

# MUSICIANSHIP (MUS)

## MUS 100 | UNDERSTANDING MUSIC | 4 quarter hours (Undergraduate)

Developing an understanding of musical elements and forms, and how composers use them to create music throughout the history of western music. This course also includes a look at the musics of the world and jazz. This course is not available to students in the School of Music. Arts and Literature.

## MUS 102 | COMPOSITION AND SOUND ART FOR NON-MUSIC MAJORS | 4 quarter hours (Undergraduate)

Through performing, recording, and studying a variety of compositional styles, students develop creative music projects. Instrumental, vocal, and/or computer music skills will be fostered throughout the course. No previous experience necessary. This course is not available to students in the School of Music. Arts and Literature.

## MUS 105 | ROCK MUSIC-THE BEATLES: MUSIC, AESTHETICS AND CULTURE | 4 quarter hours (Undergraduate)

This course is a survey of the music and movies of the Beatles. Topics covered in this class include the basic elements of music to allow students to analyze and compose simple songs. No previous knowledge of music is necessary. This course is not available to students in the School of Music. Arts and Literature.

## MUS 107 | GUIDE TO MUSIC THEORY | 4 quarter hours (Undergraduate)

The fundamentals of notation and elemental theory for non-music majors. Online drills and short composition studies will be included as course activities. Arts and Literature.

## MUS 108 | ROCK MUSICS OF THE WORLD | 4 quarter hours (Undergraduate)

A historical survey of the world's main styles of rock music, extending from Chuck Berry to Puff Daddy to Coldplay, from Bob Marley to Black Sabbath. Arts and Literature.

## MUS 110A | MUSIC THEORY I | 2 quarter hours (Undergraduate)

Theory fundamentals - from keys, scales, and intervals, through seventh chords and four-part writing.

**Status as an Undergraduate Music student is a prerequisite for this class.**

## MUS 111 | AURAL TRAINING I | 1 quarter hour (Undergraduate)

A six-quarter sequence of sight-singing and dictation, organized in coordination with the musicianship curriculum. Each quarter is a prerequisite for the following level. (1 quarter hour)

**Status as an Undergraduate Music student is a prerequisite for this class.**

## MUS 112 | ROCK COMPOSITION | 4 quarter hours (Undergraduate)

This course aims to provide students with the tools and historical perspective to compose Rock music. Students will transcribe and practice the techniques of songs in various classic Rock styles, learning the specifics of those styles in class and in reviewing live performances in the Chicago area. Students will also be educated in more general musical disciplines such as song-form, rhythm, harmony, melody, and text-setting. Arts and Literature.

## MUS 113 | GROUP PIANO I | 1 quarter hour (Undergraduate)

The first six courses in a two year (six-quarter) sequence of two one-hour classes per week using electronic piano labs. Curriculum is organized on the basis of six levels of functional keyboard competence, coordinated with the two-year Musicianship Studies experience described above. Emphasis is on sight-reading, harmonization, theory, score-reading, accompanying and ensemble playing. Note: Students with extensive previous keyboard experience may complete the competence requirements in fewer than six quarters. (1 quarter hour)

**Status as an Undergraduate Music student is a prerequisite for this class.**

## MUS 120A | MUSIC THEORY II | 2 quarter hours (Undergraduate)

Study of theory including four-part writing of seventh chords; secondary chords; common-chord modulation; 18th century counterpoint: analysis and composition.

**MUS 110A is a prerequisite for this class.**

## MUS 121 | AURAL TRAINING II | 1 quarter hour (Undergraduate)

A six-quarter sequence of sight-singing and dictation, organized in coordination with the musicianship curriculum. Each quarter is a prerequisite for the following level. (1 quarter hour)

**MUS 111 is a prerequisite for this class.**

## MUS 123 | GROUP PIANO II | 1 quarter hour (Undergraduate)

The second of six courses in a two year (six-quarter) sequence of two one-hour classes per week using electronic piano labs. Curriculum is organized on the basis of six levels of functional keyboard competence, coordinated with the two-year Musicianship Studies experience described above. Emphasis is on sight-reading, harmonization, theory, score-reading, accompanying and ensemble playing. Note: Students with extensive previous keyboard experience may complete the competence requirements in fewer than six quarters. (1 quarter hour)

**MUS 113 is a prerequisite for this class.**

## MUS 130A | MUSIC THEORY III | 2 quarter hours (Undergraduate)

The study of theory including mode mixture, Neapolitan and augmented sixth chords; chromatic modulation; binary, ternary, rondo and sonata forms. Analysis of keyboard sonatas and symphonic movements.

