

# MUSC - Musicology Composition

Courses numbered 500 to 799 = *undergraduate/graduate*. (Individual courses may be limited to undergraduate students only.) Courses numbered 800 to 999 = *graduate*.

## **MUSC 523. Form and Analysis (2).**

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

## **MUSC 531. Topics in Music Technology (2).**

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

## **MUSC 560. Applied Composition (2).**

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

## **MUSC 561. The Art of Counterpoint (2).**

A study of the contrapuntal devices of 16th-21st century composers through analysis, composition and performance. Prerequisite(s): MUSC 128 with a C or better, or graduate standing.

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

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

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

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

## **MUSC 623. Opera Literature (3).**

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

## **MUSC 641. Orchestration (2).**

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

## **MUSC 645. Choral Arranging (2).**

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

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

Learn the principles and tools for creating music for film, video and games. Topics include writing music to media, digital orchestration, sound design and interactive audio implementation. Students use digital audio workstation (DAW) software, sample libraries and adaptive audio software. Projects and assignments include scoring videos and game levels. Prerequisite(s): MUSC 128 with a C or better, MUSC 142 with a C or better, MUSC 259 with a C or better, or graduate standing.

## **MUSC 650. Performance and Analysis (2).**

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

## **MUSC 651. Topics in Analysis (2).**

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

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

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

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

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

## **MUSC 651C. The Mapping and Practical Application of Art and Design Contexts (2).**

Aims to develop students' artistic expression and communication skills through the exploration of historical and current narratives by tracing ideas and influences found in their specialty and contextualize works of artists, composers, performers or specific pieces through different fields. For undergraduate credit only.

## **MUSC 660. Applied Composition (2).**

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

## **MUSC 675. Topics in Musicology (3).**

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

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

Explores special topics at the intersection of musical history and aesthetics, particularly musical movements, philosophies, styles and periods. Topics are selected based on instructor interest and considerations of students' artistic and professional benefit. Repeatable for credit. Prerequisite(s): MUSC 113 with a C or better, or graduate standing.

## **MUSC 675B. Topics in Musicology: Global Musics (3).**

Explores special topics at the intersection of musical history and ethnomusicology, particularly concerning variable roles of music within social, political and economic life in different parts of the world. Topics are selected based on instructor interest and considerations of students' artistic and professional benefit. Repeatable for credit. Prerequisite(s): MUSC 113 with a C or better, or graduate standing.

## **MUSC 675C. Topics in Musicology: Identity (3).**

Explores special topics at the intersection of music history and identities such as race, gender, class, sexuality and religion, particularly

concerning interfaces between fundamental aspects of human behavior and artistic practice. Topics are selected based on instructor interest and considerations of students' artistic and professional benefit. Repeatable for credit. Prerequisite(s): MUSC 113 with a C or better, or graduate standing.

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

Explores special topics concerning popular music and its relationship to culture, politics and identity. Topics are selected based on instructor interest and considerations of students' artistic and professional benefit. Repeatable for credit. Prerequisite(s): MUSC 113 with a C or better, or graduate standing.

**MUSC 726. Voice Literature (3).**

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

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

A historical and stylistic survey of choral literature of the Renaissance Era.

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

A historical and stylistic survey of choral literature of the Baroque era.

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

A historical and stylistic survey of choral literature of the Classical and Romantic eras.

**MUSC 730. Choral Literature After 1900 (2).**

A historical and stylistic survey of choral literature after 1900.

**MUSC 782. Piano Literature I (2).**

Survey of the historical eras of professional piano repertory.

**MUSC 783. Piano Literature II (2).**

Survey of the historical eras of professional piano repertory.

**MUSC 786. Chamber Music Literature I (2).**

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

**MUSC 787. Chamber Music Literature II (2).**

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

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

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

**MUSC 790S. Film Music (3).**

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

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

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

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

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

**MUSC 829. Practical Application of Tonal Analysis (2).**

Focuses mainly on tonal music theory, while providing a broad perspective on the musical styles/techniques leading into and out of the common-practice period. The ultimate goal of this course is to apply the analytical techniques studied to a piece in the student's performative repertoire or creative output.

**MUSC 831. Music Theory Pedagogy (2).**

Covers topics in teaching broad and specific topics for undergraduate courses in music theory. Students explore up-to-date pedagogical techniques and materials for written theory and aural skills. Over the course of the semester, students also practice teaching through demonstrations and preparing necessary course materials for future employment.

**MUSC 832. Seminar in Music Theory (3).**

Develops areas of music theory in relation to analysis and scholarship. Includes ideas evoking the most interest and considered by the instructor to be of the greatest professional benefit. Repeatable for credit. Prerequisite(s): MUSC 829 or MUSC 831.

**MUSC 840A. Seminar in the Techniques of Composition (2).**

Examines the nature of compositional techniques through selected works in large ensembles. Prerequisite(s): MUSC 671, 672, 641, or departmental consent.

**MUSC 852. Introduction to Bibliography and Research (3).**

Techniques of research and development of bibliography in music and music education. Course must be elected the first available semester of enrollment in MM or MME programs.

**MUSC 860. Advanced Composition (2).**

Original work in the large forms and a continuation and expansion of MUSC 659-660. Repeatable for credit. Prerequisite(s): MUSC 660 or equivalent.

**MUSC 874. Guided Research (3).**

An independent study and guided development of individual scholarly work and research. Repeatable for credit. Prerequisite(s): MUSC 852 or MUSE 853, and instructor's consent.

**MUSC 875. Thesis Research (1-2).**

Student-driven research experience to address a specific research question. Potential topics should be formulated by the student and discussed with their advisor. Repeatable for credit.

**MUSC 876. Thesis (1-2).**

Student-driven research experience to address a specific research question. Potential topics should be formulated by the student and discussed with their advisor. Repeatable for credit.

**MUSC 892. Seminar in Music History (3).**

An umbrella course created to explore a variety of subtopics differentiated by letter (e.g., 892A, 892B). Not all subtopics are offered each semester – see the course schedule for availability. Students enroll in the lettered courses with specific topics in the titles rather than in this root course. Prerequisite(s): MUSC 852 or MUSE 853.

**MUSC 892A. Opera, Voice and Musicology (3).**

What does it mean to have a voice? And how have composers, critics, audiences and performers—of all types—responded to questions at staging the human condition through song? These are some of the questions driving the fast-growing field of opera and voice studies. This seminar surveys a range of musicological approaches to studying opera and the voice. Topics include connections between race, gender, the body and vocal sound; staging practices and performance spaces; opera and politics; and the roles of choirs and orchestras in shaping operatic traditions. Class time primarily is devoted to discussion and analytic listening, with regular reading required outside of class. Students complete a monograph review, as well as a scene/character

study presentation on a work of their choosing. Much more than opera or voice history, this seminar seeks to understand how opera and the voice inform musicology, and how musicology informs opera and the voice. Prerequisite(s): MUSC 852 or MUSE 853.

**MUSC 892B. Music and Politics (3).**

Can music exist beyond the realm of politics? One could argue that Western staff notation was popularized due to Charlemagne's desire to unite the Holy Roman Empire, and thus the Western tradition is impossible to divorce from its political heritage. This seminar takes the intersection of music and politics as the starting point. Students examine particular moments in time (from c. 1900 to the present day) to investigate how composers, performers, audiences and other musical actors navigated the relationship between music and politics. Prerequisite(s): MUSC 852 or MUSE 853.