

# Music (MUSC)

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## **MUSC 101 Listen Up—Your Musical Ear in the Twenty-First Century (4)**

Today's music—pop, EDM, hip-hop, K-Pop, movie music, etc.—shares many characteristics of older styles, including blues, jazz, rock, RB, country, piano, and orchestral scores. In this class the student learns to listen perceptively to older idioms and to apply those skills to more recent music. The ear comes to recognize musical concepts such as meter, mode (major, minor), musical form ("what's a bridge?"), texture, and more recent recording techniques such as looping, sampling, and Auto-Tune.

## **MUSC 102 Piano Skills and Music Fundamentals I (2)**

A general introduction to the language of music, using the piano as toolkit. This is the first course in a two-course sequence. Students with little or no experience in piano acquire the ability to read music, play simple piano pieces, and improvise. Along with piano skills, students learn fundamental theoretical concepts, such as melodic and rhythmic notation, major scales and key signatures, expressive markings, and simple meters.

## **MUSC 103 Piano Skills and Musical Fundamentals II (2)**

A general introduction to the language of music, using the piano as toolkit. This is the second course in a two-part sequence. Students with little or no experience in piano acquire the ability to read music, play simple piano pieces, and improvise. Along with piano skills, students learn fundamental theoretical concepts, such as tuplets, minor scales and key signatures, structural elements, and compound meters. *Prerequisite: MUSC 102.*

## **MUSC 104 Piano Skills and Musical Fundamentals I II (4)**

A general introduction to the language of music, using the piano as toolkit. Students with little or no experience in piano acquire the ability to read music, play simple piano pieces, and improvise. They learn the essentials of chord progressions and how to accompany melodies with harmony. Students also engage fundamental theoretical concepts (melodic and rhythmic notation, intervals, major and minor key signatures, major and minor scales, and simple and compound meters). The fourth hour will be devoted to ear training and practical musicianship. This course covers the combined material of MUSC 102 and MUSC 103 and is not open for credit to students who have received credit for either.

## **MUSC 111 Music of Western Civilization (4)**

An introduction to the great music of Western civilization from the Middle Ages to the present. The course begins with a discussion of the elements of music and proceeds with a chronological overview of music history. Musical masterworks from all style periods are studied. May not be taken for credit by students who have taken MUSC 211.

## **MUSC 143 Move on up a Little Higher: The History of Gospel Music (4)**

African American Gospel music represents a unique and powerful tradition of American music and culture. This course begins with the foundations of Gospel music as represented in African American spirituals and blues along with its religious roots in the Great Awakenings and the later Pentecostal movement. Subsequent topics include the post-Civil War Jubilee choral style, Gospel's "golden age" of 1945-55, the advent of black-run radio programs, record companies, and a performance circuit for Gospel singers. Gospel music from 1960 to the present is examined bio-chronologically, discussing important songwriters, singers, and the music's significant stylistic changes. As a useful overture to study students may pursue in upper-level music courses, this course also introduces terminology required for musical analysis, including mode, meter, and form.

## **MUSC 160 Theory and Musicianship for the Twenty-First Century – Foundations (4)**

The introductory course in the three-semester music theory and musicianship sequence built upon the pillars of integration, diversity, technology, and creativity. Informed by recent music cognition research and utilizing modern technological tools, the sequence fosters a comprehensive understanding of music relevant to our current musical and cultural landscape. Musicality is developed through an integration of skill sets, including theory and analysis, aural skills, historical contextualization, performance, and composition. This first semester introduces and heavily workshops the foundations of musical expression. The fourth hour addresses ear training and practical musicianship. The course assumes the ability to read music notation. *Prerequisite: MUSC 103 or MUSC 104.*

## **MUSC 211 Song, Symphony, Stage: Music in Western Civilization (4)**

An accelerated version of MUSC 101 intended for performing musicians or other students with fair experience as listeners. After a quick review of the history of Western music, the course proceeds to consider topics such as the many manifestations of songs through the centuries, music and dance, music and politics, and musical exoticism/globalization. In addition to songs, other genres under consideration include symphonies, concertos, sonatas, operas, and musicals. Students take an active role in selecting music for discussion. May not be taken for credit by students who have taken MUSC 101.

