on Music: An Essential Reading List for Musicians (4 Credits)**

Think of this course as a book club curated just for young musicians. In a fast-paced world where information hits us from all sides in small packages, this class will slow down and savor just four books that we will read cover to cover. Silence your phone and lengthen your attention span as we grapple with some of the biggest questions about music making, musical training, the music industry, and more. I've chosen four books that I think offer life-changing value to every musician. We'll read an 18th-century guide to being a musician, a recent book about how the classical music industry is adapting to the changing economic landscape, an anthropological dissection of an orchestra concert, and even a novel about the power of music and voice in the 1960s. The class will involve a lot of reading but not research. Instead, we will focus on wide-ranging discussions and reflection, just like a book club. Feel free to bring your own tea and cookies!.

**MUAC 3536 Topics in Hindustani Music (4 Credits)**

This course explores the melodic system (raga) and rhythmic system (tala) of Hindustani music, the classical music of North India. These conceptual frameworks act both as sound structures to be realized in improvised performance and as aesthetic entities manifested in the related traditions of dance, iconography, and film. A major emphasis of this course is developing an understanding of raga and tala as musical structures through intensive listening as well as practical instruction. Accordingly, each class incorporates hands-on music-making through singing, rhythmic exercises, and/or dance. By the end of the term, students will become familiar with several ragas and talas and the stages by which they are developed in performance. A second, equally important objective is to learn to appreciate ragas as aesthetic entities. We analyze their musical characteristics as well as the "extra-musical" characteristics of sentiment (rasa), performance time and/or season and iconographic associations (ragamala painting). Must be at least junior standing or obtain instructor approval.

**MUAC 3537 Crouch, Hawkins, and Smallwood: Three Pioneers in Contemporary Gospel Music (4 Credits)**

Andraé Crouch, Walter Hawkins, and Richard Smallwood have each influenced the course of black gospel music for the last 50 years. Through listening to recordings, watching video performances, score analysis, readings, performance, and improvisation, this course will examine the music of these unique composer/performers and how their contributions have impacted black gospel music. Rather than simply read about and analyze the music, students will play the music of these composers and literally have hands-on experience with the colors and textures of the music that has shaped church music and the gospel music industry for the last five decades.

**MUAC 3538 Psalms, Hymns, and Spiritual Songs: The Music of the African American Worship (4 Credits)**

This course is an experiential exploration of the spirituality of African-American sacred song. Participants will sing, consider the history of the music and explore their own connection to the songs, as well as the inspiration and challenge these songs may offer to present and future communities. Cross listed with MUAC 4537.

**MUAC 3539 Music, Politics, and Policy (4 Credits)**

This course examines the ways in which policies and politics engage with popular, jazz, folk, and classical musics around the world. Students will explore contemporary and historical cases in which governments and NGOs foster, transform, reject, and otherwise use musics to promote their own ideas about local economies, national cultures, diplomacy, democracy, innovation, cultural diversity, and even criminal law. We ask, can music promote peace? Democracy? How? How do governments create local and national music scenes? Which local and national cultures do they promote and protect? To what end? We look at how the Cuban government has embraced rap music as emblematic of the nation's revolutionary ethos; how the United States government used jazz as a diplomatic tool during the Cold War; how NGOs in Israel and Palestine used popular and classical musics to promote peace and understanding; how American courts have used rap music as evidence in criminal cases; and how funding and intellectual property laws impact musical ownership, tradition, innovation, and creativity. Cross listed with MUAC 4539.