**MUS 120A is a prerequisite for this class.**

## MUS 131 | AURAL TRAINING III | 1 quarter hour (Undergraduate)

A six-quarter sequence of sight-singing and dictation, organized in coordination with the musicianship curriculum. Each quarter is a prerequisite for the following level. (1 quarter hour)

**MUS 121 is a prerequisite for this class.**

## MUS 133 | GROUP PIANO III | 1 quarter hour (Undergraduate)

The third of three courses in a two year (six-quarter) sequence of two one-hour classes per week using electronic piano labs. Curriculum is organized on the basis of six levels of functional keyboard competence, coordinated with the two-year Musicianship Studies experience described above. Emphasis is on sight-reading, harmonization, theory, score-reading, accompanying and ensemble playing. Note: Students with extensive previous keyboard experience may complete the competence requirements in fewer than six quarters. (1 quarter hour)

**MUS 123 is a prerequisite for this class.**

**MUS 140 | MUSIC OF THE WORLD'S PEOPLE | 4 quarter hours  
(Undergraduate)**

A survey of music roles and practices in a variety of countries and continents. This course is not available to students in the School of Music. Arts and Literature.

**MUS 202 | WOMEN AND MUSIC | 4 quarter hours  
(Undergraduate)**

A survey exploring the roles of women musicians in their societies. Arts and Literature.

**MUS 203 | CONTEMPORARY MUSICAL IMPROVISATION: SCRATCH ORCHESTRA | 4 quarter hours  
(Undergraduate)**

This course will focus on improvisational practices with a focus on experimental composers between 1959 - 1980. Students will form a large ensemble. Class activity will focus on hands-on music making with a combination of laptops and acoustic instruments. Arts and Literature.

**MUS 204 | HISTORY OF THE BLUES | 4 quarter hours  
(Undergraduate)**

This course follows the blues from its rural southern roots to its current status as Chicago's preeminent popular music genre, with an emphasis on listening to and discussing a rich legacy of classic blues recordings. Arts and Literature.

**MUS 205 | THAT HIGH LONESOME SOUND: THE HISTORY OF BLUEGRASS MUSIC | 4 quarter hours  
(Undergraduate)**

This course traces the history of bluegrass, the influential acoustic genre that preserved country music's folk roots through the late 20th century, and that today underpins America's burgeoning roots music revival. Arts and Literature.

**MUS 207 | INTRODUCTION TO SONGWRITING | 4 quarter hours  
(Undergraduate)**

This course introduces students with no prior musical training to the methods of influential songwriters, and provides students with the basic musical literacy that will help them realize their own songs. Students will apply basic music theory concepts to the work of prominent popular songwriters from the late 1940s through the 1980s, a period of stylistic unity that shaped contemporary popular music. Orally, and through transcriptions and written analysis, students will discover musical characteristics that define historical styles, and pay particular attention to distinctive traits of individual artists. A typical class will consist of discussing recordings, transcriptions, and artist interviews as a class or in groups. Arts and Literature.

**MUS 208 | COMMUNITY AUDIO ART PRODUCTION | 4 quarter hours  
(Undergraduate)**

This Experiential Learning course involves collaborative art production, electro-acoustic and computer music, experimental sound techniques, radio art, political music, socially engaged audio documentary, soundscape design, field recordings, sound installation, conceptual art, public service announcements, and interdisciplinary art. In addition to a historical survey of works in this genre, students will complete one group project and one solo project. This course may only be used as a free elective for students in the School of Music. Junior Year Experiential Learning.

