

# MUSIC (MUSC)

## MUSC 101 | AMERICAN MUSIC

**Units: 3 Repeatability: No**

**Core Attributes: Artistic Inquiry area, Domestic Diversity level 1**

What is “American” music? Who is American? How has music shaped American identity and how can we use music to tell new stories that cultivate inclusion and belonging? In this course, students will learn about a variety of musical genres representing America’s multifaceted cultural landscape. In addition to historical study, this course also prompts students to consider different social frameworks for understanding musical experience. Students will engage with lecture content and assigned playlists, and participate in guided peer-to-peer research activities that facilitate an integrative, personalized approach to their understanding of American music.

## MUSC 102 | JAZZ

**Units: 3 Repeatability: No**

**Core Attributes: Artistic Inquiry area, Domestic Diversity level 1**

**Non-Core Attributes: Undergraduate Research**

This course examines the nature and history of jazz in America, from its roots to current day. In contrast to studies of Western European music, this course traces its history primarily through the individual artists; the performers are the creators of jazz. Along with the geographical, socio-political and religious contexts, American jazz is virtually inseparable from the study of racial discrimination. Racism toward Black Americans is a common theme for discussion. No previous musical study is required.

## MUSC 103 | MUSIC FOR THE STAGE

**Units: 3 Repeatability: No**

**Core Attributes: Artistic Inquiry area**

This course explores diverse theories and cultural practices around the concepts of “music” and “theater,” and invites students to explore questions such as: How does the presence of a “stage” impact our experience of music? What is the nature of a stage and what counts as a stage? How has music influenced what happens on a stage in a global context? What are different ways that we can understand the relationship between screen-based, multimedia musical works (such as films and music videos) and live staged works? Students will engage with lecture content and assigned playlists, and participate in guided peer-to-peer research activities that facilitate an integrative, personalized approach to their understanding of music for the stage.

## MUSC 104 | MUSIC IN SAN DIEGO

**Units: 3 Repeatability: No**

**Core Attributes: Artistic Inquiry area**

The city of San Diego has a rich and diverse musical history. Beginning with the question “When is San Diego?,” students will consider the people and musical traditions of those who stewarded this land long before its formation as an American city. Today, San Diego is a transnational metropolis that is home to a diverse array of cultural groups, each with their own musical traditions. Studying some of these groups and their music in close detail, students will critically address “Who is San Diego?” In addition to issues relating to the cultural landscape of San Diego, students will explore how this city’s unique topographical and geographical features (deserts, mountains, beaches, proximity to Tijuana) cultivate musical expression specific to this place. Finally, students will learn about cultural sites like Balboa Park, Chicano Park, and historic theaters that have presented music for generations.

## MUSC 105 | CLASS PIANO: ROCK, POP, JAZZ AND BLUES

**Units: 1 Repeatability: Yes (Can be repeated for Credit)**

Class Piano is a course designed for students who would like to develop elementary-level piano skills. This course is also appropriate for students who have previously studied piano and want a refresher. In this class, students will learn the rudiments of piano playing: keyboard topography, reading by finger numbers, intervallic reading, and basic concepts of pulse, rhythm, and meter. Students will learn basic staff notation, interpreting chord symbols, note names and values. Students will also learn to read a lead sheet, incorporate scales used in popular music like pentatonic, modal, blues...etc., chord progressions used in popular music, rock, pop, jazz, R&B, and blues from the 1940’s up to the present. Basic functional skills in sight reading, harmonization, improvisation, and ensemble playing are developed throughout the course.

## MUSC 106 | WE SHALL OVERCOME: SINGING FOR JUSTICE, FREEDOM AND PEACE

**Units: 3 Repeatability: No**

**Core Attributes: Artistic Inquiry area, Global Diversity level 1**

This course examines the complex relationship between song and social dissent. We will explore the use of popular, traditional, and art musics by activists and social change-makers, drawing on a range of global group singing traditions. In doing so, we will seek to understand how and why group singing can be effective in mobilizing social movements, and how it might be able to advance causes of social justice in our communities today. This course bridges two sub-disciplines of music, ethnomusicology and performance; in addition to seminar-style exploration of history and culture, a significant portion of the course will include group singing, culminating in a end-of-semester song festival led by the members of the course.

## MUSC 107 | CLASS VOICE

**Units: 1 Repeatability: Yes (Can be repeated for Credit)**

Voice study in a classroom environment for all levels of singers. Students will be introduced to the elements of classical vocal technique, which they will apply in the performance of classical and musical theater repertoire. May be repeated for credit up to two units.

## MUSC 108 | CLASS GUITAR

**Units: 1 Repeatability: Yes (Can be repeated for Credit)**

Guitar study in a classroom environment for beginners. Basics of traditional notation, chordal accompaniment, and development of right and left hand techniques. Emphasis on how the guitar is used in a variety of styles including classical, flamenco, blues, and jazz. Students must have their own instrument. May be repeated for credit up to two units.

## MUSC 109 | INTRODUCTION TO SONIC ARTS

**Units: 3 Repeatability: No**

**Core Attributes: Artistic Inquiry area**

A survey of the natural, cultural, historical, and artistic experience of sound with an emphasis on the use of sound in artistic and critical engagements with the world. Topics include: acoustic ecology, philosophy of music, musical instrument technology; scientific and mathematical application of sound; radical challenges to musical traditions in the 20th century, including electronic, experimental, and improvised musics; installations and sound sculpture; technologies of sound reproduction; copyright and technological change; sampling; and DJ culture. Cross-listed as ARTH 109.

**MUSC 110 | CONCERT PRODUCTION****Units: 1 Repeatability: Yes (Can be repeated for Credit)****Non-Core Attributes: Other**

Concert Production, divided into academic study and instructional, workshop, and practical sections, will introduce the vital elements of live performance production including live sound reinforcement, mic'ing, recording techniques, stage lighting, stage management, and concert management. In addition to lighting and sound skills, students will learn how to properly prepare for a show (including appropriate dress and punctuality), manage the show during the performance, as well as how to strike the performance space after the concert. Students study the concepts and background of concert production, and then apply the skills and experience gained through co-producing official USD shows in support of the Music Department.

