

# MUSC – MUSIC

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## MUSC 100

### Introduction to Music

**3 Credits Weekly (3-0-0)**

This course is an introduction to the study of music through a historical survey of Western art-music with an emphasis on listening, rudimentary theory, and analysis. In addition, students identify some of the individuals and socio-political forces that shaped the development of this music. Students are not required to be able to read or perform music.

## MUSC 103

### Theory I: Introduction to Music Theory

**3 Credits Weekly (3-0-0)**

Students are introduced to the rudiments of music and music theory, the fundamentals of functional harmony, and the foundations of common practice and jazz/contemporary harmonic theory. The course is coordinated with Ear Training I curriculum, provides the theoretical background required of first-year principal instrument, master classes and performance ensembles, and prepares students for advanced studies in theory and its application to interpretation, arranging and composition.

## MUSC 104

### Theory II: Harmony, Voice Leading, and Function

**3 Credits Weekly (3-0-0)**

Students expand their understanding of the vertical and linear aspects of harmony including chord structure and voicing, voice leading, chord progressions, chord substitutions, harmonic function, and the phrase model. Students focus on the application of theoretical concepts through analysis and writing. The course is divided into two parts: (1) jazz harmony and relevant issues in contemporary popular music; (2) common-practice harmony and voice leading.

*Prerequisites: MUSC 103.*

## MUSC 111

### Ear Training I

**3 Credits Total (45-0-0)**

Students develop essential musical skills including aural identification and vocalization of intervals, chords, rhythms and melodies, as well as sight singing melodies and rhythms. Ear Training I is aligned with course content and learning in Theory I.

## MUSC 112

### Ear Training II

**3 Credits Weekly (0-3-0)**

Students continue to develop the essential musical skills introduced in Ear Training I including aural identification and vocalization of intervals, chords, rhythms and melodies, melodic and rhythmic dictation, and sight singing melodies and rhythms. Ear Training II is aligned with instruction and learning in Theory II.

*Prerequisites: MUSC 111.*

## MUSC 123

### Musicology I: Historical Musicology

**3 Credits Weekly (3-0-0)**

This course introduces critical listening, research methods, and writing for musicology through the lenses of historical and critical musicology, with a focus on the composition, performance, reception and aesthetics of music over time.

## MUSC 124

### Musicology II: Popular Music Studies

**3 Credits Weekly (3-0-0)**

This course builds on the critical listening, research methods, and writing for musicology introduced through the lenses of historical and critical musicology in Music 123. By introducing a critical media studies approach to musicology, this course provides an opportunity to discuss musical creative and musical economics in the digital age. This course also introduces contemporary digital research and dissemination approaches.

*Prerequisites: MUSC 123.*

## MUSC 131

### Principal Instrument I

**3 Credits Total (0-10.5-0)**

Students receive individual instruction in technique and its application to repertoire. The course also consists of a juried examination: a technical jury. Note: Only full-time students admitted to the Music Program may take this course.

## MUSC 132

### Principal Instrument II

**3 Credits Total (0-10.5-0)**

Students receive individual instruction in technique and its application to repertoire. The course consists of private lessons and a juried examination: a technical jury.

*Prerequisites: MUSC 131.*

## MUSC 141

### Master Class I

**3 Credits Weekly (1.5-2-0)**

Master Class I is the first in a series of courses that develop a wide variety of essential performance skills and abilities within an ensemble environment. The Master Class courses address style, repertoire, technique, reading, improvisation, performance, listening and other skills that are necessary for the professional jazz and contemporary popular musician. Note: Only full-time students admitted to the Music Program may take this course.

## MUSC 142

### Master Class II

**3 Credits Weekly (1.5-2-0)**

Master Class II is the second in a series of courses that develop a wide variety of essential performance skills and abilities within an ensemble environment. The Master Class courses address style, repertoire, technique, reading, improvisation, performance, listening and other skills that are necessary for the professional jazz and contemporary popular musician.

*Prerequisites: MUSC 141.*

## MUSC 188

### Performance Ensemble

**0 Credits Total (0-0-45)**

MUSC 188 fulfills the performance ensemble requirement in Term I of the Bachelor of Music. Through focused independent practice, weekly rehearsals and public performances, this course provides each student the opportunity to develop and interpret repertoire drawn from jazz and contemporary popular music. Based on an audition process, students are placed in an appropriate ensemble under the directorship of a music faculty member. The ensembles vary in instrumentation and size, which are determined by stylistic specificity and repertoire.

**MUSC 189****Performance Ensemble****0 Credits Total (0-0-45)**

MUSC 189 fulfills the performance ensemble requirement in Term II of the Bachelor of Music. Through focused independent practice, weekly rehearsals and public performances, this course provides each student the opportunity to develop and interpret repertoire drawn from jazz and contemporary popular music. Based on an audition process, students are placed in an appropriate ensemble under the directorship of a music faculty member. The ensembles vary in instrumentation and size, which are determined by stylistic specificity and repertoire.