**MUS 211 | AURAL TRAINING IV | 1 quarter hour  
(Undergraduate)**

A six-quarter sequence of sight-singing and dictation, organized in coordination with the musicianship curriculum. Each quarter is a prerequisite for the following level. (1 quarter hour)

**MUS 131 is a prerequisite for this class.**

**MUS 212A | MUSIC THEORY IV | 2 quarter hours  
(Undergraduate)**

The study of theory including consistent chromaticism and modulation. Analysis of 19th century music in all genres.

**MUS 130A is a prerequisite for this class.**

**MUS 213 | GROUP PIANO IV | 1 quarter hour  
(Undergraduate)**

The fourth of six courses in a two year (six-quarter) sequence of two one-hour classes per week using electronic piano labs. Curriculum is organized on the basis of six levels of functional keyboard competence, coordinated with the two-year Musicianship Studies experience described above. Emphasis is on sight-reading, harmonization, theory, score-reading, accompanying and ensemble playing. Note: Students with extensive previous keyboard experience may complete the competence requirements in fewer than six quarters. (1 quarter hour)

**MUS 133 is a prerequisite for this course.**

**MUS 221 | AURAL TRAINING V | 1 quarter hour  
(Undergraduate)**

A six-quarter sequence of sight-singing and dictation, organized in coordination with the musicianship curriculum. Each quarter is a prerequisite for the following level. (1 quarter hour)

**MUS 211 is a prerequisite for this course.**

**MUS 222-A | MUSIC THEORY V - A | 2 quarter hours  
(Undergraduate)**

Music Theory V focuses on the music and materials of 20th century concert music. The course will provide an introduction to key theoretical concepts associated with a range of musical aesthetic trends from throughout the past century, connecting them to a larger musical context that includes jazz, popular music and global music cultures. Activities and assignments will focus on analytical and theoretical exercises, composition projects, and, of course, listening. All of these are intended to increase and strengthen your evolving abilities to analyze, think about, and write about music.

**MUS 222-B | MUSIC THEORY V - B | 2 quarter hours  
(Undergraduate)**

Music Theory V focuses on the music and materials of 20th century concert music. The course will provide an introduction to key theoretical concepts associated with a range of musical aesthetic trends from throughout the past century, connecting them to a larger musical context that includes jazz, popular music and global music cultures. Activities and assignments will focus on analytical and theoretical exercises, composition projects, and, of course, listening. All of these are intended to increase and strengthen your evolving abilities to analyze, think about, and write about music.

**MUS 222-C | MUSIC THEORY V - C | 2 quarter hours  
(Undergraduate)**

Music Theory V addresses diverse musical genres in the 20th century, focusing mainly American music, from ragtime to symphonic, blues, jazz and rock. Students will study the building blocks of these musical languages by reading, listening, analyzing, transcribing, composing, and playing or singing. All of these are intended to increase and strengthen students' evolving abilities to analyze, think about, and write about music.

**MUS 222A | MUSIC THEORY V | 2 quarter hours  
(Undergraduate)**

The study of theory including post-tonal theory as applied to music from 1900 to 1950.

**MUS 212A is a prerequisite for this class.**

**MUS 223 | GROUP PIANO V | 1 quarter hour  
(Undergraduate)**

The fifth of six courses in a two year (six-quarter) sequence of two one-hour classes per week using electronic piano labs. Curriculum is organized on the basis of six levels of functional keyboard competence, coordinated with the two-year Musicianship Studies experience described above. Emphasis is on sight-reading, harmonization, theory, score-reading, accompanying and ensemble playing. Note: Students with extensive previous keyboard experience may complete the competence requirements in fewer than six quarters. (1 quarter hour)

**MUS 213 is a prerequisite for this course.**

**MUS 224 | MUSIC, HISTORY, AND CULTURE I | 4 quarter hours  
(Undergraduate)**

This course introduces students to Musicology in ways that enhance their understanding of musical works as artifacts of a given period, society, and culture. Students will be exposed to the tools and techniques that illuminate the creation and reception of musical compositions in the period, through the study of selected exemplars. This course primarily covers composers, concepts, and works from early music through the Baroque period.

