

# MUSIC (MUS)

## **MUS 101 - Introduction to Music: Classical (4 Credit Hours)**

This course is an overview of western "art" music from the Middle Ages to present day. Emphasis is placed on the forms and styles of music categorized by historical periods and the composers' social environment. Extensive music listening is incorporated into the curriculum both in class and as assignments. The ability to read musical notation is not required.

## **MUS 102 - Introduction to Music: Jazz (4 Credit Hours)**

This course will introduce students to the uniquely American art form Jazz, through a study of the musical contributions of its major figures. The course of study will include all styles of jazz, from early jazz (Dixieland) to the music of today.

## **MUS 103 - Introduction to Music: World Music (including World/Country, World/Bluegrass) (4 Credit Hours)**

(Including World/Country, World/Bluegrass). This course explores different approaches to music-making through the world by examining the ritual and social contexts, compositional techniques, performance styles, instruments, and learning traditions of different musical cultures. The course begins with an overview of musical terminology and ethnomusicological methodologies that can be applied to various types of global music. Subsequently, the course builds on this foundational knowledge by examining various case studies from around the world and comparing them to Western classical and popular traditions.

## **MUS 107 - Introduction to Music Notation (4 Credit Hours)**

This course seeks to explain the basic foundations of musical construction. The universal elements of pitch, rhythm, and harmony will be uncovered along with musical contexts across varied and diverse styles. Students will also explore their own musical intuitions by learning to use basic recording software. No previous musical experience is necessary.

## **MUS 108 - Video Game Music: History and Craft (4 Credit Hours)**

This course explores the history and craft of video game music from the first synthesized sound effects that accompanied early arcade machines to modern orchestral compositions. Students will survey soundtracks, composers, and compositional techniques that were employed along with.

## **MUS 112 - Guitar Class I (2 Credit Hours)**

Recommended for beginners in guitar. Stresses fundamentals of picking, strumming and note reading.

## **MUS 113 - Guitar Class II (2 Credit Hours)**

For intermediate guitar students with basic skills. Emphasis on guitar styles and improvisation.

**Prerequisite(s):** MUS 112 or consent.

## **MUS 114 - Guitar Class III (2 Credit Hours)**

The third course in the guitar sequence.

**Prerequisite(s):** MUS 113 or consent.

## **MUS 117 - Class Voice (2 Credit Hours)**

An introduction to vocal techniques and pedagogy.

## **MUS 124 - Alexander Technique Workshop (2 Credit Hours)**

The Alexander Technique is a widely recognized educational method for improving balance, alignment, ease, flexibility and energy. The Technique offers us insight into the underlying principles that govern human movement. When applied, these principles guide us to a dynamic kinesthetic lightness, wherein thinking becomes clearer, feeling accessible, sensations livelier, and movement more pleasurable. Within this fluid, more conscious condition, we find our actions and interactions strengthened and refined, our sense of time expanded, and our rapport with the environment restored. The workshop addresses structural problems treated by performing arts medicine and in addition, neuroscience research which supports evidence of misuse resulting in pain/injury by our own mental process and perceptions of our body's structure. We explore gentle movement and relaxation exercise as well as the application of Body Mapping to gain clear and accurate information about our anatomical structure for optimal movement.

## **MUS 125 - Alexander Technique (2 Credit Hours)**

## **MUS 199 - General Topics in Music (1-4 Credit Hours)**

A general category used only in the evaluation of transfer credit.

## **MUS 200 - Music Theory I (4 Credit Hours)**

Fundamentals of written musical materials including terminology, tuning systems, notation, intervals, scales, chords, basic diatonic harmony, rhythm, simple forms, aural skills and computer music applications.

## **MUS 201 - Music History I (4 Credit Hours)**

A historical survey of art music in Western Europe from the Medieval era through 1800. Across the survey, students will learn about the evolution of musical style, political and social contexts, and the development of notation, printing, and performance practices. Assessment includes unit and final exams, short writing assignments and analyses, and discussions of readings. Understanding of musical notation is required.