**MUAC 3544 Music and Activism (4 Credits)**

In many times and places, people around the world sing, chant, and drum in the streets. Their lived experiences don't line up with the equality and opportunity their governments claim to champion. Music is an integral part of their advocacy work. They play and sing as they draw attention to injustices, foster cohesion and community, communicate messages (both covertly and forcefully), express pain, joy and pride, energize and sustain themselves, as well as (de)humanize themselves and others. This course explores the special place music has in activism around the world. We examine protest movements such as the South African anti-apartheid movement, the American Abolitionist and Civil Rights movements, American/European White Nationalist movements, the Arab Spring, and the worldwide Black Lives Matter movements. We will explore community music projects with social justice agendas such as Youth on Record, The Spirituals Project, and the West-Eastern Divan Orchestra. We ask, why is music a particularly important part of activist work? What special place does it have? How is it used for both good and bad? For community mobilization, peace, and violence? Drawing on the fields of ethnomusicology, musicology, and cultural policy, we explore music, not just as a means to achieve certain ends, but as integral to the way humans position themselves in the world and advocate for themselves and others. Cross listed with MUAC 4540.

**MUAC 3577 Advanced Engraving and Notation (4 Credits)**

This course will focus on creating scores and parts that are professional, clear, reflective of your individuality and artistry, and able to express any unconventional or difficult-to-notate idea you may need to express.

**MUAC 3578 Advanced Composition (4 Credits)**

Advanced composition with students composing works of large scope and using a variety of advanced techniques consistent with interests and abilities; emphasis on imagination and originality of personal expression.

**MUAC 3590 Guitar History (4 Credits)****MUAC 3630 Basic Jazz Arranging (2 Credits)**

A study and practical analysis of the foundational techniques involved with composing and orchestrating for small group jazz ensembles. This course will cover the basics of form, notation, and orchestration in the small group jazz idiom, consisting of one to four horns and/or vocals, guitar, piano, bass, and drums.

**MUAC 3650 Orchestral Excerpts-Cello (4 Credits)**

This course will explore excerpts from the standard orchestral literature, highlighting favorite audition materials of the major symphony orchestras. Students will be given a list of excerpts and coached on how to prepare them. They will participate in mock auditions and receive feedback. This course will also address the mental aspects involved in taking successful auditions and the expectations demanded of them in the professional world of orchestras.

**MUAC 3655 Orchestral Excerpts-Bass (4 Credits)**

This course will explore excerpts from the standard orchestral literature, highlighting favorite audition materials of the major symphony orchestras. Students will be given a list of excerpts and coached on how to prepare them. They will participate in mock audition and receive feedback. This course will also address the mental aspects involved in taking successful auditions and the expectations demanded of them in the professional world of orchestras.

**MUAC 3660 Orchestral Excerpts-Violin (4 Credits)**

This course will explore excerpts from the standard orchestral literature, highlighting favorite audition materials of the major symphony orchestras. Students will be given a list of excerpts and coached on how to prepare them. They will participate in mock auditions and receive feedback. This course will also address the mental aspects involved in taking successful auditions and the expectations demanded of them in the professional world of orchestras.

**MUAC 3661 Orchestral Excerpts Viola (4 Credits)**

This course explores excerpts from the standard orchestral literature, highlighting favorite audition materials of the major symphony orchestras. Students are given a list of excerpts and coached on how to prepare them. They participate in mock auditions and receive feedback. This course also addresses the mental aspects involved in taking successful auditions and the expectations demanded of them in the professional world of orchestras.

**MUAC 3662 Orchestral Studies for Brass (2 Credits)**

Study of orchestral literature brass players are likely to be asked to play at auditions for professional orchestras. Undergraduate participants should have passed their Sophomore Proficiency jury with distinction.

**MUAC 3663 Orchestral Excerpts, Viola II (4 Credits)**

Companion course to Orchestral Excerpts Viola I, this section expands the repertoire list beyond the standard works used for auditions today. In addition to further honing basic requisite material from section I, students study and prepare less frequently required works and principle viola solo repertoire. There is more extensive discussion of the audition process and mock auditions as a part of the course. While it is advised and preferable that students complete the first section of this course it is possible to take the course with the approval of the instructor.

**MUAC 3682 Topics-Orchestral Repertoire (4 Credits)**

We explore the history of the orchestra and orchestral literature from the baroque through modern eras, and examine a number of test cases in which conventional understanding has been challenged in recent years. The course concludes with individual research projects and presentations on topics students choose and develop.