## **MUSC 214 Electronic Music: Synthesis Digital Recording (4)**

This course covers the fundamentals of electronic music and studio recording. Using Reason software, students learn about MIDI, sound synthesis, sampling, drum machines, loop players and sound processing. The second half of the semester focuses on Pro Tools, a digital recording program. Students learn recording techniques, sound editing, use of plug-in MIDI instruments, and how to produce recordings of their own music. *Prerequisite: MUSC 103 or MUSC 104 or MUSC 260.*

**MUSC 224 Musics of Latin America (4)**

This class explores different musical traditions of Latin America such as *salsa*, *merengue*, *cumbia*, *porro*, *bolero*, *danzon*, and *samba* as manifestations of cross-cultural interaction and/or religious syncretism. Through a theoretical and practical approach, students also consider elements related to construction of Latino cultural identities (e.g., music, language, social dancing) vis-à-vis migration and diaspora. The course also interrogates stereotypes and other misrepresentations of Latino culture in the U.S. *Prerequisite: MUSC 101 or MUSC 151.*

**MUSC 227 Music and Gender (4)**

This course explores the intersection of Western music with sex, gender, and sexuality. Students apply concepts from the field of women's and gender studies to analyze the construction of gender in music and musical discourse, as well as the roles sex and gender play in the careers, output, and reception of classical and popular musicians. Set at an intermediate level, this course assumes students have previous familiarity with basic musical concepts, including melody, harmony, major/minor tonality, and meter.

**MUSC 231 Music in the Anglican Church (4)**

A survey of music in the English church from the Reformation to the present day. The evolving role of music in the Anglican liturgy will be considered against the backdrop of the history of the English church and the evolution of European musical style. Works by Byrd, Gibbons, Purcell, Handel, Vaughan Williams and others will be closely examined. *Prerequisite: MUSC 101 or MUSC 151.*

**MUSC 233 Toward the Great War: Impressionism and Modernism (4)**

The turn of the twentieth century was a turbulent time for music, literature, and the visual arts, with challenges to the artistic status quo emanating especially from Paris and Vienna. Impressionism and Modernism both reflect attempts to come to terms with a changing world, and the Great War forever altered the cultural and artistic landscape. Works by Debussy, Mahler, Strauss, Schoenberg, and Stravinsky are examined from analytical, cultural, and historical perspectives, with parallel developments in the literary and visual arts also taken into consideration. *Prerequisite: MUSC 101 or MUSC 151.*

**MUSC 235 The Liturgical Music of Johann Sebastian Bach (4)**

This course explores the musical, poetic, and theological contexts of the works Johann Sebastian Bach composed for the Lutheran liturgy from his early career (the cantata *Gottes Zeit ist die allerbeste Zeit*, BWV 106) through his final years (*Mass in B Minor*, BWV 232). Consideration is given not only to the texts Bach sets but also, and more importantly, to the ways in which the music itself comments on and interprets those texts. A working knowledge of basic music notation is helpful for class discussion.

**MUSC 241 "Ramblin' Blues": The Back Roads of Southern Music (4)**

The "roots" music of the Southeastern United States has been one of the region's chief exports. Musicians wander back roads, crowd front porches and church pews, and sometimes make their way to music centers like Nashville, New Orleans, and Memphis. This course focuses on musicians in the Southern tradition and addresses diverse idioms, especially the blues (folk, country, electric) and Sacred Harp singing. Students become knowledgeable in interpreting lyrics and in deploying terminology for music analysis, including mode, meter, harmony, and form (e.g., 12-bar blues).