*Prerequisites: MUSC 188.*

**MUSC 201****Theory III: Jazz Harmony and Analysis****3 Credits Weekly (3-0-0)**

Building on the rudiments of jazz harmony introduced in Year 1, this course presents an in-depth study of the vertical and linear structures that are characteristic of traditional and contemporary jazz compositions. Critical listening aligned with score reading is an important activity in this course. Topics include harmonic function, chord construction, chord substitution and linear embellishment, voicing and voice leading, melody, rhythm and form. Students complete analytical, critical listening and critical writing assignments that draw from the significant styles and genres of jazz.

*Prerequisites: MUSC 104 or MUSC 102.*

**MUSC 202****Theory IV: Chromatic Harmony, Form and Analysis****3 Credits Weekly (3-0-0)**

This course examines the formal, structural, and harmonic techniques used in tonal music from the late eighteenth century through to the early twentieth century. The study of tertian harmonic structures and chromatic manipulation, and the crucial relationship between harmony, function, and form is the focus of this course. Topics include chromatic harmony, sequences, mixture, modulation, form and analysis. Repertoire for study draws from the symphonic, concerto and chamber music literature from the historical periods in question. Students enhance their theoretical and practical understanding of chromatic harmony by completing a number of compositional, analytical and critical listening assignments.

*Prerequisites: MUSC 201.*

**MUSC 207****Songwriting I****3 Credits Weekly (2-1-0)**

This course is an introduction to the art and craft of songwriting in which students develop proficiency in a variety of songwriting techniques. An examination of the songwriting process and related concepts include the relation of meter and rhythm to motive and melody, form, attaching lyrics to melody, and song refinement.

*Prerequisites: MUSC 104 or MUSC 102.*

**MUSC 208****Songwriting II****3 Credits Weekly (1-2-0)**

In this course, students continue to explore the art and craft of songwriting. Students examine and develop skills in a variety of songwriting techniques and concepts including writing lyrics and melodies, utilizing song forms, setting lyrics to melody, rewriting, and co-writing. A component of this course examines market trends, song demos, marketing songs, and other aspects of the business of songwriting.

*Prerequisites: MUSC 207.*

**MUSC 211****Composition I****3 Credits Weekly (3-0-0)**

This course introduces students to the art and craft of composition and prepares them for further study in this area. Through lectures, demonstrations, score study and listening, students acquire familiarity with the melodic, harmonic, and rhythmic elements and techniques of composition that apply to a wide range of genres and styles in the context of jazz and contemporary idioms. Students develop essential skills as they complete a variety of compositions that focus on blues, modal, and groove/ostinato based composition.

*Prerequisites: MUSC 104 or MUSC 102.*

**MUSC 212****Composition II****3 Credits Weekly (3-0-0)**

Students continue the study of jazz and contemporary idioms through lectures, demonstrations, score analysis and listening. Compositions in this course address complex formal structures, counterpoint and ensemble writing. Students develop essential skills as they complete a variety of compositions that explore contrafact ballads, complex modal forms and an introduction to string quartets and film scoring.

*Prerequisites: MUSC 211.*

**MUSC 213****Ear Training III****3 Credits Weekly (3-0-0)**

Ear Training III addresses three interrelated areas of study: aural skills, sight-reading skills, and music theory. The ability to recognize and identify elemental musical structures and to determine their relationships through traditional and jazz theory is a primary focus of this course. Singing is practiced in class using the Tonic sol-fa system in conjunction with the scale-degree system.

*Prerequisites: MUSC 112.*

**MUSC 214****Ear Training IV****3 Credits Weekly (3-0-0)**

In Ear Training IV, students continue to explore the relationship of aural and reading skills, and music theory. Regular activities include melodic, harmonic, and rhythmic dictation exercises, singing using the Tonic sol-fa system in conjunction with the scale-degree system, and performing rhythms in simple, compound, asymmetrical and composite meters. Examples and excerpts used in this course reflect a wide stylistic perspective (traditional, contemporary popular, and jazz).

*Prerequisites: MUSC 213.*

**MUSC 215****Functional Keyboard I****1.5 Credits Weekly (0-2-0)**

In this course, instrumentalists and vocalists are introduced to the essential keyboard skills required of contemporary musicians. Students develop basic technical ability and reading skills through exercises, études, and examples drawn from jazz and contemporary popular repertoires. Students study a syllabus of scales, chords, voicings, progressions and voice leading models, and prepare for a final performance examination comprising technical, sight-reading, and repertoire components. Note: This course is not open to pianists (Principal and Applied Instrument).

*Prerequisites: MUSC 132 and (MUSC 104 or MUSC 102).*

**MUSC 216****Functional Keyboard II****1.5 Credits Weekly (0-2-0)**

This course continues to develop the concepts and skills introduced in Functional Keyboard I. Through the study of technical exercises and études in combination with examples drawn from jazz and contemporary popular repertoires, students develop essential techniques, reading skills, and basic accompanying skills. Students study a comprehensive syllabus of scales and chords, progressions, voicings and voice leading models, and prepare for a performance exam comprising technical, sight-reading, and repertoire components that reflect a diversity of contemporary styles. Note: This course is not open to pianists (Principal and Applied Instrument).