**MUAC 3684 Choral Literature I (2 Credits)**

This course is an analysis of the development of choral repertoire from the Middle Ages through the Baroque era.

**MUAC 3686 Choral Pedagogy I (2 Credits)**

The Choral Pedagogy course focuses on effective choral methods and techniques indigenous to primary schools of thought that have risen to prominence or have proven successful in practice and performance throughout the last 50 years in the academic and professional choral idiom. Through study and analysis of selected works by various composers, effective teaching techniques are explored in performance practice and style interpretation.

**MUAC 3688 Choral Pedagogy II (2 Credits)**

The Choral Pedagogy course focuses on effective choral methods and techniques indigenous to primary schools of thought that have risen to prominence or have proven successful in practice and performance throughout the last 50 years in the academic and professional choral idiom. Through study and analysis of selected works by various composers, effective teaching techniques are explored in performance practice and style interpretation.

**MUAC 3689 Choral Literature II (2 Credits)**

This course is an analysis of the development of choral repertoire from the Classical period until the present day. This course is meant to be taken in sequence after Choral Literature I.

**MUAC 3698 Carillon History and Mechanics (4 Credits)**

A survey of the evolution of signal bells into the musical instrument known as the carillon. This subject is often called "campanology." The history will be traced from the 16th century in the Low Countries through modern times in Europe, North America, Australia/New Zealand and Japan. Topics will include bell foundries, bell casting and tuning, bell chambers, playing actions, carillonneurs, carillon schools, carillon organizations, the use of the carillon in its various regions and basic carillon maintenance.

**MUAC 3700 Carillon Repertoire (4 Credits)**

A survey of the music expressly produced for carillon from the earliest times through the present. Categories include automatic music (e.g., De Sany, Wyckaert, Eggert), the earliest compositions for manual play (Van den Gheyn and the Louvain manuscripts of the 18th century), and the 20th-century categories: Flemish, Dutch, French and North American. Mainstream publishers as well as incidental publications will be covered. The labs will focus on analysis through recordings and live performances by participants.

**MUAC 3706 Pedagogy & Repertoire Tuba (4 Credits)**

Teaching techniques and survey of literature and teaching materials for the tuba.

**MUAC 3708 Pedagogy & Repertoire Horn (4 Credits)**

Teaching techniques and survey of literature and teaching materials for the horn.

**MUAC 3710 Carillon Pedagogy I (2 Credits)**

An exploration of the physical and psychological elements that can lead to effective carillon teaching: technique, handling/pedaling ("fingering" on the piano), and developing an attitude that fosters successful performance.

**MUAC 3712 Pedagogy & Repertoire Trombone (4 Credits)**

Teaching techniques and survey of literature and teaching materials for the trombone.

**MUAC 3718 Pedagogy & Repertoire Percussion (4 Credits)**

Teaching techniques and survey of literature and teaching materials for percussion.

**MUAC 3719 Pedagogy & Repertoire Percussion (4 Credits)**

Teaching techniques and survey of literature and teaching materials for percussion.

**MUAC 3724 Pedagogy & Repertoire Guitar (4 Credits)**

Teaching techniques and survey of literature and teaching materials for the guitar.

**MUAC 3730 Pedagogy & Repertoire Cello (4 Credits)**

Teaching techniques and survey of literature and teaching materials for the cello.

**MUAC 3733 Pedagogy & Rep Double Bass (4 Credits)**

Teaching techniques and survey of literature and teaching materials for the double bass.

**MUAC 3736 Pedagogy & Repertoire Harp (4 Credits)**

Teaching techniques and survey of literature and teaching materials for the harp.

**MUAC 3737 Pedagogy & Repertoire Harp (4 Credits)**

Teaching techniques and survey of literature and teaching materials for the harp.

**MUAC 3738 Pedagogy & Repertoire Organ (2 Credits)**

Teaching techniques and survey of literature and teaching materials for the organ.