**MUSC 115 | MUSIC TEACHING AND LEARNING: THE CREATIVE EXPERIENCE****Units: 3 Repeatability: No****Core Attributes: Artistic Inquiry area**

This course will provide an introduction to principles and practices fundamental to music learning and teaching. Designed for the student who is curious to expand their introductory music appreciation, this course will provide historical, philosophical, and practical foundations for the teaching of music in a variety of contexts. Topics include: philosophical bases for teaching music, psychological foundations of musical learning, effective approaches to pedagogy, and musician health and well-being. This course will prepare students with a robust understanding of (1) content domains for subject matter understanding and skill in music, and (2) subject matter skills and abilities applicable to the content domains in music. All students are welcome regardless of previous music experience: those with no formal background will have a chance to start at an elementary level, while those with some experience (youth piano lessons, self-taught guitar/electronic music, high school ensemble, etc.) will be challenged at an appropriate individual level.

**MUSC 120 | FUNDAMENTALS OF MUSIC THEORY****Units: 3 Repeatability: No****Core Attributes: Artistic Inquiry area**

Establishes a firm foundation for music theory, including Western music notation, rhythm, scales and transpositions, intervals and inversions, chords, tonal harmony, and their practical application in singing and keyboard playing. This course is a prerequisite for Harmony I (MUSC 220) and Aural Skills I (MUSC 210), fulfills a core curriculum requirement and may be taken to fulfill a major or minor requirement.

**MUSC 130 | MUSIC IN SOCIETY****Units: 3 Repeatability: No****Core Attributes: Artistic Inquiry area**

This course is designed to enhance one's enjoyment of music through the study of key elements that when combined, create musical style. Emphasis is placed on examining music styles and genres of the major historical periods within Western musical tradition. The works of representative artists will be studied through readings, listening assignments, and videos. One primary goal is to deepen one's awareness and understanding of the many ways human experience is reflected in music.

**MUSC 131 | MUSIC VIDEOS IN AMERICA: MTV, YOUTH CULTURE, AND MUSICAL AESTHETICS****Units: 3 Repeatability: No****Core Attributes: Artistic Inquiry area**

Have you ever watched a music video and thought, "What is going on here?" This course demystifies the aesthetic language of music videos, teaching students how to "crack the code" and discern their often-complex cultural messaging through in-depth aesthetic and critical analysis. This course takes the perspective that music video is an inherently hybrid medium, distinct from music, screen media, or other music-and-image genres (operas, films, musicals, etc.). We trace the development of music video in American culture in a loosely chronological manner, discussing videos in relation to their musical genre (for example, rock, pop, hip hop, country, Tejano), developments in technological platforms, and cultural habits of music consumption. Students will engage with lecture content, assigned playlists, and participate in guided peer-to-peer research activities that facilitate an integrative, personalized approach to their understanding of music videos.

**MUSC 132 | ALARM WILL SOUND: MUSIC, FEAR, AND CONFLICT****Units: 3 Repeatability: No****Core Attributes: Artistic Inquiry area**

While musical sound is often pleasant and beautiful, it can also be a source of terror. In this course, we will explore frightening sounds and how music has been used to evoke feelings of anxiety, dread, and even pain. Beginning with concepts related to sound (pitch, noise, timbre, rhythm) along with the mechanics of sound production and reception, students will: learn critical listening skills as we listen to examples of terrifying sounds found in the Western musical canon; reflect on other insidious applications of sound, such as sonic warfare, weaponized music and torture; and, decode the symbolism and associations of common sonic objects like the emergency siren. In addition to weekly listening, reading and response essays, the student will submit a final project (research or creative) which engages with one or more course concepts in a unique and individualized way.

**MUSC 133 | MUSIC AND FILM****Units: 3 Repeatability: No****Core Attributes: Artistic Inquiry area**

This course will give students a robust capacity to intelligently listen to and watch film. A basic understanding of the building blocks of music will be introduced at the beginning of class, and will continue to be a central point of application for musical discussion throughout the course. An introduction to classical Western music, including opera, will also serve as a reference to many more modern musical and visual discussions. We will also discuss film sound more broadly, including sound effects and associative timbres. Central to the course are scores and films from the "Hollywood Golden Age," which were revitalized in the popular scores of John Williams decades later and still popular today. The course also looks at movements in film music and film sound that emerge from this Golden Age, including uses of popular music/themes, the avant-garde, international examples, and recent films.

**MUSC 140 | MUSIC IN WORLD CULTURES****Units: 3 Repeatability: No****Core Attributes: First Yr Integration (LC Only), Artistic Inquiry area, Global Diversity level 1**

An introductory survey of global musical traditions through lecture and hands-on demonstration. By listening to and analyzing a diverse selection of musics, students study local and global values of music in human life and consider the broad historical, cultural, and social contexts within which music is created and performed. They consider the impact of such issues as colonization, political oppression, power dynamics, and the media on music making and on the transnational flow of musical influences. This course also dismantles stereotypes and builds an understanding of cross-cultural diversity by examining how gender, religion, identity, class, and social justice shape expressive culture around the world and powerfully inform our individual experience and identity.

**MUSC 141 | MUSIC AND CULTURE IN ASIA****Units: 3 Repeatability: No****Core Attributes: Artistic Inquiry area**

Asia is home to some of world's most ancient cultural traditions and is a major contributor to contemporary global culture. This course introduces the extraordinary diversity of music-making in Asia, from sophisticated performances in royal courts, music in religious practices, and vibrant living folk traditions, to popular musics that become global sensations, and to Asian musical traditions practiced in Southern California communities. With selected examples drawn from each of the regions of East Asia, Southeast Asia, South Asia and Central Asia, we will develop an understanding of the central place of music and the performing arts in human life.

**MUSC 150 | CHAMBER MUSIC ENSEMBLES****Units: 1 Repeatability: Yes (Can be repeated for Credit)****Core Attributes: Artistic Inquiry area**

Study and public performance of chamber music, instrumental or vocal. On- and off-campus performances each semester. Audition required. Must be taken concurrently with individual music lessons on enrolled instrument. May be repeated for credit without limit. This course fulfills one unit of the core curriculum requirement for Artistic Inquiry. See [www.sandiego.edu/music](http://www.sandiego.edu/music) for more information.