**MUSC 243 If It Ain't Got That Swing: The History of Jazz (4)**

Jazz has been called "America's Classical Music" and the United States' greatest musical export. Jazz is at once an improvisatory yet timeless art. This course presents a chronological survey of its major styles and artists, from African acculturation in the New World to the present. Topics include the roots of jazz, the New Orleans masters, jazz in the 20's, Big Band, Bebop, Post-Bop styles, Avant-garde, Fusion, recent developments, and jazz vocalists. Through listening assignments and attendance at live performances, students learn to identify jazz styles and instrumentation. *Prerequisite: MUSC 101 or MUSC 141 or MUSC 143 or MUSC 151 or MUSC 257.*

**MUSC 245 Music of the Birds and Bees: Music and Nature (4)**

A survey of three related topics within the general area of music and nature: a) various theories on the origin of music, many of which recognize the sounds of nature as important mimetic sources for music, b) the connections with love and sex that nature imagery in music often suggests, and c) the study of specific pieces inspired by nature. Composers and pieces to be considered include the Western classical tradition (e.g., Vivaldi's *Four Seasons*, Beethoven's *Pastoral Symphony*) and other traditions, such as Anglo-American folk and popular songs and non-Western musics (e.g., native American songs, Chinese koto music). Discussion of these works helps to develop a vocabulary of music style terms and focuses attention on how the music-nature conjunction has changed through history. *Prerequisite: or MUSC 241 taken after Easter 2020 or (MUSC 101 (MUSC 105 or MUSC 111 or MUSC 143 or MUSC 211 or MUSC 105 or MUSC 141 or MUSC 143 or MUSC 151 taken before Summer 2020).*

**MUSC 246 The Beatles (4)**

This course will examine the music of the Beatles in three ways: as emblematic of the changing social, cultural, and political climate of the 1960s; as a model of musical transformation by detailing the musical and technological trajectories within the group's lifetime; and as a source of great songs which can be examined for their intrinsic values. Though this course has no prerequisites, it is set at an intermediate level and thus assumes students have previous familiarity with basic musical concepts, including major/minor, melody/harmony, and meter.

**MUSC 251 University Choir (1)**

The University Choir plays an important role in the musical life of the University and All Saints' Chapel. At All Saints', the choir's activities include singing at all Sunday Eucharist services during the semester as well as a monthly Choral Evensong. In addition to its liturgical duties, the choir offers several concert performances throughout the year, often with orchestral accompaniment. Membership in the choir is open to any undergraduate student.

**MUSC 253 University Orchestra (1)**

The University Orchestra presents the full range of the symphonic repertory and collaborates frequently with other organizations to present choral-orchestral and musico-theatrical works. Participation in the University Orchestra is open to all qualified undergraduate students as well as students from the School of Theology, faculty, and members of the Sewanee community.

**MUSC 254 Class Fasola: Singing the Sacred Harp (1)**

Singing from the Sacred Harp hymnal represents an old but still rewarding Southern musical practice, suitable for all amateurs willing to sing loudly. In twice-a-week practices, we cover the fundamentals of shape-note singing and learn to sing in parts. Approximately once a month we travel to Alabama to participate in one of the traditional Sacred Harp singings.

**MUSC 255 Workshop for the Singing Actor (4)**

Training in performance as a singing actor in a workshop setting, providing opportunities for the integration of singing and movement. The course will cover a variety of musical styles with emphasis on Broadway and opera scenes.

**MUSC 256 Live Music Sound Nation: Music and Multimedia Performance (1)**

An exploration of contemporary instrumental multimedia performance, focusing on the creation, production, performance, and commercial aspects of modern rock and film score shows. Using a highly collaborative approach, students rehearse music and prepare visual displays for an arena-style rock and movie concert, working with scores by Hans Zimmer and other film-score composers. Open to most instrumentalists, including orchestra, keyboard, guitar, drum kit, and percussion, as well as to students with experience in sound/lighting design, videography, and film editing.