**MUAC 3739 Pedagogy & Repertoire Organ (2 Credits)**

Teaching techniques and survey of literature and teaching materials for the organ.

**MUAC 3740 Pedagogy & Repertoire Organ (2 Credits)**

Teaching techniques and survey of literature and teaching materials for the organ.

**MUAC 3742 Pedagogy & Repertoire Trumpet (4 Credits)**

Teaching techniques and survey of literature and teaching materials for the trumpet.

**MUAC 3748 Pedagogy & Repertoire Flute (4 Credits)**

Teaching techniques and survey of literature and teaching materials for the flute.

**MUAC 3749 Pedagogy & Repertoire Flute (4 Credits)**

Teaching techniques and survey of literature and teaching materials for the flute.

**MUAC 3751 Pedagogy & Repertoire Clarinet (4 Credits)**

Teaching techniques and survey of literature and teaching materials for the clarinet.

**MUAC 3752 Pedagogy & Repertoire Clarinet (4 Credits)**

Teaching techniques and survey of literature and teaching materials for the clarinet.

**MUAC 3754 Pedagogy & Repertoire Saxophone (4 Credits)**

Teaching techniques and survey of literature and teaching materials for the saxophone.

**MUAC 3755 Pedagogy & Repertoire Saxophone (4 Credits)**

Teaching techniques and survey of literature and teaching materials for the saxophone.

**MUAC 3757 Pedagogy & Repertoire Oboe (4 Credits)**

Teaching techniques and survey of literature and teaching materials for the oboe.

**MUAC 3758 Pedagogy & Repertoire Oboe (4 Credits)**

Teaching techniques and survey of literature and teaching materials for the oboe.

**MUAC 3761 Pedagogy & Repertoire Bassoon (4 Credits)**

Teaching techniques and survey of literature and teaching materials for the bassoon.

**MUAC 3762 Pedagogy & Repertoire Bassoon (4 Credits)**

Teaching techniques and survey of literature and teaching materials for the bassoon.

**MUAC 3765 Professional Brass Techniques (4 Credits)**

This 4-hour per week course will be divided into a lecture/seminar for two hours and performance practicum for two hours. Topics discussed and performed include orchestral playing, sight reading, practice, solo performance, jazz survival, ornamentation, transposition, and warm-up/maintenance routine.

**MUAC 3801 Introduction to Schenkerian Analysis (4 Credits)****MUAC 3804 Topics in Music (1-5 Credits)****MUAC 3810 Voice Repertoire (2 Credits)**

Styles, periods and traditions of vocal repertoire from earliest music to contemporary compositions.

**MUAC 3811 Voice Repertoire (2 Credits)**

Styles, periods and traditions of vocal repertoire from earliest music to contemporary compositions.

**MUAC 3812 Voice Repertoire (2 Credits)**

Styles, periods and traditions of vocal repertoire from earliest music to contemporary compositions.

**MUAC 3822 Piano Repertoire I (2 Credits)**

Performance and analysis.

**MUAC 3823 Piano Repertoire II (2 Credits)**

Performance and analysis.

**MUAC 3824 Piano Repertoire III (2 Credits)**

Performance and analysis.



**MUAC 3828 Songwriting Exploration I: Pop, R&B, & Hip hop (2 Credits)**

Songwriting Exploration I is an intermediate to advanced level course for songwriting Pop, R&B, and Hip hop styles. This course focuses on developing the skills necessary for writing thought provoking, creative, and fun songs to compete in today's popular music market. Students will learn song forms and creative lyric writing techniques used by successful songwriters to create hit songs. Students will also learn instrumentation, chord progressions, and the importance of rhythms that are commonly heard in the Pop, R&B, and Hip hop genres. This course will involve video and listening examples of classic and modern songs, in-class discussions, online assignments, student collaboration projects, and in-class presentations/performances of original works. Students will also receive online resources on music technology (electronic instruments) and software that current songwriters/producers are using to create basic recordings at home using a computer and DAW (Digital Audio Workstation). During the final week of the course, students will have an opportunity to record their songs in the Lamont recording studio on a pre-scheduled date or record at home.