## **MUS 202 - Music History II (4 Credit Hours)**

A historical survey of art music in Western Europe and the United States from 1800 through the present. Across the survey, students will learn about the evolution of musical style, political and social contexts, economic structures, and the impact of folk, popular, and non-Western music. Assessment includes unit and final exams, short writing assignments and analyses, and discussions of readings. Understanding of musical notation is required.

**Prerequisite(s):** MUS 200.

## **MUS 203 - Beethoven's Hero (4 Credit Hours)**

Beethoven's symphonies are among the most famous works in the canon of Western classical music and are revolutionary in their conveyance of musical (and some would argue extra-musical) narrative within the symphonic genre. This class explores the idea of narrative and how it is heard in his music through a focused study of the symphonies and overtures written between 1803-1812. The course approaches this topic through reflective and research writing. The ability to read musical notation is required.

## **MUS 205 - Music Theory II (4 Credit Hours)**

A survey of approaches to musical harmony including linear systems (counterpoint), vertical systems (common practice tonality, polytonality), mathematical systems (serialism) and jazz systems.

**Prerequisite(s):** MUS 200.

## **MUS 206 - Conducting and Orchestration (4 Credit Hours)**

An introduction to conducting and orchestration. Students will compose, orchestrate and conduct original works of music.

**Prerequisite(s):** MUS 205.

**MUS 210 - Music and the Mass Ordinary (4 Credit Hours)**

The Mass Ordinary is the cornerstone of the eucharistic ritual of the Roman Catholic Church. This course traces the development of western art music through landmark musical settings of the Mass Ordinary. Composers studied include Josquin des Prez, Palestrina, J. S. Bach, F. J. Haydn, Ludwig van Beethoven, Leonard Bernstein, and others. Students will learn about historical events, technological advancements, and socio-political trends that led to changes in ritualistic practices and the music that accompanied them. For music majors, this course is designed to help solidify and contextualize foundational knowledge of western musical history and terminology. For non-music majors, this course will serve as an introductory survey of western sacred musical literature, from the earliest forms of notation and chant through landmark compositions from each of the major musical eras.

**MUS 214 - Music in America (4 Credit Hours)**

A survey of music-making in America from the colonial period to the present, including early American sacred, patriotic, and political music; musical theatre; and various popular and art music genres of the 19th and 20th centuries, particularly as influenced by the collision between European and African musical traditions. The ability to read musical notation is not required.

**MUS 215 - Popular Musical Theater in America (4 Credit Hours)**

Broadway musical might seem like toe-tapping, tourist-trapping escapism. But many musicals have used comedy, music, dance and fantasies to issue serious social commentary for audiences. This course will examine a variety of shows from the 1940s through the present, considering both the development and evolution of musical/dramatic conventions and examining shows through lenses of gender, race, exoticism, and historiography to better understand the cultural work these shows have performed in American history. Students will study a show in depth each week and conduct their own research on a show of their choosing.

**MUS 216 - Sound Editing and Recording (4 Credit Hours)**

A study of audio recording focusing on acoustics, microphone techniques, live and studio recording techniques, editing, signal processing and production.

**MUS 217 - Computer Music: Electronic Composition (4 Credit Hours)**

An introduction to creating music with a computer, focusing on sequencing, sampling and direct synthesis.

**MUS 219 - Music and Globalization (4 Credit Hours)**

A consideration of the increasingly complex behavior of music in the modern (or postmodern) world. We will pay particular attention to the function of music: its uses, the ways in which it is part of - and helps to define - daily life for a number of diverse populations in a number of diverse locales, and the ways in which it is transmitted in a global culture. The ability to read musical notation is not required.

**MUS 220 - Women in Music (4 Credit Hours)**

Historically, women have played an integral role in musical traditions around the world, although the extent of their contributions has only recently been recognized and studied in an academic context. This course traces the development and current state of women's roles in music, including Western art music composers, performers, critics, and teachers; performers of popular American genres such as jazz, country, and rock; and performers of popular "World Beat" and traditional world musics.