**MUSC 257 University Jazz Ensemble (1)**

Jazz Ensemble provides experiences in performance of all types of jazz literature from early swing (Duke Ellington, Count Basie) and Latin forms (Antonio Carlos Jobim) to contemporary fusion (Pat Metheny, Brecker Brothers, Yellow jackets). The group focuses on the developing jazz student, providing an opportunity for a challenging ensemble experience while encouraging the performer to explore improvisation. In addition, members have the opportunity to compose and arrange music for the ensemble. Membership is open to all students regardless of major. The group consists of saxophones, trumpets, trombones, guitar, bass, drum set and keyboard. In addition, the group involves male and female vocalists as well as string players with an interest in learning to sing or play jazz. The jazz ensemble offers one or more performances each semester.

**MUSC 258 University Gospel Choir (1)**

The University gospel choir, which performs under the name "Sewanee Praise," offers a campus performance medium for gospel music. The group's repertory includes spirituals, traditional and contemporary gospel, praise and worship, and contemporary Christian. This course may be repeated more than once for credit.

**MUSC 259 Chamber Ensemble (1)**

Chamber ensemble is designed to provide students with a performance opportunity in small ensemble repertoire. Ensembles will be formed using the available personnel of woodwind, brass, string, and piano students. These ensembles may include: woodwind quintet, clarinet quartet, flute quartet, brass quintets, string quartets, and other various ensembles based on the repertoire and available players. Pianists may participate based upon the availability of other instrumentalists to form piano-based ensembles.

**MUSC 260 Theory and Musicianship for the Twenty-First Century – Intermediate (4)**

The second course in the three-semester music theory and musicianship sequence built upon the pillars of integration, diversity, technology, and creativity. Informed by recent music cognition research and utilizing modern technological tools, the sequence fosters a comprehensive understanding of music relevant to our current musical and cultural landscape. Musicality is developed through an integration of skill sets, including theory and analysis, aural skills, historical contextualization, performance, and composition. The topics covered in this course include counterpoint, melodic and harmonic development, form, and part-writing. The fourth hour addresses ear training and practical musicianship. *Prerequisite: MUSC 160 or a score of four or five on the AP Music Theory Examination.*

**MUSC 267 Applied Guitar (Group) (1)**

Applied instruction in guitar in a group setting.

**MUSC 268 Applied Guitar (1)**

This course is designed for the non-major. Weekly lessons with the instructor and daily practice are expected. This course may be repeated more than once for credit.

**MUSC 271 Applied Piano (1)**

This course is designed for the non-major. Weekly lessons with the instructor and daily practice are expected. This course may be repeated more than once for credit. *Prerequisite: MUSC 104.*

**MUSC 273 Applied Organ (1)**

This course is designed for the non-major. Weekly lessons with the instructor and daily practice are expected. This course may be repeated more than once for credit.

**MUSC 274 Applied Class Voice (1)**

An introductory singing course that provides group lessons with daily practice expected. This course may be repeated more than once for credit.

**MUSC 275 Applied Voice (1)**

An intermediate singing course that provides individual lessons on a weekly basis with daily practice expected. This course may be repeated more than once for credit. *Prerequisite: MUSC 274.*

**MUSC 276 Applied Voice: Contemporary Vocal Styles (1)**

Focusing on musical theater and commercial vocal styles, this intermediate singing course provides individual lessons on a weekly basis with daily practice expected. This course may be repeated more than once for credit. *Prerequisite: MUSC 274.*

**MUSC 277 Applied Strings (1)**

This course is designed for the non-major. Weekly lessons with the instructor and daily practice are expected. This course may be repeated more than once for credit.

**MUSC 278 Applied Fiddle (1)**

This course is designed for the non-major. Weekly lessons with the instructor and daily practice are expected. This course may be repeated more than once for credit.

**MUSC 279 Applied Winds (1)**

This course is designed for the non-major. Weekly lessons with the instructor and daily practice are expected. This course may be repeated more than once for credit.

**MUSC 281 Applied Carillon (1)**

This course is designed for the non-major with some prior keyboard experience. Weekly lessons with the instructor and daily practice are expected. *Prerequisite: MUSC 104.*

**MUSC 285 Applied Percussion (1)**

This course is designed for the non-major. Weekly lessons with the instructor and daily practice are expected. This course may be repeated more than once for credit.