**MUSC 151 | USD STRINGS****Units: 1 Repeatability: Yes (Can be repeated for Credit)****Core Attributes: Artistic Inquiry area**

Study and public performance of strings music. On- and off-campus performances each semester. Audition required. Must be taken concurrently with individual music lessons on enrolled instrument. May be repeated for credit without limit. This course fulfills one unit of the core curriculum requirement for Artistic Inquiry.

**MUSC 152 | CHORAL SCHOLARS****Units: 1 Repeatability: Yes (Can be repeated for Credit)****Core Attributes: Artistic Inquiry area**

The USD Choral Scholars is a highly selective vocal ensemble devoted to intensive study of choral literature from all historical periods. Students serve as ambassadors for the university; demanding performance schedules. By audition only; minor in music, voice lessons, leadership skills required. May be repeated for credit without limit. This course fulfills one unit of the core curriculum requirement for Artistic Inquiry.

**MUSC 153 | CONCERT CHOIR****Units: 1 Repeatability: Yes (Can be repeated for Credit)****Core Attributes: Artistic Inquiry area**

A mixed choral ensemble devoted to the study and performance of choral literature from all historical periods. May be repeated for credit without limit. Go to [www.sandiego.edu/music](http://www.sandiego.edu/music) for more information. This course fulfills one unit of the core curriculum requirement for Artistic Inquiry.

**MUSC 155 | JAZZ ENSEMBLE****Units: 1 Repeatability: Yes (Can be repeated for Credit)****Core Attributes: Artistic Inquiry area**

Study and public performance of jazz music, instrumental or vocal. On- and off-campus performances each semester. May be repeated for credit without limit. Go to [www.sandiego.edu/music](http://www.sandiego.edu/music) for more information. This course fulfills one unit of the core curriculum requirement for Artistic Inquiry.

**MUSC 156 | BAND****Units: 1 Repeatability: Yes (Can be repeated for Credit)****Core Attributes: Artistic Inquiry area**

This course involves study and public performance of band (Concert Band and Athletic Band—including Pep Band and Drumline) music. There will be on- and off-campus performances each semester. Audition required. Must be taken concurrently with individual music lessons on enrolled instrument. This course fulfills one unit of the core curriculum requirement for Artistic Inquiry. May be repeated for credit without limit.

**MUSC 157 | GAMELAN ENSEMBLE****Units: 1 Repeatability: Yes (Can be repeated for Credit)****Core Attributes: Artistic Inquiry area, Global Diversity level 1**

This hands-on course focuses on the playing and performance of gamelan, an orchestra of bronze percussion instruments from Bali, Indonesia. In weekly rehearsals, students will study Balinese musical forms and structures and embody playing techniques and performance practices by learning traditional and contemporary repertoire in the oral tradition. They will experience the value of gamelan as a communal music ensemble and have a better understanding of the intersectionality of Balinese arts and culture by playing music for a variety of contexts for performance. Through readings and reflections, students will contextualize Balinese music within histories of colonization and political oppression and reflect on their own class standing and positions of privilege. The course culminates in a final concert in which all students participate. No prior musical experience is required. May be repeated for credit. This course fulfills one unit of the core curriculum requirement for Artistic Inquiry.

**MUSC 158 | MARIACHI ENSEMBLE****Units: 1 Repeatability: Yes (Can be repeated for Credit)****Core Attributes: Artistic Inquiry area, Global Diversity level 1**

This hands-on performance course focuses on mariachi, an ensemble from Mexico consisting primarily of vocals, violins, trumpets, and a variety of guitar-like instruments; however, other instruments (flute, clarinet, saxophone, etc.) may be incorporated upon permission of the instructor. In weekly rehearsals, students will embody playing techniques and performance practices of mariachi by learning traditional and contemporary repertoire. They will study contexts for performance, the symbolism and value of mariachi instruments, and the function of mariachi as a communal music ensemble to better understand the intersectionality of arts and culture in Mexico and Southern California. Through readings and reflections, students will contextualize mariachi music within histories of colonization and political oppression and reflect on their own class standing and positions of privilege. The course culminates in a final concert in which all students participate. May be repeated for credit. This course fulfills one unit of the core curriculum requirement for Artistic Inquiry.

**MUSC 159 | GOSPEL CHOIR****Units: 1 Repeatability: Yes (Can be repeated for Credit)****Core Attributes: Artistic Inquiry area**

The USD Gospel Choir introduces students to the stylistic and unique musical elements of various gospel music styles, such as praise songs, traditional gospel songs, hymns, contemporary gospel music, CCM/worship, neo-soul gospel, choir jams, and talk music. Students will learn specific performance techniques for each style. Using this repertoire as the primary vehicle of learning, this course will cover elements of vocal technique, lyric diction, historical context and stylistic & dramatic interpretation for the purpose of overall and specific improvement as a vocal musician. Through rehearsal and performance, students will be challenged to take healthy risks in an effort to expand individual access and facility of their vocal instrument for the purpose of authentic gospel music performance. May be repeated for credit. This course fulfills one unit of the core curriculum requirement for Artistic Inquiry.

**MUSC 160 | PIANO****Units: 1 Repeatability: Yes (Can be repeated for Credit)**

Students may enroll in Individual Music Lessons (MUSC 160–181, 360–381) on voice, on their instrument, or improvisation on their primary instrument. Prior musical experience is expected—individual lessons are not for absolute beginners. Enrollment requires approval of the department chair, music faculty, or primary instrument/voice instructor. Music majors may enroll in one unit of lessons per semester without a fee. In addition, a limited number of fee waivers are available, with priority given to music minors, students concurrently enrolled in a Music Department performance ensemble, and students enrolled in music courses. Without a waiver, lessons require a fee of \$550 per semester. Students new to lessons can apply at the Music Department website at the beginning of each semester. Each student has to complete a graded jury at the end of each semester, and may also perform in recitals. 300-level Individual Music Lessons are for Performance Emphasis Music Majors and advanced performers only, by permission of instructor. Audition into the Performance Emphasis is required. Performance Emphasis majors perform a Junior Recital, a half-length solo recital, in the spring semester of their junior year as part of their enrollment in lessons, and give a full-length Senior Recital in the spring semester of their final year and should enroll concurrently in Individual Music Lessons and MUSC 495 Senior Project. May be repeated for credit without limit.