*Prerequisites: MUSC 215.***MUSC 217****Accompanying I****1.5 Credits Weekly (1.5-0-0)**

Accompanying I focuses on developing the skills required of pianists (Principal or Applied Instrument courses) to accompany vocalists and instrumentalists through the study of contemporary popular repertoires. Emphasis is also placed on developing an awareness of style and genre, fostering critical listening skills, and exploring the dynamic relationship between the accompanist and the soloist. Students prepare for a juried performance examination that consists of sight-reading and repertoire components.

*Prerequisites: MUSC 132.***MUSC 218****Accompanying II****1.5 Credits Weekly (1.5-0-0)**

Accompanying II continues to develop the skills required of pianists (Principal and Applied Instrument courses) to accompany vocalists and instrumentalists through the study of standard jazz and Bossa Nova repertoires. Emphasis is also placed on developing an awareness of style and genre, fostering critical listening skills, and exploring the dynamic relationship between the accompanist and the soloist. Students prepare for a juried performance examination that consists of sight-reading and repertoire components.

*Prerequisites: MUSC 217.***MUSC 219****Technical Ear Training****3 Credits Weekly (3-0-0)**

Recording and Production students develop the listening skills of an engineer. Listening exercises focus aural attention and deepen aural sensitivity. The focus of this course is timbre, and identifying and modifying spectral content through equalization.

*Prerequisites: MUSC 213.***MUSC 220****Jazz History in Cultural Context****3 Credits Weekly (3-0-0)**

Students learn about jazz music within a historical and cultural context, in order to gain insights into the societal landscape, seminal figures, popular culture norms, and historical events of the 20th century. Musical elements such as improvisation, swing, and the blues will be investigated to understand how people were affected by and effected jazz music's creation and development through the decades.

*Prerequisites: MUSC 124 or consent of the department.***MUSC 221****Applied Instrument I****1.5 Credits Total (0-5.25-0)**

Upper-year students in the Composition, Recording and Production, and General routes receive bi-weekly private lessons on their major instrument with focus on technique, repertoire development and style. The private teacher and the student select pieces from standard jazz and popular music repertoires for study and examination. Students also prepare for a juried technical examination that is given at the end of term.

*Prerequisites: MUSC 132.***MUSC 222****Applied Instrument II****1.5 Credits Total (0-5.25-0)**

This course builds on the skills developed in Applied Music I. Upper-year students in the Composition and General routes continue to receive bi-weekly private lessons on their major instrument, with focus on technique, repertoire development and style.

*Prerequisites: MUSC 221.***MUSC 233****Principal Instrument III****3 Credits Total (0-10.5-0)**

Performance majors receive individual instruction in technique and its application to repertoire. The course consists of private lessons and a juried examination: a technical jury.

*Prerequisites: MUSC 132.***MUSC 235****Principal Instrument IV****3 Credits Total (0-10.5-0)**

Performance majors receive individual instruction in technique and its application to repertoire. The course consists of private lessons and a juried examination: a technical jury.

*Prerequisites: MUSC 233 and MUSC 243.**Co-requisite: MUSC 244.***MUSC 243****Master Class III****3 Credits Weekly (1.5-2-0)**

Master Class III is the third in a series of courses that develop a wide variety of essential performance skills and abilities. The Master Class courses address style, historical performance practice, repertoire, music preparation, rehearsal techniques, instrument technique, reading, performance, listening, and other skills that are necessary for the professional jazz and contemporary popular musician.

*Prerequisites: MUSC 132 and MUSC 142.***MUSC 244****Master Class IV****3 Credits Weekly (1-2-0)**

Master Class IV is the final course in the series of courses that develop a wide variety of essential performance skills and abilities. The Master Class courses address style, historical performance practice, repertoire, music preparation, rehearsal techniques, instrument technique, reading, performance, listening, and other skills that are necessary for the professional jazz and contemporary popular musician.

*Prerequisites: MUSC 243.*

**MUSC 253****Live Sound Reinforcement I****3 Credits Weekly (2-1-0)**

This course addresses sound reinforcement for music applications. Students examine sound in live situations, how sound behaves and how it is amplified. Students are introduced to the essential equipment used in the sound reinforcement industry, and develop the skills and abilities necessary to set up and operate a basic PA system. The course integrates practical experience in a concert or event setting with classroom instruction.

*Prerequisites: MUSC 132 and MUSC 142.*

**MUSC 254****Live Sound Reinforcement II****3 Credits Weekly (2-1-0)**

This course continues to develop the skills established in Live Sound Reinforcement I. Students expand their knowledge of advanced concert sound reinforcement. Students also acquire an understanding of the duties and responsibilities of all the people involved with a major concert and how to work as part of that crew. The course integrates practical experience in a concert or event setting with classroom instruction.