**MUSC 287 Applied Harp (1)****MUSC 289 Applied Jazz Piano (1)**

*Prerequisite: MUSC 104. Prerequisite or Corequisite: MUSC 257.*

**MUSC 301 Topics in Early Music (4)**

An introduction to musicology that considers music of the medieval, Renaissance, and baroque periods. While the course surveys the music of these periods and its historical contexts, the primary focus is on the theoretical and critical approaches of recent scholarship. The course assumes substantial previous contact with music history on the part of the student. *Prerequisite: (MUSC 101 or MUSC 151) and MUSC 260.*

**MUSC 312 Cultural Transformations in Music, 1730-1914 (4)**

An examination of representative canonic works composed between the mid-eighteenth century and the beginning of World War I. During this period music traces the socio-political changes seen more broadly in the West, from aristocracy to democracy, with musicians pursuing ever greater freedom of individual expression. Large-scale and chamber works by composers such as Mozart, Beethoven, Brahms, and Stravinsky are addressed from an analytical, historical, and critical perspective. *Prerequisite: (MUSC 111 or MUSC 211 taken after Easter 2020) and (MUSC 103 or MUSC 104).*

**MUSC 313 From Ragtime to Radiohead: Music in the Era of Recordings (4)**

Recording technologies, which date back to the late nineteenth century, have affected music more profoundly than any other musical change since the adoption of music notation. This course traces the development of those technologies, with particular attention to the performers, composers, and repertoires that have exploited them. Many important figures and movements in twentieth and twenty-first century music are addressed: ragtime, blues, jazz, and rock; Copland, Varèse, Reich; the Beatles, Pink Floyd, Radiohead. Different recording formats - from piano rolls to mp3s - receive particular attention. *Prerequisite: (MUSC 105, MUSC 111, MUSC 241, or MUSC 211 taken after Easter 2020) or (MUSC 105, MUSC 101, MUSC 141, or MUSC 151 taken before Summer 2020).*

**MUSC 323 Music after the Fall: Concert Music since 1989 (2)**

This course surveys contemporary Western art music within the transformed political, cultural, and technological environment of the post-Cold War era. Musical composition is considered against this changed backdrop, placing it in the context of globalization, digitization, and new media. The course employs a new approach to the study of contemporary music that relies less on taxonomies of style and technique and more on the comparison of different responses to common themes of permission, fluidity, excess, and loss. Students glimpse the rich, broad picture of the new music ecosystem, both inside and beyond the concert hall. *Prerequisite: MUSC 260.*

**MUSC 335 Music for the Soul: The Requiem Mass in History and Culture (4)**

The history of the Requiem Mass intertwines with the history of European music and forms an important part of the choral repertory. Music for some 2000-2500 Requiem masses survives, and these masses date back to the earliest medieval times. Requiem masses serve literally as a rite of passage, and music plays a crucial role. The course explores in detail Requiem settings from the Renaissance (including Ockeghem, Victoria and Palestrina), the Classical era (Mozart), the Romantic (Verdi and Berlioz), and on towards our own day with the Anglican settings of Britten and Rutter. *Prerequisite: (MUSC 111 or MUSC 211) and (MUSC 104 or MUSC 160 or MUSC 251).*

**MUSC 360 Theory and Musicianship for the Twenty-First Century – Advanced (4)**

The third course in the three-semester music theory and musicianship sequence built upon the pillars of integration, diversity, technology, and creativity. Informed by recent music cognition research and utilizing modern technological tools, the sequence fosters a comprehensive understanding of music relevant to our current musical and cultural landscape. Musicality is developed through an integration of skillsets, including theory and analysis, aural skills, historical contextualization, performance, and composition. The topics covered in this course include modulation, chromaticism, tonal extensions, modality, and post-tonality. The fourth hour addresses ear training and practical musicianship. *Prerequisite: MUSC 260.*

**MUSC 368 Applied Guitar (2)**

Weekly lessons with the instructor and daily practice are expected. This course may be repeated more than once for credit. *Prerequisite or Corequisite: MUSC 260.*