**MUSC 161 | VOICE****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 162 | STRINGS-VIOLIN****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 163 | VIOLA****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 164 | VIOLONCELLO****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 165 | STRINGS-DOUBLE BASS****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 166 | WOODWINDS-FLUTE/PICCOLO****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 167 | WOODWINDS-OBOE/ENGLISH HORN****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 168 | WOODWINDS-CLARINET/BASS CLARINET****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 169 | WOODWINDS-BASSOON/CONTRABASSON****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 170 | WOODWINDS-SAXOPHONE****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 171 | BRASS-HORN****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 172 | BRASS-TRUMPET****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 173 | BRASS-TROMBONE/TUBA****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 174 | PERCUSSION****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 175 | HARP****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 176 | EARLY MUSIC PERFORMANCE PRACTICE (WINDS)****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 177 | EARLY MUSIC PERFORMANCE PRACTICE (STRINGS)****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 178 | GUITAR****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 179 | PIPE ORGAN/HARPSICHORD****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 180 | CONDUCTING****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 181 | IMPROVISATION****Units: 1-3 Repeatability: Yes (Can be repeated for Credit)****MUSC 204 | KEYBOARD SKILLS I****Units: 1 Repeatability: Yes (Can be repeated for Credit)**

Keyboard Skills I is a course designed for students who already possess a level of basic music literacy and would like to develop functional elementary-level piano skills appropriate for music minors and majors. In this class, students will learn rudiments of piano playing and fundamental music literacy applied to functional keyboard skills. Basic functional skills in sight reading, harmonization, improvisation, and ensemble playing are developed throughout the course. This course prepares students for MUSC 205 Keyboard Skills II, which is required of all music students who need to pass the Piano Proficiency Exam. Students without previous knowledge of music literacy are recommended to enroll in MUSC 120 (Music Fundamentals) and MUSC 204 (Keyboard Skills I) concurrently, and will receive support to work on their notation reading skills. Students who surpass elementary-level proficiency will be assigned individualized materials and evaluated based on their current level of playing.

**MUSC 205 | KEYBOARD SKILLS II****Units: 1 Repeatability: Yes (Can be repeated for Credit)**

Prerequisites: MUSC 204 and MUSC 120

Keyboard Skills II is designed for students who have already acquired late-elementary to intermediate-level piano study. This is a course required of all music majors, and is designed to prepare students for the piano proficiency exam (final exam). Functional skills in sight reading, harmonization, improvisation, and transposition will be emphasized, but there will also be projects covering solo and ensemble repertoire.

**MUSC 210 | AURAL SKILLS I****Units: 1 Repeatability: No**

Prerequisites: MUSC 120 or MUSC 121

Corequisites: MUSC 220

Practical application of Harmony I; must be taken concurrently with MUSC 220.

**MUSC 211 | AURAL SKILLS II****Units: 1 Repeatability: No**

Prerequisites: MUSC 210

Corequisites: MUSC 221

Practical application of Harmony II; must be taken concurrently with MUSC 221.

**MUSC 220 | HARMONY I****Units: 3 Repeatability: No**

Prerequisites: MUSC 120 or MUSC 121

Corequisites: MUSC 210

The study of music theory with applications to the analysis and composition of notated music. This course focuses on diatonic tonal harmony as a foundation of Western music from the Baroque to the present era, including jazz and popular music. Includes counterpoint, figured bass, harmonic progressions and cadences, and symbolic analysis of tonal music.



**MUSC 221 | HARMONY II****Units: 3 Repeatability: No**

Prerequisites: MUSC 220

Corequisites: MUSC 211

A continuation of the study of music theory with applications to the analysis and composition of notated music in Western music from the Baroque to the present era, including jazz and popular music. This course focuses on chromatic harmony and modulation, and larger formal structures, and includes written analyses of complete musical works and creative projects in composition with in-class performance.

**MUSC 294 | SPECIAL TOPICS IN MUSIC****Units: 0.5-4 Repeatability: Yes (Repeatable if topic differs)**

Selected topics in music at an introductory level.

**MUSC 299 | INDEPENDENT STUDY****Units: 1-3 Repeatability: Yes (Can be repeated for Credit)**

Individual work in a music field with the approval of a Music faculty.

**MUSC 300 | CAREER DESIGN IN MUSIC****Units: 3**

This course is designed to introduce the music industry and explore career options in music. Students study the history and current developments in the industry, gain professional insights and learn practical and conceptual skills through reading and writing assignments, group and individual projects and interaction with visiting arts professionals, who will discuss their own different career paths in music. We will discuss a range of tools and ideas in music and explore social media, industry standards, music work in non-profit and for-profit institutions, tour/event planning and community outreach.

**MUSC 310 | FORM AND ANALYSIS****Units: 3 Repeatability: No****Core Attributes: Oral communication competency**

Prerequisites: MUSC 221

A close examination of the development of large-scale forms in instrumental music in the Classical and early Romantic eras, with attention to why this repertoire continues to provide deeply meaningful experiences to musicians and listeners today. We consider historically informed performance practice and the changes in interpretation of musical notation over time, as well as topic theory, which treats music as a web of intertextual signs that give it expressive meaning, and which is particularly relevant to contemporary music for film, TV and video. The course includes written and oral presentation of score analysis and program notes, including effective oral delivery.

**MUSC 311 | HARMONY III: POST-TONAL THEORY****Units: 3 Repeatability: No**

Prerequisites: MUSC 221

A survey of theory suitable for the analysis of 20th and 21st century post-tonal music in the Western concert tradition, and with application to creative composition as well as the analysis of music beyond of the post-tonal tradition. The course will also include historical contextualization and opportunities for in-class performance of post-tonal repertoire and the composition of original works in a post-tonal idiom.