**Crosslisting:** WGST 220.

**MUS 223 - Computer Music: Interactive Media (4 Credit Hours)**

This course explores the graphical programming language of Max/MSP. Through collaboration and invention, we will explore the interaction of coding and signal processing to build custom synthesizers, manipulate samples, and consider current systems of music creation. This course focuses on digital synthesis, modulations, sonic morphologies, and contemporary composition practices. The ability to read musical notation is not required.

**MUS 224 - Computer Music: Digital Performance (4 Credit Hours)**

An exploration of topics in computer music relating to improvisation and live-performance using inter-active programs.

**MUS 225 - Music of the Baroque (4 Credit Hours)**

In this course, we will look at the development of Western Art music from the end of the Renaissance period through the careers of J.S. Bach and G.F. Handel, covering an approximate period of 1600-1750. Understanding of musical notation is required.

**MUS 228 - 19th Century Music (4 Credit Hours)**

A study of 19th-century Western art music, focusing on the genres of art song, piano music, symphonic music, chamber music, and opera, from late Beethoven to Debussy. Works will be considered in their historical and cultural context, as well as from the point of view of their musical characteristics. Understanding of musical notation is required.

**MUS 229 - 20th Century Music (4 Credit Hours)**

This course provides a more in-depth look into some of the myriad styles, social movements, and aesthetic debates that have shaped the pluralistic music making in the twentieth century. Topics to be explored may include the role of technology, musical borrowing, social and political movements, intersections with other art forms, and changes to musical institutions. Students will be expected to lead and participate in discussions of primary texts and academic scholarship, to listen and analyze key works, and to conduct their own research on a topic of interest related to the course. Completion of Music History II may provide some helpful background, but is not required. Understanding of musical notation is required.

**MUS 230 - The History of American Folk and Country Music (4 Credit Hours)**

This course examines the musical styles and cultural significance of country and folk musics in the United States, tracing its development from oral traditions through the present day. Primary sources, reviews and critical scholarship provide context for songs. This course touches upon several themes throughout the semester, including technological changes in the country music industry, political uses of country music, definitions of genre, and gender, class, and racial identities of artists and fans.

**MUS 234 - History of Gospel Music (4 Credit Hours)**

This course will explore the historical development of African-American gospel music in the 20th Century. The course will begin an examination of the pre-gospel era (pre-1900s-ca. 1920), move on to gospel music's beginnings (ca. 1920s), and continue unto the present. The course will explore the musical, sociological, political, and religious influences that contributed to the development of the various gospel music eras and styles. Through class lectures, demonstrations, music listening, reading and writing assignments, students will learn about the significant musical and non-musical contributions of African American gospel artists and the historical development of African American gospel music. Students will also strive to gain an understanding of the African American musical aesthetic and to determine how it is retained and expressed with African American gospel music and other musical genres. The class is open to students, staff, and faculty of all levels.

**MUS 235 - Music of Latin America (4 Credit Hours)**

Latin American music is incredibly diverse in its historical musical elements, and in turn, is some of the most influential source material of popular music today. The course will focus on several main regions of development each with a central organizing nation: Cuba and the Caribbean, Mexico and Central America, and Brazil and South America. Along with aural analysis of the music itself, focus will be paid to the unique social construction of the prevailing musical styles for each region. The course will culminate with the development of Latin American music in the United States and its influence on modern popular music.

**MUS 237 - History of Bluegrass and American Roots Music (4 Credit Hours)**

This course attempts to answer the question, "What is Bluegrass Music?" For some the answer appears to be very clear and for others it is very elusive. We will look at the origins and influences and try to pinpoint the moment it came to exist. Who created it? Who developed it? Who continues to influence it? What instruments and sounds are involved and which are out of bounds? We will also attempt to define what it is not. By taking a broad look at American Roots Music from the 20th century, putting Bluegrass music at the center, we will discover the various influences of American acoustic music and better understand its progression into modern times. Throughout the course we will also find that the origins of Bluegrass music are actually very diverse. Along with the impact of European music, we will look at the role that women and African Americans play in the development of bluegrass, old time, early country and American Roots Music in general.