*Prerequisites: MUSC 253.*

**MUSC 263****Introduction to Music Technology and Production****3 Credits Weekly (2-2-0)**

This course provides students with the technological foundations commonly used in the music profession. The course is delivered in a blended model, which includes online lectures and learning modules, supported with a lab component where students acquire fundamental skills for various music technologies. Delivered through a Digital Audio Workstation (DAW), topics include: an introduction to the principles of sound, microphones and recording; computer-based notation; sequencing, mixing, and effects processing; an introduction to MIDI; and synthesis.

*Prerequisites: MUSC 104 or MUSC 102.*

**MUSC 294****Performance Ensemble****0 Credits Total (0-0-45)**

MUSC 294 fulfills the performance ensemble requirement in Term III of the Bachelor of Music. Through focused independent practice, weekly rehearsals and public performances, this course provides each student the opportunity to develop and interpret repertoire drawn from jazz and contemporary popular music. Based on an audition process, students are placed in an appropriate ensemble under the directorship of a music faculty member. The ensembles vary in instrumentation and size, which are determined by stylistic specificity and repertoire.

*Prerequisites: MUSC 189.*

**MUSC 295****Performance Ensemble****0 Credits Total (0-0-45)**

MUSC 295 fulfills the performance ensemble requirement in Term IV of the Bachelor of Music. Through focused independent practice, weekly rehearsals and public performances, this course provides each student the opportunity to develop and interpret repertoire drawn from jazz and contemporary popular music. Based on an audition process, students are placed in an appropriate ensemble under the directorship of a music faculty member. The ensembles vary in instrumentation and size, which are determined by stylistic specificity and repertoire.

*Prerequisites: MUSC 294.*

**MUSC 301****Special Project I****1 Credit Weekly (0-0-2)**

This course provides the student an opportunity to explore a specific area of interest. Projects are faculty supervised and may focus exclusively on creative work, performance, research and writing, recording and production, or an aspect of music management, or incorporate a combination of these areas. Students require prior approval of the chair of music in order to be eligible to enroll in this course. NOTE: Upon successful completion of the first attempt at MUSC 301 and permission from the chair of music in consultation with the faculty supervisor, students may repeat this course for credit in order to continue and develop their projects.

*Prerequisites: ENGL 102 and one of ENGL 103, ENGL 104, or ENGL 105, and 30 credits of MUSC (p. 1) courses including MUSC 123 and 124.*

**MUSC 302****Special Project II****2 Credits Weekly (0-0-4)**

This course provides the student an opportunity to explore a specific area of interest. Projects are faculty supervised and may focus exclusively on creative work, performance, research and writing, recording and production, or an aspect of music management, or incorporate a combination of these areas. Students require prior approval of the chair of music in order to be eligible to enroll in this course. NOTE: Upon successful completion of the first attempt at MUSC 302 and permission from the chair of music in consultation with the faculty supervisor, students may repeat this course for credit in order to continue and develop their projects.

*Prerequisites: ENGL 102 and one of ENGL 103, ENGL 104, or ENGL 105, and 30 credits of MUSC (p. 1) courses including MUSC 123 and 124.*

**MUSC 303****Special Project III****3 Credits Weekly (0-0-6)**

This course provides the student an opportunity to explore, in depth, a specific area of interest. Projects are faculty supervised and may focus exclusively on creative work, performance, research and writing, recording and production, or an aspect of music management, or incorporate a combination of these areas. Students require prior approval of the chair of music in order to be eligible to enroll in this course.

*Prerequisites: ENGL 102 and one of ENGL 103, ENGL 104, or ENGL 105, and 30 credits of MUSC (p. 1) courses including MUSC 123 and 124.*

**MUSC 313****Arranging I: Introduction to Arranging****3 Credits Weekly (1-2-0)**

Students acquire practical knowledge of arranging for the small jazz ensemble. Topics include woodwind, brass and rhythm section instruments, rhythm section arranging, two, three and four-part harmonizations, "thickened line" writing, background writing, linear/contrapuntal concepts in 2-part writing, and considerations of form and balance in planning an arrangement. Course content is structured towards a full-scale arrangement as the final major project.

*Prerequisites: MUSC 201.*



**MUSC 314****Arranging II: Arranging for Large Ensembles****3 Credits Weekly (1-2-0)**

Building on the concepts, techniques and skills acquired in Arranging I, students expand their knowledge of harmony and orchestration in order to write for the contemporary jazz orchestra (big band). Concepts and techniques presented in lectures, in addition to insights gained through the analysis of seminal recordings and scores, are developed through practical assignments. Students are encouraged to develop their personal style, and will produce a complete, original arrangement for big band as the final project.

*Prerequisites: MUSC 313.*

**MUSC 321****Advanced Songwriting****3 Credits Weekly (3-0-0)**

This course examines, in depth, topics such as commercial songwriting for other artists, TV, film or other settings, processes, and roles in collaborative writing, as well as thematic and stylistic approaches to songwriting. This course focuses on the business of songwriting, including music publishing, copyright, mechanical and performance rights, and song placement. Students will also investigate how songwriters and songwriter-performers present their music in the rapidly transforming media landscape of the twenty-first century.