**MUAC 3829 Songwriting Exploration II (2 Credits)**

MUAC 3829 is an intermediate to advanced level course for songwriting in Contemporary Jazz/Fusion, World, Pop, Rock, and R&B styles. This course focuses on developing the skills necessary for writing thought-provoking and creative songs to compete in today's contemporary and jazz market. Students will analyze more complex song forms, harmony, and creative lyric writing techniques used by successful songwriters. Students will also learn instrumentation, advanced chord progressions, and the importance of rhythms that are commonly heard in the Jazz, World, Pop, Rock and R&B genres. This course will involve video and listening examples of classic and modern songs, in-class discussions, transcription assignments, student collaboration projects, and in-class presentations/performances of original works. Students will also receive online resources on music technology (electronic instruments) and software that current songwriters/producers are using to create basic recordings at home using a computer and DAW (Digital Audio Workstation). During the final week of the course, students will have an opportunity to record their songs in the Lamont recording studio on a pre-scheduled date or record at home. Course Objectives and Relationship to Total Departmental Offerings • Establish and build upon techniques to write creative and compelling lyrics to compete in the modern contemporary music industry • Traditional and modern approaches to songwriting • How to write compelling melodies for lyrics • How to apply advanced harmonic devices and chord progressions to accompany lyrics • Techniques used by successful songwriters past and present • Collaborating with other writers, composers, and producers for projects through interaction with classmates and discussions • Perform works for an audience through in-class performance and other potential performance opportunities • Basic recording techniques for a professional recording studio or home studio • Compose and perform/record 4 songs (undergrad) or 5 songs (graduate) This is a new course being offered by a new faculty member in their area of expertise. This faculty member already offers a 2000 level class in songwriting and recently added the first part of a Songwriting sequence for Winter quarter (covering different writing styles and serving as the prerequisite for this new course). This class is an upper-division class exploring more advanced songwriting techniques and additional styles compared to what was covered in Songwriting Exploration I.

**MUAC 3830 Advanced Jazz Arranging I (2 Credits)**

A study and practical analysis of small to medium jazz ensemble writing with extended instrumentation. Consisting of nonette-style orchestration including orchestral instruments such as horn, tuba, woodwinds, and voice along with extended electronic textures, this course will cover the basics of from, notation and orchestration in the 21st Century hybrid small to medium size jazz ensemble idiom.

**MUAC 3831 Advanced Jazz Arranging II (2 Credits)**

A study and practical analysis of large "studio orchestra" type jazz writing with extended instrumentation. Consisting of medium to full orchestral string section, woodwinds, harp, percussion, brass plus jazz rhythm section, voices, and soloists. Exemplified by such modern ensembles as Snarky Puppy with the Metropole Orchestra, this will be a full studio orchestra with modern 21st Century jazz, rock, and pop sensibilities. String bowings and aspects of dynamic ensemble balances in the studio orchestra will be studied, as well as writing for the harp.

**MUAC 3832 Arranging for Computer-Based Media (2 Credits)**

This course will be an introduction to techniques of composition and arranging music for media, with an emphasis on practical assignments that the student will encounter in the professional world of media composition. Students will learn how to work in collaboration with filmmakers, master techniques of timing and synchronization, use traditional techniques of composition/arranging/orchestration to serve dramatic needs, and work efficiently in the recording studio under time and budget restraints.

**MUAC 3844 The Artist Entrepreneur (2 Credits)**

The Artist Entrepreneur is a course of study that examines the full spectrum of attributes and skills necessary for a student to "survive and thrive" in the every-changing landscape of the 21st Century. With a two-fold approach of examining effective strategies for a "modern artistry mindset" along with extensive case studies of successful 21st Century professionals, this course will offer the student a wide array of important recourses to guide their career. The case study aspect of The Artist Entrepreneur will be based on multiple evaluations of successful artists in the 21st Century in partnership with local presenters.