**MUS 238 - Canons, Culture, and Musical Taste (4 Credit Hours)**

Top ten musical artists of all time—go! Chances are you've thought about who would go on your list, who's overrated, and why some things that are terrible somehow become popular. This course will encourage you to think about the hows and whys of musical tastes. Over the term, we'll consider the cultural messages put forth when certain kinds of music are lauded or dismissed, the cultural barriers artists face to becoming part of the canon, and just how these public and personal tastes are formed and change over time. Our course will emphasize a melding of data collection and analysis and cultural theory that allow us to contextualize our findings.

**MUS 239 - The History of Rock Music (4 Credit Hours)**

This class explores a diversity of movements within rock music from the 1950s through the present. Central to this class is the music itself. Thus one key focus is on building a working knowledge of the musical language of rock (including elements of melody, harmony, rhythm, texture, form, style). In addition, this is a class in historiography where we will investigate how history is created and contested through primary texts such as musicians' memoirs and journalistic music criticism. Through these readings, we will discuss rock's relationship to its historical, cultural, and social context, paying particular attention to issues of race, class, gender, and sexuality in postwar US culture. The ability to read musical notation is not required.

**MUS 240 - Protest Music (4 Credit Hours)**

This course considers the role music has played in uniting people around social and political change. In particular, this course considers the music of protest movements in the US from the 19th century to the present. By examining the music of several protest movements, students will consider music as a tool of artists and groups used to reclaim a given space or song in order to fight injustice. The ability to read musical notation is not necessary in this course.

**MUS 241 - Special Topics in Music Performance (1-4 Credit Hours)**

Special Topics in Music Performance is a course offering that deals with various aspects of performance within music.

**MUS 242 - Special Topics in Music Musicology/Music History (4 Credit Hours)**

Special Topics in Musicology/Music History is a course offering that deals with music with respects to its history, people, and culture.

**MUS 244 - Special Ensemble in Musicianship Skills (4 Credit Hours)**

Special Ensemble in Music Theory is a course offering that deals with the musicianship aspects of Music Theory and Aural Skills.

**MUS 245 - Special Topics in Music Collaboration (4 Credit Hours)**

Special Topics in Music Collaborations are courses that do not fall within the other designations and are collaborative in nature. They may be courses within the department or in collaboration with other Denison departments.

**MUS 246 - Psychology of Performance in the Arts (4 Credit Hours)**

Whether in a business meeting, competing in a sporting event, or in a test-taking situation, performance is often a crucial aspect of success in a variety of domains. Because the careers of performing artists (musicians, dancers, actors, etc.) hinge on successful performance, those artists spend a great deal of energy learning how to harness their own capacities. Not only do performing artists spend practice time training muscles, but they also practice mental strategies that allow for optimal performance under pressure. The purpose of this course is to look at effective mental strategies used by performing artists with the tools afforded to us by research in social psychology. In doing so, we will take the psychological strategies of artists and link them with performance situations in other domains. Work in this class will include readings from relevant psychology research, performing artist narratives, and hands-on, participatory practice techniques.

**MUS 247 - Music, Race, and Identity (4 Credit Hours)**

This course explores how music has been utilized to construct identity in America from the nineteenth century to today. Within the broad themes of race, ethnicity, gender, and queerness, we look at how groups and individuals use music to represent themselves and others. The course covers an array of song, stage, and screen traditions and relies on primary sources, critical scholarship, and audio-visual materials to bring our subjects to life. Although our course makes no attempt at a comprehensive history of any one tradition, it nevertheless demonstrates through a series of historical snapshots how music has served as a powerful tool for representing ourselves and others, no matter how contradictory, incomplete, or intersectional those identities may be. The ability to read musical notation is not required.