*Prerequisites: MUSC 208, and either MUSC 365 or MUSC 366.*

**MUSC 326****Composition III****3 Credits Weekly (3-0-0)**

The focus of this course is writing for the voice. Through analysis and writing projects, students expand their knowledge of compositional issues as they apply and adapt techniques to the creation of Art Songs, Popular Songs and Chorale writing. In addition to lectures, students receive private lessons in which pertinent issues relating to their own compositions are addressed. Students present works-in-progress and discuss their process to the class, and present completed works in recitals.

*Prerequisites: MUSC 212.*

*Co-requisite: MUSC 313.*

**MUSC 327****Composition IV****3 Credits Weekly (3-0-0)**

This course explores the primary movements of twentieth-century post-tonal composition, including impressionism, serialism, and minimalism. Students develop technique in these styles by writing for a variety of instrumentation. In addition to lectures, students receive private lessons in which pertinent issues relating to their creative compositional works are addressed. Students present works-in-progress and discuss their process to the class, and present completed works in recitals.

*Prerequisites: MUSC 313 and MUSC 326.*

*Co-requisites: MUSC 314.*

**MUSC 335****Principal Instrument V****3 Credits Total (0-10.5-0)**

Performance majors receive private lessons on their major instrument with a focus on technique, repertoire development, style, applied theory and development of aural skills. In addition, the private lesson prepares performance majors for the juried repertoire performance examination held at the end of the term.

*Prerequisites: MUSC 235 or MUSC 234.*

*Co-requisites: MUSC 313, MUSC 348, and MUSC 358.*

**MUSC 336****Principal Instrument VI****3 Credits Total (0-10.5-0)**

Performance majors receive private lessons on their major instrument with a focus on technique, repertoire development, style, applied theory and development of aural skills. In addition, the private lesson prepares performance majors for their Junior Recital (MUSC 371).

*Prerequisites: MUSC 313, MUSC 335, MUSC 348, and MUSC 358.*

*Co-requisites: MUSC 371 (Junior Recital) and MUSC 359.*

**MUSC 341****Woodwind Techniques****3 Credits Weekly (3-0-0)**

Students examine the instructional methods and pedagogical concepts for music teachers of woodwind instruments. Upon completion, students are able to teach woodwind instruments up to the intermediate level.

*Prerequisites: MUSC 101 or MUSC 103.*

**MUSC 344****Brass Techniques****3 Credits Weekly (3-0-0)**

Students explore the instructional methods and pedagogical concepts for music teachers of brass instruments. Upon completion, students are able to teach brass instruments up to the intermediate level.

*Prerequisites: MUSC 214.*

**MUSC 345****Percussion and Rhythm Instruments****3 Credits Weekly (3-0-0)**

Students examine the instructional methods and pedagogical concepts for music teachers of percussion instruments. Upon completion, students are able to teach percussion instruments up to the intermediate level.

*Prerequisites: MUSC 101 or MUSC 103.*

**MUSC 348****Contemporary Issues in Performance Practice and Techniques I****1.5 Credits Weekly (0-2-0)**

This course examines issues and performance practices in jazz and contemporary popular music from theoretical and practical viewpoints. Students analyze performance practice, investigate artistic and style-related topics, prepare repertoire to perform in master-class settings, and research pertinent issues and present findings. This course also prepares students for the Junior Recital (MUSC 371).

*Prerequisites: MUSC 244 and MUSC 235.*

**MUSC 358****Improvisation I****1.5 Credits Weekly (1.5-0-0)**

This course is a study of improvisation practices and techniques idiomatic to jazz music, with an emphasis on standard and bebop repertoire. Through analyses of seminal recorded performances, transcriptions, assignments, and in-class performance, students will develop a practical understanding of jazz language, sound, feel, and phrasing, as well as theoretical concepts such as melodic and rhythmic development, chord/scale relationships, and motivic development. The vital role of the rhythm section in improvisation, including comping, interplay, texture, and dynamics, will also be examined.

*Prerequisites: MUSC 201 and MUSC 244.*

**MUSC 359****Improvisation II****1.5 Credits Weekly (1.5-0-0)**

This course builds on skills and knowledge presented in MUSC 358 (Improvisation I). This course is a study of improvisation practices and techniques idiomatic to jazz music, with an emphasis on modal, modern, and contemporary repertoire. Through analyses of seminal recorded performances, transcription and listening assignments, and in-class performance, students will develop a practical understanding of modern jazz language, sound, feel, and phrasing, as well as theoretical concepts such as thematic development, modal harmony, chromaticism, melodic and harmonic superimposition, and polyrhythms. The varied roles of the rhythm section and ensemble in modern jazz performance, from comping and interplay to collective improvisation, will also be examined.