**MUSC 314 | COMMUNITY MUSIC****Units: 3 Repeatability: No**

Community Music is an emerging field of practice linking collective music making to social goals in diverse settings such as youth clubs, arts centers, prisons, health settings and a wide range of other community contexts. Community music practitioners embrace all types of learning, including informal learning and non-formal education as well as formal instructional strategies. Noting the fluid and dynamic nature of communities themselves, community music methods and approaches to practice are designed for moving targets and flexible purposing. Community musicians intentionally set out to create spaces for inclusive and participatory musical doing, based on a belief that music making is a fundamental aspect of the human experience and is therefore an intrinsic and foundational part of human culture and society. In this course, we will explore community music and its relationship with the social, cultural, political, and economic milieu including movements in music education, music therapy and ethnomusicology.

**MUSC 315 | CONDUCTING AND MUSIC LEADERSHIP****Units: 3 Repeatability: No**

Prerequisites: MUSC 120

Good conductors combine technique, a repertoire of interpretative gestures, verbal skills, and an awareness of humanity to lead an ensemble musically. In this course, we will cultivate this special skill set with gestural practice, score study exercises and conducting laboratories. We will develop a technique to articulate an interpretive vision for a piece of music both verbally and gesturally, to set and vary tempo, as well as control and mix the sound produced by each musician in the ensemble using concise and communicative conducting gestures. We will also talk about the important connection between the ensemble's main human components, led by the conductor, including ensemble members, composers, audience, and community.

**MUSC 320 | ORCHESTRATION AND ARRANGING****Units: 3 Repeatability: No**

Prerequisites: MUSC 221

Orchestration and arranging in the chamber and orchestral idioms, employing traditional and modern techniques for all instrument families in the orchestra. Preparation of score and parts to a professional level using notation software. Opportunities for in-class performance of arrangements or original compositions.

**MUSC 322 | RHYTHM AND TIME****Units: 3**

Prerequisites: MUSC 120

A survey of the theory and practice of rhythm, and the organization of musical events in time, with studies of Western classical music, modern innovations, and selected non-Western traditions. The course includes regular workshops on advanced rhythmic skills suitable for all voice types and instruments.

**MUSC 330 | MUSIC HISTORY I: ANTIQUITY-BAROQUE (400-1600CE)****Units: 3 Repeatability: No****Core Attributes: Artistic Inquiry area**

Prerequisites: MUSC 130

What can ancient musical practices tell us about the world of the distant past? How did music alter the course of politics, religion, scandals, love, war, revolution, and technological invention in medieval and renaissance Europe? What's more, how can we investigate music that pre-exists not only recordings, but any form of standardized notation, and can we know what it sounded like? All of these questions (and more) form the central query of this class, which surveys the musical practices of Europe from approximately 400 CE- 1600 CE. As an interdisciplinary class rooted in the humanities, students will investigate the music-historical record by examining source materials and employing different historical and historiographic perspectives, culminating in a research project in which students bring questions about historical engagement and cultural interpretation.

**MUSC 331 | MUSIC HISTORY II: MONTEVERDI-VERDI (1600S-1850S)****Units: 3 Repeatability: No****Core Attributes: Artistic Inquiry area**

Prerequisites: MUSC 120

Where did the idea for the symphony orchestra come from? Why do opera singers sound so distinct? Why do many people refer to this kind of music as “classical” music? In this course, we examine the formation of what some call the “classical” tradition of Euro-American music by studying the musical practices of Europe and the United States from approximately 1600 to the 1850s and how these practices not only reflected but actively shaped important cultural and political developments from the Enlightenment to the late Modernity, such as the concept of the “individual” and “society,” the contemporary concept of “the artist,” the idea of art and music as individually and socially transformative, and the institutionalization of the musical past. As an interdisciplinary class rooted in the humanities, students will investigate the music-historical record by examining source materials and employing different historical and historiographic perspectives, culminating in a research project in which students bring questions about historical engagement and cultural interpretation.

**MUSC 332 | MUSIC HISTORY III: THE LATE 19TH CENTURY TO THE PRESENT****Units: 3 Repeatability: No****Core Attributes: Artistic Inquiry area**

Over the late nineteenth and twentieth centuries, rapid and dramatic shifts in European and American musical culture transpired, such as the explosion of new sounds through electronics, the erasure of traditional boundaries between artistic medium (music, theater, performance art, and dance), and the widespread dissemination of jazz, popular music, and non-Western musical traditions through recording technology. From the phonograph to digital streaming services, the way that composers, performers, and audiences now think of the concept of “classical” music (or even the concept of “music” more broadly) has profoundly changed. But how did these changes occur, and what significance do they have today? As an interdisciplinary course rooted in the humanities, we will look at the intersections of music and socio-historical issues (ideology, industrialization, spirituality, war, technological discovery, and political regimes) through a close study of music from different historical perspectives, culminating in a research project in which students bring questions about historical engagement and cultural interpretation.

**MUSC 333 | PRO-SEMINAR IN MUSICOLOGY****Units: 3 Repeatability: Yes (Can be repeated for Credit)****Core Attributes: Advanced writing competency, Artistic Inquiry area**

Changing topics, e.g. Musical Manuscripts; Bach’s Cantatas; Early Music Performance Practice; Choral Music Literature; Music and Faith. May be repeated for credit when topics change.

**MUSC 340 | TOPICS IN WORLD MUSIC****Units: 3 Repeatability: Yes (Can be repeated for Credit)****Core Attributes: Artistic Inquiry area**

This course explores the relationships between music and culture in a global context, surveying the musical application of topics such as cultural identity, nationalism, politics, religion, aesthetics, border crossings, gender, race, economics, copyright law, cultural appropriation, and technology. Case studies from around the world are examined in depth through readings, listenings, and live performances.

**MUSC 341 | RELIGION AND THE PERFORMING ARTS IN BALI****Units: 3 Repeatability: No****Core Attributes: Advanced Integration, Artistic Inquiry area, Global Diversity level 1**

This course will integrate the perspectives of religious studies, music, and ethnomusicology in exploring the faith and practices of Balinese Hindus and examining the complex integration of music, dance, drama, and other arts in their vibrant ritual life. Emphasis will be placed on indigenous, colonial, and neocolonial expressions of cultural, social, and economic power and privilege on the island. Offered as a study abroad course in Bali, Indonesia, in tandem with THRS 326.

