

# MUSIC THRY, HIST, AURAL, COMP (MUTH)

## **MUTH 50100 Intensive Part-Writing and Analysis**

A study of tonal harmony and syntax. Students will assimilate the voice-leading and functional conventions of music, from the common-practice period through part-writing, model composition, and analysis.

2 Credits

## **MUTH 52100 Topics in Music Theory and Analysis**

Changing topics in music theory and analysis.

2 Credits

## **MUTH 52900 Advanced Aural Skills**

Advanced course in dictation and aural skills with an emphasis placed on music since 1900. Graduate students must meet additional standards as set forth by the professor.

1 Credit

## **MUTH 53100 Sixteenth-Century Counterpoint**

Study of polyphonic techniques based on the stylistic principles of 16th-century sacred literature. Composition of canons, motets, and movements from the mass.

2 Credits

## **MUTH 53200 Eighteenth-Century Counterpoint**

Study of polyphonic techniques based on the stylistic principles of 18th-century keyboard literature. Invention (two- and three-voice), choral prelude, canon, and fugue are studied. Analysis and written projects.

2 Credits

## **MUTH 53500 Choral Arranging**

Functional and theoretical writing for elementary and junior high school choruses, special choirs, and mixed choral groups. Analysis and study of choral part-writing encompassing unison, simple two-, three-, and four-part, and multi-voice units.

2 Credits

## **MUTH 53700 Instrumentation and Orchestration (LA)**

Study of orchestral and band instruments in terms of range, transposition, and individual characteristics. Scoring of works for both standardized and less common ensembles of various sizes.

2 Credits

## **MUTH 54100 Music from 1600 to 1800**

Examination of musical styles and repertoire from the beginnings of functional harmony to the end of the classical era. Focus will be on figures such as Monteverdi, Schutz, Lully, Purcell, Bach, Handel, Mozart, and Beethoven. Overviews of musical contexts in which these composers worked will provide opportunities for discussion of culture and associated musical figures.

3 Credits

## **MUTH 54200 Music since 1800**

Examination of musical styles and repertoire from early 19th century to the present. Focus will be on figures such as Schubert, Brahms, Verdi, Wagner, Debussy, Schoenberg, Stravinsky, and Messiaen. Overviews of musical contexts in which these composers worked will provide opportunities for discussion of culture and associated musical figures. Study of topics from approximately 1900 on will frequently extend to concert music traditions beyond Western Europe.

Attributes: GERM

3 Credits

## **MUTH 54301 Pedagogy of Music Theory**

A survey of the pedagogical aspects of teaching music theory and aural skills on the high school and college level. Focus on current approaches, presentation, and implementation of materials suitable for the study of theory, harmony, and aural skills.

3 Credits

## **MUTH 55100 Instrumental Chamber Music Literature**

A historical survey of instrumental chamber music from the Renaissance to the present day.

3 Credits

## **MUTH 55200 History and Literature of the Art Song**

A broad historical survey of the secular art song from the Middle Ages to the present with greatest emphasis on the German, French, Italian, and English song repertory of the 18th and 19th centuries.

3 Credits

## **MUTH 55400-55412 Selected Topics in Music Studies (LA)**

Provides students with the opportunity for in-depth academic study in any area of music including but not limited to music history, music theory, composition, ethnomusicology, or some combination thereof. Requires students to compose one or more documents totaling at least 3000 words through multiple stages of writing, including brainstorming, drafting, integrating sources, and revising comprehensively after receiving substantial, formative feedback on drafts. (IRR)

3 Credits

## **MUTH 55700 History and Literature of Opera**

Traces the history, development, and repertory of opera from the beginning of the baroque period to the present. The primary focus of the course, however, is on the standard performing repertory from Handel through Britten. Live performance in class and video excerpts of great performances provide stimuli for class discussion. (F, B)

3 Credits

## **MUTH 55800 The Symphony**

The study of orchestral music, tracing its development from the baroque era to the 20th century. Representative examples of the concerto and symphonic poem are included.

3 Credits

## **MUTH 56400 Introduction to Composition**

The study and practice of compositional procedures used in traditional and contemporary concert music, leading to composing brief works for solo instruments and small chamber ensembles. (F)

2 Credits

## **MUTH 56500 Composition for Non-Composition Majors (LA)**

Study and apply advanced compositional techniques for coherent expression in creative musical work. Explore a large selection of key works from the repertoire through attending weekly composition seminars and develop, under the guidance and supervision of the instructor, an individual plan of study. Compose original compositions of a substantial duration for a variety of instrumental and vocal combinations and/or electronics and gain practical experience by having a work presented at a Composition Premieres Concert. Prerequisites: MUTH 56400. (IRR)

1 Credit

## **MUTH 57400 Stylistic Analysis of Tonal Music**

Detailed analysis of stylistic characteristics and compositional techniques found in works by composers from the classical and romantic eras. A variety of analytical approaches is employed, based on their suitability to particular works.

2 Credits

**MUTH 57500 Stylistic Analysis of Post-Tonal Music**

Detailed analysis of stylistic characteristics and compositional techniques found in music written from 1900 to present.

2 Credits

**MUTH 65200 Bibliography and Research in Music (NLA)**

Surveys the basic bibliographical materials and references in the various fields of music. Considers methods of research, as well as the establishment and efficient use of bibliographical data. Attends to special bibliographical problems, practical research, and writing of the research paper. This course should be taken in the first semester of degree study.

(Y)

4 Credits

**MUTH 65400-65501 Independent Research**

Research projects in the areas of music history, literature, theory, or pedagogy under the advisement of a faculty member from the appropriate field. May be taken for 1 credit by students who are preparing for a lecture-recital to be given during the following semester. The project normally culminates in a paper or formal report. Prerequisites: MUTH 65200 and permission of the graduate adviser and the faculty member involved.

1-3 Credits

**MUTH 65600 Independent Research in Analysis of Music Since 1945**

An independent research project required of composition majors. The student analyzes selected compositions from the repertoire of music since 1945 and writes a major paper comparing and contrasting the compositional techniques utilized. The project is directed by a faculty member of the Theory, History, and Composition Department, selected in consultation with the graduate chair. Prerequisites: MUTH 65200, MUTH 66400.

2 Credits

**MUTH 66000 Thesis (NLA)**

Creation of a formal thesis, which must be a composition of large proportion for chamber ensemble (quartet or larger), orchestra, wind ensemble, or chorus with instrumental ensemble. Recommends performance of the thesis. (S)

2 Credits

**MUTH 66100-66300 Composition (NLA)**

Stimulates the inventive capacity and realization of the musical concept in tones (and the symbols representing them). Provides the opportunity for the student to practice self-expression in a variety of the smaller and in some of the larger forms, and so helps the student become familiar with the skills required for composition. Knowledge of theory, harmony, and musical form is a prerequisite. Repeatable up to sixteen credits. Open only by permission of the instructor. (F)

4 Credits

**MUTH 66400 Analytical Techniques (LA)**

Detailed study of methodologies used when analyzing tonal music, including Schenkerian and motivic approaches and theories of rhythm and meter. (IRR)

4 Credits