*Prerequisites: MUSC 358.*

**MUSC 361****Introduction to Music Career Management****3 Credits Weekly (3-0-0)**

This course is an overview of fundamental issues that have an impact on the contemporary musician's career. Students will be introduced to a broad range of topics, providing them with basic knowledge and tools to begin managing their own careers, as well as a foundation for more advanced study in subsequent music career management courses. Topics include ethics and professional practice, career planning, financial literacy, entrepreneurship, marketing, intellectual property, project planning, fundraising, musician's health, and social issues in the music industry.

**MUSC 362****The Business of Music****3 Credits Weekly (3-0-0)**

Students examine the financial, legal, social, and political aspects of the music business. The focus of this course is on branding, marketing, the music industry, the fundamentals of a contract, the independent musician as a legal entity, copyrights, finance, accounting practices, and the principles of strategic planning. Sources to fund or finance a project are introduced, including grant awards in Canada.

*Prerequisites: MUSC 361 or MUSC 271.*

**MUSC 364****Applications in Music Technology I****3 Credits Weekly (1-2-0)**

This course focuses on the development of the creative application of technologies used in current music and audio production, and the foundations and theories that underlie these skills and practices. Through classroom and focused project work, students gain knowledge and experience with Digital Audio Workstation (DAW)-centric composition and production with emphasis on synthesizer programming, MIDI and audio tracking, editing and mixing, working with visual media, audio mastering, and delivery.

*Prerequisites: MUSC 263 or MUSC 261.*

**MUSC 365****Recording and Production Techniques****3 Credits Weekly (3-0-0)**

This course is an introduction to the theory and practice of audio recording as it relates to a home studio environment. Students study the behaviour of sound, acoustics, microphones, analog and digital audio, digital audio workstation (DAW) set up, and the operation of common recording equipment. Practical learning concentrates on music production, creating demo projects, and fully produced recordings.

Students learn to make optimal use of microphones, room treatment, headphones, MIDI, EQ, compressors, reverb and other mixing software plugins within the DAW environment as they complete a variety of multi-track recording projects. Students may receive credit in only one of MUSC 365 and 366. Students in the Recording & Production Major and the Technology & Production Minor must complete MUSC 366.

*Prerequisites: MUSC 263.*

**MUSC 366****Introduction to the Recording Studio****3 Credits Weekly (0-4-0)**

This course is an introduction to the theory and practice of recording engineering. Students study the behaviour of sound, acoustics, recording studio design, analog and digital audio, and the theory and operation of common recording studio equipment. Practical learning concentrates on studio procedures, set up, and the operation of equipment. Students learn to make optimal use of a state-of-the-art recording studio as they complete a variety of multi-track recording projects. Students may receive credit in only one of MUSC 365 and 366. Students in the Recording & Production Major and the Technology & Production Minor must complete MUSC 366.

*Prerequisites: MUSC 263.*

*Co-requisite: MUSC 263.*

**MUSC 367****Analog and Digital Signal Processing****3 Credits Weekly (3-0-0)**

Students learn the theory of electrical circuits (laws of resistance, capacitance, Ohm's Law) as they apply to the design and interpretation of circuit diagrams, block diagrams and the resultant signal flow. Students study how the analog signal is processed by electronic components, how analog and digital technologies interact, and how digital technology emulates and transcends analog processes.

*Prerequisites: MUSC 366.*

**MUSC 368****Psychoacoustics****3 Credits Weekly (3-0-0)**

The study of psychoacoustics explores the perception of music and the objective reality of the physics of sound. Students examine the complex intersection of music, psychology and neuroscience in order to better understand music cognition, which is focused on human hearing and the listening experience. Topics include: how people respond emotionally to music; the work of the mind to perceive and respond to sound as music; mechanisms of human hearing; the stimulation of imagination and mental images that inspire creative practice. Note: Students may obtain credit in only one of MUSC 368 and PSYC 369.

*Prerequisites: 12 credits of MUSC (p. 1) course work at 200-level.*

**MUSC 371****Junior Recital****0 Credits      Weekly (0-0-0)**

The Junior Recital is a juried public recital in which performance majors demonstrate their ability to prepare and rehearse a varied repertoire, and exhibit stylistic awareness, technical and artistic prowess, musical imagination, and professionalism. Students create the arrangements and direct the rehearsals, prepare the printed programme, and coordinate with production and recording technicians. The repertoire draws from Jazz, Global Music, and Contemporary Popular areas, and is selected in consultation with the student's private lesson instructor and faculty supervisor [section head].

*Prerequisites: MUSC 335.**Co-requisites: MUSC 336.***MUSC 380****Directed Project****3 Credits      Weekly (0-0-1)**

This is a faculty-supervised, research creation course that allows senior-level students to pursue independent work in a primary area of interest, including research and writing, composing, recording, or preparing and performing repertoire. Students are required to submit a formal proposal and obtain the written approval of the chair of music in order to be eligible to enroll in this course. NOTE: Upon successful completion of the first attempt at MUSC 380 and permission from the chair of music in consultation with the faculty supervisor, students may repeat this course for credit in order to continue and develop their projects.