**MUS 225 | MUSIC, HISTORY, AND CULTURE II | 4 quarter hours  
(Undergraduate)**

This course introduces students to Musicology in ways that enhance their understanding of musical works as artifacts of a given period, society, and culture. Students will be exposed to the tools and techniques that illuminate the creation and reception of musical compositions in the period, through the study of selected exemplars. This course primarily covers composers, concepts, and works from the Classical, Romantic, Modernism, and the contemporary period.

**MUS 226 | GLOBAL MUSIC CULTURES | 4 quarter hours  
(Undergraduate)**

Global Music Cultures introduces students to a variety of musical traditions from classical, folk, and popular idioms from around the world. Students will develop analytic and listening skills and learn the cultural and historical contexts for these traditions, but also reflect more generally on musical practices from a global perspective. This course satisfies a Culture and History Through Music requirement for undergraduate music majors in the DePaul University School of Music. To satisfy the musicianship requirement, you must earn a C- or better.

**MUS 231 | AURAL TRAINING VI | 1 quarter hour  
(Undergraduate)**

A six-quarter sequence of sight-singing and dictation, organized in coordination with the musicianship curriculum. Each quarter is a prerequisite for the following level. (1 quarter hour)

**MUS 221 is a prerequisite for this course.**

**MUS 232 | MUSIC THEORY VI | 2 quarter hours  
(Undergraduate)**

The study of theory including topics in new music from 1950 to the present.

**MUS 222A is a prerequisite for this class.**

**MUS 232A | MUSIC THEORY VI-A: CONCEPTS AND MATERIALS IN CONTEMPORARY MUSIC | 2 quarter hours  
(Undergraduate)**

Theory VI (MUS 232A) focuses on the materials and methods of 20th and 21st century concert music. With that in mind, the course will discuss innovative compositional techniques, prominent theoretical concepts, and influential stylistic and aesthetic trends from throughout the past century, focusing mostly on developments since World War II. Activities and assignments will include assigned readings and listening. All of these are intended to increase and strengthen your understanding of contemporary music.

**MUS 232B | MUSIC THEORY VI-B: ANALYSIS OF MUSICAL FORM | 2 quarter hours  
(Undergraduate)**

Using Classical formal templates as a frame, Analysis of Musical Form focuses on understanding the elements of form in concert music and how they work together within a composition. Students will apply concepts and skills acquired during Music Theory I-V in an analytical context with the goal of being able to gain insight into a composition on multiple structural and musical levels.

**MUS 232C | ANALYSIS OF GLOBAL MUSIC TRADITIONS | 2 quarter hours  
(Undergraduate)**

MUS 232C focuses on building student's analytic, critical thinking, listening, and familiarity with diverse performance practices and applying these them to understanding global musical traditions. This course focuses specific musical traditions that may from court, folk, popular, religious, and/or vernacular music from around the globe.

**MUS 233 | GROUP PIANO VI | 1 quarter hour  
(Undergraduate)**

The last of six courses in a two year (six-quarter) sequence of two one-hour classes per week using electronic piano labs. Curriculum is organized on the basis of six levels of functional keyboard competence, coordinated with the two-year Musicianship Studies experience described above. Emphasis is on sight-reading, harmonization, theory, score-reading, accompanying and ensemble playing. Note: Students with extensive previous keyboard experience may complete the competence requirements in fewer than six quarters. (1 quarter hour)

**MUS 223 is a prerequisite for this class.**

**MUS 270 | MUSIC FOR DANCE | 4 quarter hours  
(Undergraduate)**

This course explores music / dance collaboration. It traces popular and social dancing through their journey back to their indigenous, ritual, and cultural origins. Students will gain a deeper understanding of two art forms: music and dance, and the common elements between the two. It also provides a framework for understanding and exploring interdisciplinary and experiential collaborations between musicians/composers and dancers/choreographers. In exploring the relationship between music and dance, students will learn vocabulary appropriate to identify and describe common inherent qualities of both music and dance through listening, watching, and doing informed by practical exploration, and historical context. Core instruction will comprise lectures alongside listening activities, group discussion, and practical demonstrations. Students will develop critical listening skills and key musical vocabulary to enable them to analyze, interpret, and respond to historically significant works from a diverse body of relevant genres. Assessment will be based on student participation in online and offline discussions, and their demonstration of the use and understanding of appropriate vocabulary.