**MUSC 342 | GLOBAL POPULAR MUSIC****Units: 3 Repeatability: No****Core Attributes: Oral communication competency, Artistic Inquiry area**

This course introduces students to popular music from around the world through the basic research practices of ethnomusicology and popular music studies. By exploring various genres of popular music, students will analyze musical innovations and trends in relation to culture, politics, race and ethnicity, gender and sexuality, transculturation, colonialism, and local and global tensions. They will also acquire an understanding of the effects of globalization on the production, distribution, and consumption of music in the global music industry. Popular music styles covered, including, chimurenga, afrobeat, Algerian rai, k-pop, bollywood, Indonesian dangdut, reggae, reggaeton, highlife, and calypso, will address contemporary socio-musical stories of difference, the relationship of music to political or ethnic oppression, music scenes as sites of protest and resistance, and popular music in relation to class and wealth privilege. Students will develop and deliver an oral presentation based on a particular album or theme in global popular music studies and have the option to record it as a podcast for the USD Music Media Club.

**MUSC 350 | CHAMBER MUSIC ENSEMBLES****Units: 1 Repeatability: Yes (Can be repeated for Credit)****Core Attributes: Artistic Inquiry area**

Study and public performance of chamber music, instrumental or vocal. On- and off-campus performances each semester. Audition required. Must be taken concurrently with individual music lessons on enrolled instrument. May be repeated for credit without limit. This course fulfills one unit of the core curriculum requirement for Artistic Inquiry. Ensembles may be taken for upper-division credit by juniors and seniors. Go to [www.sandiego.edu/music](http://www.sandiego.edu/music) for more information.

**MUSC 351 | USD STRINGS****Units: 1 Repeatability: Yes (Can be repeated for Credit)****Core Attributes: Artistic Inquiry area**

Study and public performance of strings music. On- and off-campus performances each semester. Audition required. Must be taken concurrently with individual music lessons on enrolled instrument. May be repeated for credit without limit. This course fulfills one unit of the core curriculum requirement for Artistic Inquiry. Ensembles may be taken for upper-division credit by juniors and seniors.

**MUSC 352 | CHORAL SCHOLARS****Units: 1 Repeatability: Yes (Can be repeated for Credit)****Core Attributes: Artistic Inquiry area**

The USD Choral Scholars is a highly selective vocal ensemble devoted to intensive study of choral literature from all historical periods. Students serve as ambassadors for the university; demanding performance schedules. By audition only; minor in music, voice lessons, leadership skills required. May be repeated for credit without limit. This course fulfills one unit of the core curriculum requirement for Artistic Inquiry.

**MUSC 353 | CONCERT CHOIR****Units: 1 Repeatability: Yes (Can be repeated for Credit)****Core Attributes: Artistic Inquiry area**

A mixed choral ensemble devoted to the study and performance of choral literature from all historical periods. May be repeated for credit without limit. Go to [www.sandiego.edu/music](http://www.sandiego.edu/music) for more information. This course fulfills one unit of the core curriculum requirement for Artistic Inquiry. Ensembles may be taken for upper-division credit by juniors and seniors.

**MUSC 355 | JAZZ ENSEMBLE****Units: 1 Repeatability: Yes (Can be repeated for Credit)****Core Attributes: Artistic Inquiry area**

Study and public performance of jazz music, instrumental or vocal. On- and off-campus performances each semester. May be repeated for credit without limit. This course fulfills one unit of the core curriculum requirement for Artistic Inquiry. Ensembles may be taken for upper-division credit by juniors and seniors. Go to [www.sandiego.edu/music](http://www.sandiego.edu/music) for more information.

**MUSC 356 | BAND****Units: 1 Repeatability: Yes (Can be repeated for Credit)****Core Attributes: Artistic Inquiry area**

This course involves study and public performance of band (Concert Band and Athletic Band—including Pep Band and Drumline) music. There will be on- and off-campus performances each semester. Audition required. Must be taken concurrently with individual music lessons on enrolled instrument. This course fulfills one unit of the core curriculum requirement for Artistic Inquiry. Ensembles may be taken for upper-division credit by juniors and seniors. May be repeated for credit without limit.

**MUSC 357 | GAMELAN ENSEMBLE****Units: 1 Repeatability: Yes (Can be repeated for Credit)****Core Attributes: Artistic Inquiry area, Global Diversity level 1**

This hands-on course focuses on the playing and performance of gamelan, an orchestra of bronze percussion instruments from Bali, Indonesia. In weekly rehearsals, students will study Balinese musical forms and structures and embody playing techniques and performance practices by learning traditional and contemporary repertoire in the oral tradition. They will experience the value of gamelan as a communal music ensemble and have a better understanding of the intersectionality of Balinese arts and culture by playing music for a variety of contexts for performance. Through readings and reflections, students will contextualize Balinese music within histories of colonization and political oppression and reflect on their own class standing and positions of privilege. The course culminates in a final concert in which all students participate. No prior musical experience is required. May be repeated for credit. This course fulfills one unit of the core curriculum requirement for Artistic Inquiry. Ensembles may be taken for upper-division credit by juniors and seniors.

**MUSC 358 | MARIACHI ENSEMBLE****Units: 1 Repeatability: Yes (Can be repeated for Credit)****Core Attributes: Artistic Inquiry area, Global Diversity level 1**

This hands-on performance course focuses on mariachi, an ensemble from Mexico consisting primarily of vocals, violins, trumpets, and a variety of guitar-like instruments; however, other instruments (flute, clarinet, saxophone, etc.) may be incorporated upon permission of the instructor. In weekly rehearsals, students will embody playing techniques and performance practices of mariachi by learning traditional and contemporary repertoire. They will study contexts for performance, the symbolism and value of mariachi instruments, and the function of mariachi as a communal music ensemble to better understand the intersectionality of arts and culture in Mexico and Southern California. Through readings and reflections, students will contextualize mariachi music within histories of colonization and political oppression and reflect on their own class standing and positions of privilege. The course culminates in a final concert in which all students participate. May be repeated for credit. This course fulfills one unit of the core curriculum requirement for Artistic Inquiry. Ensembles may be taken for upper-division credit by juniors and seniors.