*Prerequisites: 60 credits of MUSC (p. 1) courses including MUSC 123 and MUSC 124.***MUSC 396****Performance Ensemble****1 Credit      Total (0-0-45)**

MUSC 396 fulfills the performance ensemble requirement in Term V of the Bachelor of Music. Through focused independent practice, weekly rehearsals and public performances, this course provides each student the opportunity to develop and interpret repertoire drawn from jazz and contemporary popular music. Based on an audition process, students are placed in an appropriate ensemble under the directorship of a music faculty member. The ensembles vary in instrumentation and size, which are determined by stylistic specificity and repertoire.

*Prerequisites: MUSC 295.***MUSC 397****Performance Ensemble****1 Credit      Total (0-0-45)**

MUSC 397 fulfills the performance ensemble requirement in Term VI of the Bachelor of Music. Through focused independent practice, weekly rehearsals and public performances, this course provides each student the opportunity to develop and interpret repertoire drawn from jazz and contemporary popular music. Based on an audition process, students are placed in an appropriate ensemble under the directorship of a music faculty member. The ensembles vary in instrumentation and size, which are determined by stylistic specificity and repertoire.

*Prerequisites: MUSC 396.***MUSC 415****Orchestration****3 Credits      Weekly (1-2-0)**

This course introduces students to writing for the symphony orchestra through a brief survey of the historical development of the orchestra, with focus on the principal families of instruments that constitute the modern orchestra. Students acquire knowledge of the characteristics and roles of orchestral instruments, and the notational conventions associated with scoring for these instruments. Periodic writing assignments reinforce the essential principles of orchestration including featuring, combining and balancing instruments for pragmatic and expressive reasons, and realizing orchestral arrangements from piano scores, compositional sketches and other musical media. The final project for this course is a fully scored orchestration of an excerpt or piece.

*Co-requisites: MUSC 313.***MUSC 416****Scoring for Film and Other Visual Media****3 Credits      Weekly (1-2-0)**

This course focuses on the aesthetic and technical demands of composing and producing music for feature films, episodic television, and other visual media, with emphasis on the concepts of musical association and musical meaning. Students are introduced to a wide variety of notable film scores, complete a series of scoring projects for mixed instrumentation using virtual and real instruments, and learn how to synchronize music with visual media through the use of computer software and real time methods.

*Prerequisites: MUSC 263 and MUSC 313 or consent of the Music department.***MUSC 417****Composition V****1.5 Credits      Total (0-22.5-0)**

The focus of this course is the development of the student's unique voice as a composer. Students continue to undertake extensive writing projects in anticipation of the Composition Graduation Recital. Lectures and labs address pertinent issues relating to their compositions, including labs in song writing, composing in the digital-audio workstation (DAW) environment, composing for chamber ensembles, and jazz combo/big band writing.

*Prerequisites: MUSC 327.***MUSC 418****Composition VI****1.5 Credits      Weekly (1.5-0-0)**

Composition VI is the final course in the sequence of courses designed to develop the composer. This course focuses on final preparation for the Composition Graduation Recital, which is a juried, public concert of original works. Students continue their work from Composition V (MUSC 417). Students continue developing their music toward the final recital in small group and individual meetings with the instructor.

*Prerequisites: MUSC 417.**Co-requisites: MUSC 474.***MUSC 424****Ethnomusicology****3 Credits      Weekly (3-0-0)**

Students will be introduced to development and current practice of ethnomusicology in Canada with special attention to the methods of research that make the discipline a unique form of musicology. Students explore music as sound and culture, as social practice, as a contributor to the creative economy, and as expression of meaning with emphasis on the development of ethnographic methods and contemporary methods of research dissemination.

*Prerequisites: MUSC 427 or consent of the Music department.*

**MUSC 426****History of Electro-Acoustic Music****3 Credits Weekly (3-0-0)**

Students examine the history of electro-acoustic art music in relation to the significant composers of this music and their seminal works. Through lectures, readings, critical listening, and analysis, students investigate the ideas, techniques, and technologies that determined the development of this genre and its influence on other genres. Students are introduced to the various instruments inherent to the genre and the unique and often idiosyncratic notational systems used by various composers.

*Prerequisites: MUSC 263 or MUSC 261.*

**MUSC 427****Cultural Studies of Music****3 Credits Weekly (3-0-0)**

This course focuses on the analysis of contemporary popular music culture and the key thinkers and theorists from cultural studies and critical theory who have made seminal contributions to the field. The development of research and writing methods is an essential aspect of this course.

*Prerequisites: MUSC 123 and 124 or consent of the Music department.*

**MUSC 431****Conducting Techniques****3 Credits Weekly (3-0-0)**

This course introduces the fundamentals of conducting an instrumental ensemble. Techniques include use of the baton, rehearsal and score preparation, ensemble management and repertoire development. Upon completion, students are able to conduct other musicians in large and small group ensemble settings, choose repertoire, analyze scores, and communicate with members of an ensemble while conducting.

