**SPRING 2019 MUSIC ELECTIVES**

**A MUS 122 Music Appreciation: Engaging Creatively with Music (3) TTh 10:15-11:35AM**
An introduction to analysis and theory through exposure to selected classical and popular Music. Concepts of rhythm, melody, harmony, and form will be explored in a variety of historical and modern musical styles. Students will attend concerts in the Performing Arts Center in conjunction with classroom activities and discussion, write a concert report, and present on music of their choice using vocabulary learned in the course.

**A MUS 218 Special Topics in Music—Music in a Digitally Connected World (3) TTh 4:15-5:35PM**
Listening without boundaries to music and musical people around the world. Music doesn’t stop at the border, and neither should we. This course gives students a globalizing sense of music and its significance across cultures by introducing them to a diverse repertoire and developing listening skills applicable to all music. An accessible three-part model for listening—sound, setting, and significance—facilitates comparisons of various musical styles and meanings. The course includes digital resources students need to discover new music in a digitally connected world. Formal music training is not required.

**A MUS 218/398 Special Topics in Music—Music, Creativity & the Law (3) MWF 1:40-2:35PM**

**A MUS 218 Special Topics in Music—Aural Skills (2) MW 12:35-1:30PM**
This course will develop and apply the skills necessary to hear and interpret music. We will train through active participation in sight-singing, notation reading, interval identification, and dictation, as well as hearing textures, chord function and cadential progressions, blues harmony, call and response, a variety of cultural styles, and more. Extensive prior experience is not required, but an interest in developing your ear, love of music, and consistent attendance are important for this laboratory-style course.

**A MUS 219 Rock Music in Historical Perspective (3) TTh 2:45-4:05PM**
This course surveys rock styles from the 1950s through the early 1990s focusing on records and their historical context. The material covers a broad range of artists and topics representing rock’s stylistic diversity and cultural significance. In addition to historical analysis, emphasis will be placed on active listening with an ear for elements of record production as well as musical style. Only one of A MUS 219 or 319Z may be taken for credit.

**A MUS 226 Hip Hop Music and Culture (3) TTh 1:15-2:35PM**
This class explores the musical, political, and aesthetic foundations of hip hop. Students trace the musical, corporeal, visual, spoken word, and literary manifestations of hip hop over its nearly 40 year presence in American culture. Students also investigate specific black cultural practices and historical events that have given rise to its various idioms. Students create performative culture related to themes of the course. The goal is to help students critically understand hip hop as performance and how that performance shapes racialized gender, sexuality, and power. Students with prior experience as instrumentalists, poets, vocalists, emcees, beat makers, lyricists, beatboxers, and graffiti writers are welcome.

**A MUS 321 Composition I (3) TTh 10:15-11:35AM**
Individual instruction in the fundamentals of music composition. Prerequisite(s): A MUS 245 or equivalent and permission of instructor.

**A MUS 336 (= A WSS 336) Representations: Music, Gender, Race, and Class (3) MW 4:15-5:35PM**
This course will examine portrayals of gender, race and class across a wide range of musical media, including film, opera, theater and song. Through a series of theoretical readings and listening/viewing assignments, we will investigate historical and contemporary issues concerning self-representation and the representation of others. Who has the right to speak, and for whom? How can music convey ideas about identity? The many ways music communicates meaning will be explored through lectures, discussion, small-group presentations, and independent writing projects. Only one version of A MUS 336 may be taken for credit. Prerequisite(s): A MUS 100 or permission of instructor.

**A MUS 375 Analysis and Synthesis: The Performer’s World (3) TTh 11:45AM-1:05PM**
This course is designed for students who are performance majors or have considerable experience performing on their major instrument. We will dive into the world of preparing for a performance: repertoire selection and programming skills; practice habits and theoretical analysis; memorizing and performance anxiety; and lastly, program note writing and lecture/recitals. Music will be analyzed in detail and put into its historical context before the synthesis of performance can take place. Topics will vary from term to term and will be chosen to reflect the interests and instruments of the people in the class. The class will attend concerts en masse and discuss them. Each student's final project will consist of a presentation in the Recital Hall, which will include a performance, written document, and lecture to the class. Prerequisite(s): A MUS 245 or permission of the instructor.
In its stylistic range and artistic ambition, the Beatles’ recorded catalog provides a snapshot of rock music’s 1960s evolution from teeny-bopper obsession to defining cultural force. The Beatles were both. Their development over the course of the decade remains one of pop music’s most compelling stories of musical creativity and aesthetic aspiration. This course will survey the entire range of Beatles records—from *Please Please Me* to *Abbey Road*.

This course offers instruction and collaboration in identifying research problems and applying methods of analysis to study how music and sexuality shapes human interactions on YouTube. Students will learn to formulate a research study, build bibliographies, evaluate user-generated content and the role music and tech companies play on YouTube. They will also learn to develop critical thinking skills, gain command of electronic research techniques and musical applications, and sharpen writing skills.

An introduction to compositional and studio techniques for electronic music composition. Students will gain exposure to digital audio editing and sequencing, basic signal processing, and relevant musical structures. Projects will reflect a variety of aesthetic approaches and disciplines from experimental traditions, sound art, multimedia, and more popular forms. Only one version of A MUS 426 may be taken for credit. Prerequisite(s): A MUS 100 or permission of instructor.

This course is an advanced seminar in sound design, audio art, electronic musical composition, and related fields, with an emphasis on evaluation and discussion of creative studio work produced by students. A continuation of studies initiated in A MUS 426/A ART 426, with a focus on advanced techniques and aesthetics. Only one version of A MUS 427 may be taken for credit. Prerequisite(s): A MUS 426, A ART 426, A THR 426 or permission of instructor.

This course will explore issues of identity, spirituality, entrepreneurship, cultural transmission and politics viewed through the lens of the musical tradition called jazz. Topics will include saxophonist John Coltrane’s musical-spiritual search, the musical-mythos of bandleader Sun Ra, musician-led organizations and movements with a focus on the Chicago-based Association for the Advancement of Creative Music (AACM), jazz and social protest, ideas about black experimentalist traditions and controversies about the use of electronics in the work of Miles Davis and Herbie Hancock, the cultural roots of jazz and questions about the nature of musical genres and boundaries. The course will include lecture, listening, small group presentations and class discussion. Only one version of A MUS 451 may be taken for credit.