**MUSC 359 | GOSPEL CHOIR****Units: 1 Repeatability: Yes (Can be repeated for Credit)****Core Attributes: Artistic Inquiry area**

The USD Gospel Choir introduces students to the stylistic and unique musical elements of various gospel music styles, such as praise songs, traditional gospel songs, hymns, contemporary gospel music, CCM/worship, neo-soul gospel, choir jams, and talk music. Students will learn specific performance techniques for each style. Using this repertoire as the primary vehicle of learning, this course will cover elements of vocal technique, lyric diction, historical context and stylistic & dramatic interpretation for the purpose of overall and specific improvement as a vocal musician. Through rehearsal and performance, students will be challenged to take healthy risks in an effort to expand individual access and facility of their vocal instrument for the purpose of authentic gospel music performance. May be repeated for credit. This course fulfills one unit of the core curriculum requirement for Artistic Inquiry.

**MUSC 360 | PIANO****Units: 1 Repeatability: Yes (Can be repeated for Credit)**

Students may enroll in Individual Music Lessons (MUSC 160–181, 360–381) on voice, on their instrument, or improvisation on their primary instrument. Prior musical experience is expected—individual lessons are not for absolute beginners. Enrollment requires approval of the department chair, music faculty, or primary instrument/voice instructor. Music majors may enroll in one unit of lessons per semester without a fee. In addition, a limited number of fee waivers are available, with priority given to music minors, students concurrently enrolled in a Music Department performance ensemble, and students enrolled in music courses. Without a waiver, lessons require a fee of \$550 per semester. Students new to lessons can apply at the Music Department website at the beginning of each semester. Each student has to complete a graded jury at the end of each semester, and may also perform in recitals. 300-level Individual Music Lessons are for Performance Emphasis Music Majors and advanced performers only, by permission of instructor. Audition into the Performance Emphasis is required. Performance Emphasis majors perform a Junior Recital, a half-length solo recital, in the spring semester of their junior year as part of their enrollment in lessons, and give a full-length Senior Recital in the spring semester of their final year and should enroll concurrently in Individual Music Lessons and MUSC 495 Senior Project. May be repeated for credit without limit.

**MUSC 361 | VOICE****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 362 | STRING-VIOLIN****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 363 | STRINGS-VIOLA****Units: 1 Repeatability: Yes (Can be repeated for Credit)**

**MUSC 364 | STRINGS-VIOLONCELLO****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 365 | STRINGS-DOUBLE BASS****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 366 | WOODWINDS-FLUTE/PICCOLO****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 367 | WOODWINDS-OBOE/ENGLISH HORN****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 368 | WOODWINDS-CLARINET/BASS CLARINET****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 369 | WOODWINDS-BASSOON/CONTRABASSOON****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 370 | WOODWINDS-SAXOPHONE****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 371 | BRASS-HORN****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 372 | BRASS-TRUMPET****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 373 | BRASS-TROMBONE/TUBA****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 374 | PERCUSSION****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 375 | HARP****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 376 | EARLY MUSIC PERFORMANCE PRACTICE (WINDS)****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 377 | EARLY MUSIC PERFORMANCE PRACTICE (STRINGS)****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 378 | GUITAR****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 379 | PIPE ORGAN/HARPSICHORD****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 380 | CONDUCTING****Units: 1-3 Repeatability: Yes (Can be repeated for Credit)****MUSC 381 | IMPROVISATION****Units: 1 Repeatability: Yes (Can be repeated for Credit)****MUSC 411 | COMPOSITION STUDIO 1****Units: 1 Repeatability: Yes (Can be repeated for Credit)**

Prerequisites: MUSC 220

Individual lessons in music composition, through guided creative assignments and student-directed projects. Weekly presentation of work-in-progress with critique, culminating in completed work suitable for performance. Performance opportunities on annual Student Composers Concert. Study of manuscript and computer notation, professional score and part preparation, and selected topics in contemporary music. Offered every Fall. May be repeated for credit.

**MUSC 412 | COMPOSITION STUDIO 2****Units: 1 Repeatability: Yes (Can be repeated for Credit)**

Prerequisites: MUSC 411 or MUSC 220

Individual free composition, continues MUSC 411. Collaborate in production of Student Composers Concert. Presentation of Senior Project proposal. Offered every Spring. May be repeated for credit. Enrollment required in junior year for composition emphasis majors.

**MUSC 413 | COMPOSITION STUDIO 3****Units: 1 Repeatability: Yes (Can be repeated for Credit)**

Prerequisites: MUSC 411

Individual free composition, continues MUSC 412. Composition work centers on Senior Project. Offered every Fall.

**MUSC 414 | MUSIC EDUCATION FOR SOCIAL CHANGE****Units: 3 Repeatability: No**

How might youth interact with music in music education in ways that validate their experiences and help them to develop their own unique voices? How might such interaction with music education contribute to social change? Music Education for Social Change develops an activist music education rooted in principles of social justice and anti-oppression. The course explores the common themes, perceptions, and philosophies, positioning activist-musicians as catalysts for change in music education while raising the question: amidst racism and violence targeted at people who embody difference, how can music education contribute to changing the social climate? Grounded in practice with examples integrated throughout the course, Music Education for Social Change is an imperative and urgent consideration of what may be possible through music and music education.

**MUSC 415 | TOPICS IN MUSIC TEACHING AND LEARNING****Units: 3 Repeatability: No**

This course is designed to help students interested in music education or related fields gain understanding of student learning, as well as tools for teaching in primary and secondary grades. Pedagogical topics to be explored will include lesson planning, rehearsal technique, repertoire, technique, fostering musicianship, concert planning, program development, and student learning styles. These topics may be discussed in the context of traditional Western secondary ensembles (band, choir, orchestra), jazz ensembles, young ensembles, community ensembles, non-Western ensembles (Mariachi, Gamelan), or others.

**MUSC 416 | EMPOWERING SONG: MUSIC EDUCATION FROM THE MARGINS****Units: 3 Repeatability: No****Core Attributes: Artistic Inquiry area, Domestic Diversity level 1**

Empowering Song is an approach to communal music making that weaves together subversive pedagogy and theories of resistance with community arts education. In this course, we will explore pedagogical practices and theoretical approaches to community arts education, drawing on the insights of scholars from the global majority and activists working in some of the most marginalized and justice-deprived contexts in the world — prisons, refugee shelters, detention facilities, and migrant encampments. Rooted in decolonial and decarceral thinking, the Empowering Song approach centers movement, bodywork, improvisation, and storytelling as vital aspects of being human. In this course, students will work to develop creative approaches to democratic musical leadership, and consider Empowering Song in the family of progressive and imaginative modes, paradigms, and processes of music education.