**MUS 272 | MUSIC AND VISUAL ART | 4 quarter hours  
(Undergraduate)**

Appreciative approach to the styles of selected 20th-century artists and composers. Arts and Literature.

**MUS 274 | THE GOSPEL MUSIC TRADITION IN AMERICA | 4 quarter hours  
(Undergraduate)**

The origins, people, context, and spirit of gospel music. Arts and Literature.

**MUS 277 | GUIDE TO MUSIC THEORY II | 4 quarter hours  
(Undergraduate)**

The advanced study of notation and elemental theory for non-music majors. Online drills and short composition studies will be included as course activities.

**MUS 278 | JAZZ | 4 quarter hours  
(Undergraduate)**

A comprehensive study of the origins and developments of jazz, specifically concentrated on important jazz styles and performers since 1917. Arts and Literature.

**MUS 281 | OPERA | 4 quarter hours  
(Undergraduate)**

This class surveys the history and styles of opera from its beginning through the present, with a focus on examples from the 18th through the 20th centuries. While students will learn to identify major operatic styles, a major focus of the course will be the contribution music makes to drama in the context of opera. We will work on developing a vocabulary for discussing the music of opera and its interaction with the stories opera tells.

**MUS 282 | LOVE SONGS | 4 quarter hours  
(Undergraduate)**

This course will investigate case studies of love songs in the Western tradition, considering contemporary conventions, the response of composers and poets to expectations, and the relation between first-person song and autobiography. In this interdisciplinary class, students will explore the historically contingent nature of musical and poetic convention, changing ideas of love and gender relationships, and the importance of biography in the reception of love songs. While the course will have a broad historical scope, an emphasis on modern popular music will allow students to apply critical reading and listening skills to the music they already appreciate.

**MUS 283 | INTRODUCTION TO LYRIC WRITING | 4 quarter hours  
(Undergraduate)****MUS 284 | CINEMATIC SOUNDS: THE ROLE OF MUSIC IN FILM | 4 quarter hours  
(Undergraduate)**

This course surveys the history of film music in the 20th century. Students will learn to identify the formal elements of both cinema and film music, and the various ways these elements can be combined to create a sense of narrative, genre, or spectacle.

**MUS 303 | BASIC CONDUCTING PRACTICUM | 0 quarter hours  
(Undergraduate)**

An introduction to ensemble conducting. Students will learn to prepare a score and to execute a rehearsal with a live ensemble. Topics include score study, rehearsal skills, critical listening skills, and physical conducting skills. This course must be taken concurrently with Basic Conducting (MUS 304). (0 quarter hours)

**Status as an Undergraduate Music student is a prerequisite for this class.**

**MUS 304 | BASIC CONDUCTING | 4 quarter hours  
(Undergraduate)**

An introduction to ensemble conducting. Students will learn to prepare a score and to execute a rehearsal with a live ensemble. Topics include score study, rehearsal skills, critical listening skills, and physical conducting skills. COREQUISITE: Basic Conducting Practicum (MUS 303). **MUS 130A is a prerequisite for this class.**

**MUS 306 | PUNK ROCK THROUGH THE YEARS: ISSUES & AESTHETICS | 4 quarter hours  
(Undergraduate)**

This course explores the aesthetic, political, and social issues that have shaped the development of punk rock and its various sub-genres in the United States and the United Kingdom since the early 1970's.