**MUAC 3845 Writing for The Modern Large Jazz Ensemble I (2 Credits)**

A study and practical analysis of the major methods for writing for the modern large jazz ensemble (big band) as exemplified by Frank Foster, Sammy Nestico, Slide Hampton, Bob Brookmeyer and other modern practitioners. Application of analysis will be in the form of a complete arrangement or original composition for modern big band.

**MUAC 3846 Writing for the Modern Large Jazz Ensemble II (2 Credits)**

A study and practical analysis of the major methods for writing for the modern large jazz ensemble (big band) as exemplified by Bob Brookmeyer, Maria Schneider, Gil Evans, Darcy James Argue, and others. A special emphasis will be placed on creating full works for the large jazz ensemble that uses textures and modern extended form approaches indicative of these artists. Application of analysis will be in the form of a complete arrangement or original composition for modern big band.

**MUAC 3860 Basic Jazz Improvisation (4 Credits)**

The study of jazz improvisation techniques and forms. Open to music majors or by instructor permission.

**MUAC 3870 Jazz Improvisation & Composition (4 Credits)**

Improvisational styles of major jazz soloists studied through transcription and analysis of selected recorded jazz solos; scales and modes; rhythmic styles and devices; practice and development of individual student's improvisational technique. Prerequisites: MUAC 1011, MUAC 1012, MUAC 3830.

**MUAC 3910 Orchestration (4 Credits)**

Techniques of instrumental scoring.

**MUAC 3933 Graduate Music History Review (0 Credits)****MUAC 3959 Movement and Expression for Conductors (4 Credits)**

Conductors use their whole body to communicate and elicit successful performances from their ensemble. If you have unnecessary tension or lack of ease in your body, this is communicated unconsciously to your ensemble, hindering quality of performance. Additionally, physical tension can prevent your ability to communicate and think clearly under pressure. This course is an exploration of freedom of movement and the physicality of musical expression. Classes will include group activities in free-movement, dance, acting, keeping your cool, poise, balance, tension release, as well as hands-on instruction applying Alexander technique to your conducting.

**MUAC 3960 Advanced Orchestral Conducting (2 Credits)**

Discussions of and exercises in score study, interpretation, and techniques associated with orchestral conducting. Includes practical experience conducting orchestral repertoire. Required of MM Conducting students with Choral or wind concentrations. Open to other students with permission of instructor. Prerequisite: Permission of instructor (not needed for MM Conducting students with Choral or Wind concentration). Fall quarter only.

**MUAC 3961 Advanced Choral Conducting (2 Credits)**

Conducting complex choral works, including those with instrumental accompaniment; phrasing, interpretation and score reading. Prerequisite: MUAC 2940. Fall quarter only.

**MUAC 3962 Advanced Wind Conducting (2 Credits)**

Conducting complex wind compositions; phrasing interpretation and score reading. Prerequisite: MUAC 2970. Spring quarter only.

**MUAC 3973 Advanced Wind Literature I (2 Credits)**

This course is an overview of wind literature appropriate for junior high school, high school, college and professional programs including strategies in effective programming and creation of appropriate program notes.

**MUAC 3974 Advanced Wind Literature II (2 Credits)**

An in-depth study of successful compositional techniques by prominent composers of wind literature. Prerequisite: MUAC 3973.

**MUAC 3980 Advanced Jazz Improvisation and Composition (4 Credits)**

A three term sequence continuing the in-depth study of the theory, performance practices, style, and history of jazz improvisation and composition. Prerequisite: satisfactory completion of the three terms of Jazz Improvisation and Composition or consent of the instructor.

**MUAC 3988 Study Abroad Resident Credit (0-18 Credits)****MUAC 3990 Internship in Music (0-8 Credits)**

Internship in Music will offer opportunities for music majors to experience actual music related careers within a sponsoring music organization chosen by the student and accepted by the supervising faculty of the School of Music.

**MUAC 3991 Independent Study (1-10 Credits)**