**MUS 248 - Hip-Hop Music and Culture (4 Credit Hours)**

This course examines the rich history and evolution of hip-hop culture from the South Bronx to its present global reach. Throughout the semester, we will learn to analyze songs and music videos by considering the changing aesthetic and political dimensions of their creation and consumption. We will pay particular attention to themes of race, class, gender, and sexuality and consider how these elements have forged intersectional systems of oppression that were foundational to the genre's origins as well as its present moment. The ability to read music notation is not required but a willingness to engage with difficult topics is.

**MUS 250 - Music, Society, and Identity (4 Credit Hours)**

Music, Society, and Identity explores fundamental questions about music and its role in our lives: What is music? How does it communicate to listeners? How does music play a role in social and political behavior? How does music shape our identities? Students will engage in hands-on exploration and discussion of these questions, working collaboratively to ask and answer questions about music. Musical examples are drawn from across the globe and across history to demonstrate that music is neither universal nor fixed, with attention given to music and issues of the 21st century so students may better understand the place of music in their world.

**Prerequisite(s):** None.

**MUS 299 - Intermediate Topics in Music (1-4 Credit Hours)**

A general category used only in the evaluation of transfer credit.

**MUS 301 - Junior Recital (0 Credit Hours)**

The Junior Recital is a 30 to 40 minute solo performance of appropriate concert literature selected in consultation with the private lesson instructor. Must be taken concurrently with Private Lessons.

**MUS 303 - Beethoven's Hero (Majors/Minors) (4 Credit Hours)**

Beethoven's symphonies are among the most famous works in the canon of Western classical music and are revolutionary in their conveyance of musical (and some would argue extra-musical) narrative within the symphonic genre. This class explores the idea of narrative and how it is heard in his music through a focused study of the symphonies and overtures written between 1803-1812. The course approaches this topic through reflective and research writing. The ability to read musical notation is required.

**Prerequisite(s):** MUS 104.

**MUS 305 - Music Theory III (4 Credit Hours)**

Music Theory Three will apply and synthesize the skills and knowledge developed in the music theory sequence in order to develop and defend ideas about the music from their performance repertoire. Students will use what they've learned to ask bigger questions, devise and justify their own analytical viewpoint, and to hypothesize approaches to interpreting music that is beyond their own experience. Topics will include chromatic harmony, linear analysis, modality, form, post-tonal approaches, and research.

**Prerequisite(s):** MUS 205.

**MUS 310 - Music and the Mass Ordinary - Majors (4 Credit Hours)**

The Mass Ordinary is the cornerstone of the eucharistic ritual of the Roman Catholic Church. This course traces the development of western art music through landmark musical settings of the Mass Ordinary. Composers studied include Josquin des Prez, Palestrina, J. S. Bach, F. J. Haydn, Ludwig van Beethoven, Leonard Bernstein, and others. Students will learn about historical events, technological advancements, and socio-political trends that led to changes in ritualistic practices and the music that accompanied them. For music majors, this course is designed to help solidify and contextualize foundational knowledge of western musical history and terminology. For non-music majors, this course will serve as an introductory survey of western sacred musical literature, from the earliest forms of notation and chant through landmark compositions from each of the major musical eras.

**MUS 314 - Music in America (Majors/Minors) (4 Credit Hours)**

A survey of music-making in America from the colonial period to the present, including early American sacred, patriotic, and political music; musical theatre; and various popular and art music genres of the 19th and 20th centuries, particularly as influenced by the collision between European and African musical traditions. The ability to read musical notation is not required.

**MUS 315 - Popular Musical Theater in America (4 Credit Hours)**

Broadway musical might seem like toe-tapping, tourist-trapping escapism. But many musicals have used comedy, music, dance and fantasies to issue serious social commentary for audiences. This course will examine a variety of shows from the 1940s through the present, considering both the development and evolution of musical/dramatic conventions and examining shows through lenses of gender, race, exoticism, and historiography to better understand the cultural work these shows have performed in American History. Students will study a show in depth each week and conduct their own research on a show of their choosing.