**MUS 308 | ANALYTICAL TECHNIQUES | 4 quarter hours  
(Undergraduate)**

Investigation of various analytical approaches to music syntax, structure, style and texture (including timbral and vocal or instrumental configurations) as exhibited in representative compositions from late Baroque to the 20th century. Intended for Bachelor of Arts majors.

**MUS 310 | INTRODUCTION TO ETHNOMUSICOLOGY | 4 quarter hours  
(Undergraduate)**

This course introduces students to the discipline of ethnomusicology, the study of why and how people around the world experience music. Students explore key themes and research methodology of ethnomusicology through selected readings, sound recordings, documentary film, live performances, site visits, and class discussions. Students complete an independent fieldwork project.

**MUS 319 | DALCROZE EURHYTHMICS | 2 quarter hours  
(Undergraduate)**

This course will provide students with a physical approach to understanding musical concepts and aesthetics through the philosophy of Emile Jaques-Dalcroze, which offers an experiential way of knowing music through the body.

**MUS 320 | INTRODUCTION TO WORLD MUSIC | 2 quarter hours  
(Undergraduate)**

An introduction to the study of the music and styles of non-western cultures.

**Status as an Undergraduate Music student is a prerequisite for this class.**

**MUS 321 | INTRODUCTION TO JAZZ HISTORY | 2 quarter hours  
(Undergraduate)**

An introduction to the major styles, performers and composers of jazz. **Status as an Undergraduate Music student is a prerequisite for this class.**

**MUS 322 | ADVANCED MUSICIANSHIP | 2 quarter hours  
(Undergraduate)**

Specific topics in music (e.g., Sonata Form in the Early Classic Period, Symphonic Poems in the Late 19th Century) that require the student to combine analytic and musicological approaches to the material. (2 quarter hours)

**Status as an Undergraduate Music student is a prerequisite for this class.**

**MUS 323 | MUSICOLOGY SEMINAR | 2 quarter hours  
(Undergraduate)**

The seminar in musicology engages students in an in-depth study of a specific topic and advances their understanding of subject matter, analysis, and communication about music. Although seminar topics vary by quarter, each seminar in musicology shares learning outcomes and writing expectations that emphasize developing tools for engaging with musical topics in an in-depth way.



**MUS 360 | TOPICS IN MUSICIANSHIP | 2-4 quarter hours  
(Undergraduate)**

An in-depth investigation of a topic in musicianship studies. (2 quarter hours)

**Status as an Undergraduate Music student is a prerequisite for this class.**

**MUS 379 | BAROQUE MUSIC | 2 quarter hours  
(Undergraduate)**

(2 hours) This course is concerned with the history and development of musical styles and procedures during the Baroque period, with reference to significant compositions, musical examples, and recordings. (2 quarter hours)

**Status as an Undergraduate Music student is a prerequisite for this class.**

**MUS 381 | HISTORY OF OPERA | 2 quarter hours  
(Undergraduate)**

A history of opera from the 17th century to the present. Emphasis on the development of musical style with particular reference to significant operas, musical examples, and recordings. (2 quarter hours)

**Status as an Undergraduate Music student is a prerequisite for this class.**

**MUS 386 | MUSIC SINCE WORLD WAR II | 2 quarter hours  
(Undergraduate)**

This course is concerned with the history and development of musical styles and procedures during post World War II period, with reference to significant compositions, musical examples, and recordings. (2 quarter hours)

**Status as an Undergraduate Music student is a prerequisite for this class.**

**MUS 387 | EARLY 20TH CENTURY MUSIC | 4 quarter hours  
(Undergraduate)**

This course is concerned with the history and development of musical styles and procedures during the early 20th Century, with reference to significant compositions, musical examples, and recordings.

**Status as an Undergraduate Music student is a prerequisite for this class.**

**MUS 389 | TUNING SYSTEMS | 4 quarter hours  
(Undergraduate)**

This course will provide advanced music students with an introduction to both the development of theoretical tuning systems and their practical application. Supplemented by relevant readings from both historical treatises and recent scholarship, students will learn several influential theoretical tuning systems (Pythagorean, Meantone, Equal-temperament, Just Intonation) via works that explore them. Analytical application of these systems in vocal, instrumental and electronic music will increase the student's musical repertoire while tracing the historical development and practical application of tuning systems. A final project will provide the student an important opportunity to apply these concepts to a work of their choosing.