**MUSC 420 | DIGITAL AUDIO COMPOSITION****Units: 3 Repeatability: No**

Prerequisites: MUSC 109 or ARTH 109

Analysis of historical and contemporary experimental music and sound provides the foundation for structured and creative composition using digitized sound. Includes an introduction to sampling, recording techniques, digital audio editing, effects processing, and mixing using Ableton Live and related software. Workshop format includes critique of work-in-progress and opportunities for public performance. Cross-listed as ARTV 420.



**MUSC 421 | INTERACTIVE DIGITAL MUSIC AND ARTS****Units: 3**

Prerequisites: MUSC 420 or ARTV 420

A workshop on the creation of interactive digital works of sound art or music using state-of-the-art hardware and software, focusing on Max/MSP/Jitter. Includes the study of theoretical, aesthetic, philosophical and historical background in computer-human interaction and the arts, basic tenets of programming, and practical exercises in programming interactive computer multimedia art. Cross-listed as ARTV 421.

**MUSC 424 | ART AND THE SOUNDSCAPE****Units: 3 Repeatability: No****Core Attributes: Advanced Integration**

Prerequisites: MUSC 109 or ARTH 109

Artistic and scholarly investigation into the soundscape — the totality of the sonic environment invested with significance by human imagination. Creative work in media of the students choice, including new and cross-disciplinary media such as sound art, installation art, electronic music, phonography, instrument construction and the internet. Critical writing about creative work and its social and historical situation. Cross listed as ARTV 424.

**MUSC 440 | TOPICS IN ETHNOMUSICOLOGY****Units: 3 Repeatability: Yes (Can be repeated for Credit)****Core Attributes: Advanced writing competency, Advanced Integration, Global Diversity level 2**

This integrative writing course connects music studies, culture studies, and anthropology and explores and applies current issues within the field of Ethnomusicology. Students read and discuss scholarly ethnographies and acquire a foundation on music and globalization, race and ethnicity, gender and sexuality, transnationalism, political culture and resistance and violence, local/global tensions, mass mediated and on-the-ground movements, historic issues/colonization and postcolonialism. Students learn tools and techniques that inform ethnographic field research, apply this knowledge “in the field,” participate in and lead class discussions, master pertinent materials and ideas, and complete an original research project. Students also critically reflect on how they have experienced privilege and oppression in socio-musical encounter and taste.

**MUSC 445 | SOUND AND SPIRIT IN MONSOON ASIA****Units: 3 Repeatability: No****Core Attributes: Artistic Inquiry area, Theo/Religious Inquiry area**

This course explores religion, spirituality, music, and the performing arts across the regions of South and Southeast Asia, together called Monsoon Asia. Music and the performing arts, whether for ritual, entertainment, or daily life, express religious, artistic and cultural values. We examine the major religions of the region, Hinduism, Buddhism and Islam, and their interactions with local traditions and animist beliefs. We will encounter associated musical traditions through readings, listenings, video, hands-on workshops, as well as religious site visits and performing arts events. No prior experience with music is required. Students may apply this course to fulfill EARI or FTRI Core Curriculum requirements, but not both.

**MUSC 483 | SPECIAL TOPICS IN MUSIC HISTORY****Units: 3 Repeatability: Yes (Can be repeated for Credit)**

Changing inter-disciplinary topics, e.g. Women in Music; Music and Politics; Music and Poetry; Music Therapy; may be repeated for credit when topics change. Fulfills an upper division elective requirement in the history/culture area.

**MUSC 484 | SPECIAL TOPICS IN MUSIC THEORY AND COMPOSITION****Units: 3 Repeatability: Yes (Can be repeated for Credit)**

An examination of selected topics in depth, with extensive analytical or creative opportunities. #Previous courses have included Post-Tonal Music, Rhythm and Time. May be repeated for credit when topic changes. Prerequisites may apply.

**MUSC 491 | MUSIC ADVOCACY AND CLASSROOM MANAGEMENT****Units: 3 Repeatability: No**

This course will address the non-musical components of the complete music educator and will help prepare any student to develop management and advocacy skills. Under the primary topics of organization and communication, specific secondary topics integral to the non-musical repertoire of an educator include budgets, recruitment (including in lower socio-economic districts), different levels of and strategies for communication, ethics, community development, and tools to avoid burnout. Though available to all USD students, the course is required for the Music Education Emphasis and the culmination of the course is a job-ready pre-professional educator, assessed by a well-branded website, resume, and mock interview. Technology will also be a common strand throughout the course, used to maximize many facets of management, community outreach and advocacy.

**MUSC 492 | SPECIAL TOPICS IN MUSIC THEORY/COMPOSITION****Units: 3 Repeatability: Yes (Can be repeated for Credit)**

Selected topics in music performance, career development, education, and other areas. May be repeated for credit when topic changes. Prerequisites may apply.

**MUSC 494 | SPECIAL TOPICS IN MUSIC****Units: 0.5-4 Repeatability: Yes (Repeatable if topic differs)**

Selected topics in music performance, career development, education, and other areas. May be repeated for credit when topic changes. Prerequisites may apply.

**MUSC 495 | SENIOR PROJECT****Units: 1****Core Attributes: Advanced Integration**

Public presentation during the senior year of a solo recital, the performance of a substantial original composition, a written research project or analytical study, under the direction of a faculty supervisor. For Music majors only, according to area of emphasis. General music majors may design a senior project or conduct service learning in consultation with faculty advisor. This course should be taken in the final semester of the degree program.

**MUSC 498 | MUSIC INTERNSHIP****Units: 1-3 Repeatability: Yes (Can be repeated for Credit)****Non-Core Attributes: Experiential**

Practical experience in music management through service to a university or community performance organization. May be repeated for credit.

**MUSC 499 | INDEPENDENT STUDY****Units: 1-3 Repeatability: Yes (Can be repeated for Credit)**

Individual work in theory, composition, musicology, or liturgical music with the approval of the music faculty. For Music majors only.