**MUS 319 - Music and Globalization (Majors/Minors) (4 Credit Hours)**

A consideration of the increasingly complex behavior of music in the modern (or postmodern) world. We will pay particular attention to the function of music: its uses, the ways in which it is part of - and helps to define - daily life for a number of diverse populations in a number of diverse locales, and the ways in which it is transmitted in a global culture. The ability to read musical notation is not required.

**MUS 320 - Women in Music (Majors/Minors) (4 Credit Hours)**

Historically, women have played an integral role in musical traditions around the world, although the extent of their contributions has only recently been recognized and studied in an academic context. This course will trace the development and current state of women's roles in music, including Western art music composers, performers, critics, and teachers; performers of popular American genres such as jazz, country, and rock; and performers of popular "World Beat" and traditional world musics.

**MUS 325 - Music of the Baroque (4 Credit Hours)**

In this course, we will look at the development of Western Art music from the end of the Renaissance period through the careers of J.S. Bach and G.F. Handel, covering an approximate period of 1600-1750. Understanding of musical notation is required.

**MUS 328 - 19th Century Music (Majors/Minors) (4 Credit Hours)**

A study of 19th-century Western art music, focusing on the genres of art song, piano music, symphonic music, chamber music, and opera, from late Beethoven to Debussy. Works will be considered in their historical and cultural context, as well as from the point of view of their musical characteristics. Understanding of musical notation is required.

**MUS 329 - 20th Century Music (Majors/Minors) (4 Credit Hours)**

This course provides a more in-depth look into some of the myriad styles, social movements, and aesthetic debates that have shaped the pluralistic music making in the twentieth century. Topics to be explored may include the role of technology, musical borrowing, social and political movements, intersections with other art forms, and changes to musical institutions. Students will be expected to lead and participate in discussions of primary texts and academic scholarship, to listen and analyze key works, and to conduct their own research on a topic of interest related to the course. Completion of Music History II may provide some helpful background, but is not required. Understanding of musical notation is required.



**MUS 330 - The History of American Folk and Country Music (Majors/Minors) (4 Credit Hours)**

This course examines the musical styles and cultural significance of country and folk musics in the United States, tracing its development from oral traditions through the present day. Primary sources, reviews and critical scholarship provide context for songs. This course touches upon several themes throughout the semester, including technological changes in the country music industry, political uses of country music, definitions of genre, and gender, class, and racial identities of artists and fans.

**MUS 331 - Film Music and Sound (4 Credit Hours)**

This course will explore the use of music and sound in Western cinema, from the Classical Hollywood era of the 1940s to the present. Careful attention will be given to developing analysis, research, and writing skills. Students will be expected to complete several original analyses of scenes, culminating in an original research paper analyzing a film or films of the student's choice. Weekly readings and viewings will be required.

**MUS 332 - Music and Sexuality (4 Credit Hours)**

Considers the impact of a composer's or other musical artist's gender and sexual orientation on his or her creative output by addressing questions such as: Is there such a thing as a queer aesthetic or sensibility in music? What, if anything, do gender or sexual orientation have to do with musicality? Do the gender or sexual orientation of a composer or musical artist matter to listeners? What impact does a musical artist's gender or sexual orientation have on his or her ability to get his or her music performed? And how have the answers to these questions changed over time?

**MUS 334 - History of African American Gospel Music (Majors/Minors) (4 Credit Hours)**

This course will explore the historical development of African-American gospel music in the 20th Century. The course will begin an examination of the pre-gospel era (pre-1900's-ca 1920), move on to gospel music's beginnings (ca. 1920's), and continue onto the present. The course will explore the musical sociological, political and religious influences that contributed to the development of the various gospel music eras and styles. Through class lectures, demonstrations, music listening, reading and writing assignments, students will learn about the significant musical and non-musical contributions of African American gospel artists and the historical development of African American gospel music. Students will also strive to gain an understanding of the African American musical aesthetic and to determine how it is retained and expressed with African American gospel music and other musical genres. The class is open to students, staff and faculty of all levels.