**MUS 395 | SENIOR CAPSTONE SEMINAR | 4 quarter hours  
(Undergraduate)**

This course is designed to fulfill the senior capstone experience for School of Music Bachelors of Arts students only. Students will develop a final project, culminating their musical studies in relationship to their liberal arts studies. The individual projects should reflect an advanced level of musical understanding, scholarship, and writing. The School of Music faculty member will meet with the students in a biweekly seminar throughout the quarter, and on an individual basis as needed.

**Status as a Bachelor of Arts in Music student is a prerequisite for this class.**

**MUS 398 | INDEPENDENT STUDY | 1-8 quarter hours  
(Undergraduate)**

An in-depth study of a musicianship topic under the supervision of a faculty member. (Departmental permission required). (variable credit)

**Status as an Undergraduate Music student is a prerequisite for this class.**

**MUS 400 | MUSIC RESEARCH | 4 quarter hours  
(Graduate)**

Introduction to music research types and techniques; bibliography and bibliographical sources; the development of writing skills; analysis of research examples.

**Status as a Graduate Music Performance student (degree or certificate) is a prerequisite for this class.**

**MUS 408 | ANALYTICAL TECHNIQUES | 4 quarter hours  
(Graduate)**

Investigation of various analytical approaches to music syntax, structure, style and texture (including timbral and vocal or instrumental configurations) as exhibited in representative compositions from many historical periods. Intended as an overview of theory/analysis for graduate students.

**Status as a Graduate Music Performance student (degree or certificate) is a prerequisite for this class.**

**MUS 419 | MUSIC IN THE MATERIAL & SPIRITUAL WORLD: CASE STUDIES | 4 quarter hours  
(Graduate)**

This graduate class offers a unique and interdisciplinary exploration that would enhance a musicology offerings at DU. It bridges the gap between musicology, cultural studies, philosophy, and spirituality. By delving into the material and spiritual dimensions of music, students gain a holistic understanding that goes beyond mere historical or theoretical analysis. It encourages critical thinking and fosters a deep appreciation for the multifaceted nature of music within various contexts. The interdisciplinary nature of this course equips students with valuable skills and insights applicable to diverse career paths within and beyond academia. Graduates may pursue careers as music scholars, educators, cultural critics, arts administrators, or professionals in related fields such as media, publishing, and advocacy. The ability to navigate the complex interplay between music, culture, and spirituality enhances their versatility and adaptability in an ever-changing professional landscape.

**MUS 420 | HISTORY OF THE ORATORIO | 4 quarter hours  
(Graduate)**

An analytical and historical study of oratorio literature from 1600 to the present.

**Status as a Graduate Music Performance student (degree or certificate) is a prerequisite for this class.**

**MUS 421 | MUSIC AND POLITICS OF BRAZIL | 4 quarter hours  
(Graduate)**

This course examines Brazilian popular music, the music of religious practices, regional folk traditions, and 19th-century European dance music and the political, cultural, and economic contexts of these musics.

**Status as a Graduate Music Performance student (degree or certificate) is a prerequisite for this class.**

**MUS 435 | 18th & 19th WIND HISTORY AND LITERATURE | 4 quarter hours****(Graduate)**

A historical connection exists between wind music of the ancient and medieval periods, and the music of today. This course will trace that historical line, focusing on the 18th & 19th Centuries. The development of repertoire as well as the functions and uses of wind music will be explored. It is the intention of this class to address the needs of people who will perform, conduct, or teach "classical" wind music as part of a career. Emphasis will be placed on original music suitable for professional concert performance.

**Status as a Graduate Music Performance student (degree or certificate) is a prerequisite for this class.**

**MUS 436 | 20th CENTURY WIND HISTORY AND LITERATURE | 4 quarter hours****(Graduate)**

The role of this course is to inform students of the development of wind music through the exploration of ensemble size and instrumentation, civic or artistic purpose, influential composers and conductors, and specific repertoire.