**MUSC 370 Recital (1)**

The student musician works with a faculty instructor to make a significant musical contribution of at least 15 minutes to a recital, concert, or other performance. The work(s) may be solo, but chamber performance is also permissible if the musician plays a prominent role within the accompanying ensemble. Concurrent enrollment in a one hour applied music lesson required. *Open only to students pursuing majors in music.*

**MUSC 371 Applied Piano (2)**

Weekly lessons with the instructor and daily practice are expected. This course may be repeated more than once for credit. *Prerequisite or Corequisite: MUSC 260.*

**MUSC 373 Applied Organ (2)**

Weekly lessons with the instructor and daily practice are expected. This course may be repeated more than once for credit. *Prerequisite or Corequisite: MUSC 260.*

**MUSC 375 Applied Voice (2)**

An advanced singing course that provides individual lessons on a weekly basis with daily practice expected. This course may be repeated more than once for credit. *Prerequisite or Corequisite: MUSC 260.*

**MUSC 376 Applied Voice: Contemporary Vocal Styles (2)**

Focusing on musical theater and commercial vocal styles, this advanced singing course provides individual lessons on a weekly basis with daily practice expected. This course may be repeated more than once for credit. *Prerequisite or Corequisite: MUSC 260.*

**MUSC 377 Applied Strings (2)**

Weekly lessons with the instructor and daily practice are expected. This course may be repeated more than once for credit. *Prerequisite or Corequisite: MUSC 260.*

**MUSC 379 Applied Winds (2)**

Weekly lessons with the instructor and daily practice are expected. This course may be repeated more than once for credit. *Prerequisite or Corequisite: MUSC 260.*

**MUSC 383 Applied Conducting (2)**

This performance course may only be taken by students who are enrolled in--or have already completed--MUSC 260, MUSC 261, and MUSC 360. Consent of the instructor is required. Weekly lessons with the instructor and daily practice are expected. Music majors may earn a full course credit during the semester in which a senior recital is given. This course may be repeated more than once for credit.

**MUSC 385 Applied Percussion (2)**

Weekly lessons with the instructor and daily practice are expected. Music majors may earn a full course credit during the semester in which a senior recital is given. This course may be repeated more than once for credit. *Prerequisite: MUSC 260.*

**MUSC 387 Applied Harp (2)**

Weekly lessons with the instructor and daily practice are expected. Music majors may earn a full course credit during the semester in which a senior recital is given. This course may be repeated more than once for credit. *Prerequisite: MUSC 260.*

**MUSC 389 Applied Jazz Piano (2)**

*Prerequisite: MUSC 260. Prerequisite or Corequisite: MUSC 257.*

**MUSC 411 Topics in Early Music (4)**

An introduction to musicology that considers music of the medieval, Renaissance, and baroque periods. While the course surveys the music of these periods and its historical contexts, the primary focus is on the theoretical and critical approaches of recent scholarship. The course assumes substantial previous contact with music history on the part of the student. *Prerequisite: (MUSC 101 or MUSC 151, or MUSC 111 or MUSC 211 taken after Easter 2020) and MUSC 260.*

**MUSC 414 Scoring for the Screen (4)**

*Prerequisite: MUSC 214 and MUSC 260.*

**MUSC 444 Independent Study (2 or 4)**

To meet the needs and particular interests of selected students. This course may be repeated more than once for credit. *Prerequisite: Instructor prerequisite override required.*

**MUSC 460 Composition and Orchestration (4)**

In this course students develop their musical imagination beyond the material of MUSC 260–360. The goal is to acquire the necessary skills--including orchestration, development of material, part writing, and controlling textural density--to communicate musical thoughts and ideas. Students collaborate throughout the semester with a chamber ensemble of the Sewanee Symphony Orchestra, culminating in a public concert of original musical works. *Prerequisite: MUSC 360.*

**MUSC 470 Recital (2)**

*Open only to students pursuing majors in music. Prerequisite: MUSC 370.*