**MUS 335 - Latin American Music History (4 Credit Hours)**

Latin American music is incredibly diverse in its historical components, and in turn, is some of the most influential source material of popular music today. The course focuses on several main regions of development each with specific countries of influence: Cuba, Puerto Rico, Dominican Republic and the Caribbean; Mexico and North/Central America; and Brazil and South America. Along with aural analysis of the music itself, the course analyzes the unique social construction of the prevailing musical styles for each region. The themes of cultural interaction and collision along with (often forced) population shifts provide a uniting current across the vast geography of study and provide organizing through-line across the region. If time permits, the course will culminate with the development of Latin American music in the United States and its influence on modern popular music.

**MUS 337 - History of Bluegrass and American Roots Music (Majors/Minors) (4 Credit Hours)**

This course attempts to answer the question, "What is Bluegrass Music?" For some the answer appears to be very clear and for others it is very elusive. We will look at the origins and influences and try to pinpoint the moment it came to exist. Who created it? Who developed it? Who continues to influence it? What instruments and sounds are involved and which are out of bounds? We will also attempt to define what it is not. By taking a broad look at American Roots Music from the 20th century, putting Bluegrass music at the center, we will discover the various influences of American acoustic music and better understand its progression into modern times. Throughout the course we will also find that the origins of Bluegrass music are actually very diverse. Along with the impact of European music, we will look at the role that women and African Americans play in the development of bluegrass, old time, early country and American Roots Music in general.

**MUS 338 - Canons, Culture and Musical Taste (4 Credit Hours)**

Top ten musical artists of all time—go! Chances are you've thought about who would go on your list, who's overrated, and why some things that are terrible somehow become popular. This course will encourage you to think about the hows and whys of musical tastes. Over the term, we'll consider the cultural messages put forth when certain kinds of music are lauded or dismissed, the cultural barriers artists face to becoming part of the canon, and just how these public and personal tastes are formed and change over time. Our course will emphasize a melding of data collection and analysis and cultural theory that allow us to contextualize our findings.

**MUS 339 - The History of Rock Music (Majors/Minors) (4 Credit Hours)**

This class explores a diversity of movements within rock music from the 1950s through the present. Central to this class is the music itself. Thus one key focus is on building a working knowledge of the musical language of rock (including elements of melody, harmony, rhythm, texture, form, style). In addition, this is a class in historiography where we will investigate how history is created and contested through primary texts such as musicians memoirs and journalistic music criticism. Through these readings, we will discuss rock's relationship to its historical, cultural, and social context, paying particular attention to issues of race, class, gender, and sexuality in postwar US culture. The ability to read musical notation is not required.

**MUS 341 - Special Topics in Music Performance (4 Credit Hours)**

Special Topics in Music Performance is a course offering that deals with various aspects of performance within music.

**MUS 342 - Special Topics in Musicology/Music History (4 Credit Hours)**

Special Topics in Musicology/Music History is a course offering that deals with music with respects to its history, people, and culture.

**MUS 344 - Special Topics in Musicianship Skills (4 Credit Hours)**

Special Ensemble in Music Theory is a course offering that deals with the musicianship aspects of Music Theory and Aural Skills.

**MUS 361 - Directed Study (1-4 Credit Hours)****MUS 362 - Directed Study (1-4 Credit Hours)****MUS 363 - Independent Study (1-4 Credit Hours)****MUS 364 - Independent Study (1-4 Credit Hours)****MUS 399 - Advanced Topics in Music (1-4 Credit Hours)**

A general category used only in the evaluation of transfer credit.

**MUS 401 - Senior Recital (0 Credit Hours)**

The Senior Recital is a 50 to 60 minute solo performance of appropriate concert literature selected in consultation with the private lesson instructor. Must be taken concurrently with Private Lessons.

**MUS 402 - Senior Project (1-4 Credit Hours)**

The Senior Project is a composition or research project in the emphasis of the music major (composition, computer music or music history) to be selected and completed in consultation with the appropriate area instructor.

**MUS 451 - Senior Research (4 Credit Hours)**

**MUS 452 - Senior Research (4 Credit Hours)**