**Status as a Graduate Music Performance student (degree or certificate) is a prerequisite for this class.**

**MUS 460 | TOPICS IN MUSICIANSHIP | 2-4 quarter hours****(Graduate)**

An in-depth investigation of a topic in musicianship studies. (2 quarter hours)

**Status as a Graduate Music Performance student (degree or certificate) is a prerequisite for this class.**

**MUS 475 | MEDIEVAL MUSIC | 4 quarter hours****(Graduate)**

Historical survey of music from the Middle Ages: sacred and secular music as artistic, theoretical, and intellectual expression of the Middle Ages; history of musical styles to 1420; performance practice issues.

**Status as a Graduate Music Performance student (degree or certificate) is a prerequisite for this class.**

**MUS 478 | RENAISSANCE MUSIC | 4 quarter hours****(Graduate)**

Historical survey of music from the Renaissance. Musical style, compositional procedures, and performance practice are studied, within the social, political and economic environment in which the composers worked.

**Status as a Graduate Music Performance student (degree or certificate) is a prerequisite for this class.**

**MUS 479 | BAROQUE MUSIC | 4 quarter hours****(Graduate)**

Historical survey of Baroque music and performance practice. Representative examples of both vocal and instrumental music are studied, mostly using the analytical techniques of the period, with the aim of becoming familiar with the most significant manners of composition of Baroque composers.

**Status as a Graduate Music Performance student (degree or certificate) is a prerequisite for this class.**

**MUS 481 | HISTORY OF OPERA | 4 quarter hours****(Graduate)**

The course surveys the history of opera in western culture from its beginnings in the 17th century through the 20th century. The class materials cover stylistic trends and genres as demonstrated through seminal works. Each class period will contain a relevant analytical study.

**Status as a Graduate Music Performance student (degree or certificate) is a prerequisite for this class.**

**MUS 482 | WORLD MUSIC CULTURES | 4 quarter hours****(Graduate)**

This graduate course will provide a global musical perspective and widen the lens through which students experience music. Through lectures, listening, guest performances, and engaging discussion students will gain rich insights into new worlds of music.

**Status as a Graduate Music Performance student (degree or certificate) is a prerequisite for this class.**

**MUS 484 | CLASSICAL MUSIC | 4 quarter hours****(Graduate)**

Traces the development of musical style during the Classical Era through the analytical study of examples in the principal musical forms such as sonata form. Reception and performance practice then and now will be addressed.

**Status as a Graduate Music Performance student (degree or certificate) is a prerequisite for this class.**

**MUS 485 | ROMANTIC MUSIC | 4 quarter hours****(Graduate)**

Survey of nineteenth century music through a close analysis of representative Romantic works. The course will cover the expansion of both harmonic language and form leading to their eventual breakdown and reinterpretation.

**Status as a Graduate Music Performance student (degree or certificate) is a prerequisite for this class.**

**MUS 486 | MUSIC SINCE WORLD WAR II | 4 quarter hours****(Graduate)**

This course surveys Western art music and related theoretical and technical issues from near the end of World War II to the present focusing on the development of new musical languages, new instruments and new methods of analysis.

**Status as a Graduate Music Performance student (degree or certificate) is a prerequisite for this class.**

**MUS 487 | 20TH CENTURY MUSIC BEFORE WWII | 4 quarter hours****(Graduate)**

This course surveys Western art music and related theoretical and technical issues from near the end of the 19th century to World War II, focusing on the new musical languages and aesthetics developed from 1890 until 1940.

**Status as a Graduate Music Performance student (degree or certificate) is a prerequisite for this class.**

**MUS 498 | INDEPENDENT STUDY | 1-4 quarter hours****(Graduate)**

An in-depth study of a musicianship topic under the supervision of a faculty member. (Departmental permission required). (variable credit)

**Status as a Graduate Music Performance student (degree or certificate) is a prerequisite for this class.**