*Prerequisites: MUSC 313.*

**MUSC 437****Principal Instrument VII****3 Credits Total (0-10.5-0)**

Performance majors receive private lessons on their major instrument with a focus on technique, repertoire development, style, applied theory and development of aural skills. In addition, the private lesson prepares performance majors for the juried repertoire performance examination held at the end of the term.

*Prerequisites: MUSC 336, MUSC 359, and MUSC 371.*

*Co-requisites: MUSC 452 and MUSC 472.*

**MUSC 438****Principal Instrument VIII****3 Credits Total (0-10.5-0)**

Performance majors receive private lessons on their major instrument with a focus on technique, repertoire development, style, applied theory and development of aural skills. In addition, the private lesson supports preparation for the Graduation Recital (Performance major).

*Prerequisites: MUSC 437 and MUSC 452 and MUSC 472.*

*Co-requisites: MUSC 473.*

**MUSC 452****Contemporary Issues in Performance Practice and Techniques II****1.5 Credits Weekly (0-2-0)**

Students examine issues and performance practices in jazz and popular music from theoretical and practical viewpoints, investigate artistic and style-related topics, prepare repertoire to perform in master-class settings, research pertinent issues and present findings, build a core repertoire, and develop ensemble directing skills. This course prepares students for the Area Examination (MUSC 472) and the Performance Graduation Recital (MUSC 473).

*Prerequisites: MUSC 348.*

*Co-requisites: MUSC 472.*

**MUSC 460****Improvisation III****1.5 Credits Weekly (1.5-0-0)**

This course is a study of the improvisation techniques idiomatic to popular music. Students analyze performances drawn from the canonic repertoire of popular music. Practical applications of theoretical concepts including motivic development, chord-scale relationships, line and interval rhythmic development, as well as: style, feel, expression are developed through, analysis, transcription, and performance. Performance constitutes the primary activity of this course.

*Prerequisites: MUSC 359.*

**MUSC 461****Improvisation IV****1.5 Credits Weekly (1.5-0-0)**

This course is a study of the improvisation techniques idiomatic to jazz music. Students analyze performances drawn from the canonic repertoire of jazz music. Performance constitutes the primary activity of this course, and concepts and skills are developed through analysis, transcription, and performance. Practical applications of theoretical concepts include motivic development, chord-scale relationships, line and interval, rhythmic development, style, feel, and expression.

*Prerequisites: MUSC 460.*

**MUSC 465****Applications in Music Technology II****3 Credits Weekly (1-2-0)**

Building on the skills and theory introduced in MUSC 364, this course explores the advanced use of technology in music composition and audio production. Topics include sound design, synthesizer programming, advanced work with visual media, and advanced DAW-based MIDI and audio production techniques, all of which are addressed at a level commensurate with professional-level expectations. Additional topics include advanced synthesis designs, alternate controllers and control protocols, multi-channel audio production, and an introduction to interactive programming.

*Prerequisites: MUSC 364.*

**MUSC 467****Recording Studio Production****3 Credits Weekly (0-4-0)**

This course focuses on the producer's critical and varied roles in the process of recording studio production. Through lectures, reading, analytical listening, and project-driven coursework, students will solidify their understanding of the process of music production in context of the recording studio environment. Ultimately, students will model the traits of the successful producer in realistic production situations.

*Prerequisites: MUSC 366.*



**MUSC 468****Acoustics****3 Credits Weekly (3-0-0)**

This course explores the science of acoustics, which is the study of vibration and sound waves. Emphasis is placed on elements of the science that are related to the performance and recording of music. Students learn about the generation of sound, how it propagates and behaves in different environments. Course projects support the concepts presented through lectures and practical measurement exercises.

*Prerequisites: MUSC 261 or MUSC 263.*

**MUSC 469****Mastering****3 Credits Weekly (3-0-0)**

Mastering is the final creative step in the process of music recording. In this course students compare and critically review works by accomplished mastering engineers. Using post-production tools, students focus on the techniques and the practice of creative decision-making aiming towards a complete, duplication-ready mastered recording.

*Prerequisites: MUSC 219 and MUSC 467.*

**MUSC 472****Area Examination****0 Credits Weekly (0-0-0)**

Performance majors present and defend a programme proposal for their Graduation Recital (MUSC 473) that speaks to their knowledge of the repertoire in terms of historical and contemporary sources, the significance of the selected works, the important musicians associated with these works, the genres and styles, and the requirements of preparing for and mounting the recital.

*Prerequisites: MUSC 348, MUSC 336 and MUSC 371.*

*Co-requisites: MUSC 437 and MUSC 452.*

**MUSC 473****Graduation Recital, Performance Major****0 Credits Weekly (0-0-0)**

The Graduation Recital, Performance (MUSC 473) is a “main stage” juried public concert. Performance majors prepare and rehearse a varied repertoire that speaks to their primary artistic and professional interests and goals. In this recital, students exhibit stylistic authenticity, technical mastery, artistic prowess, musical imagination, and professionalism. Students create the arrangements and direct the rehearsals, prepare the printed programme, and coordinate with production and recording technicians. The repertoire and all other aspects of this recital are determined and approved in consultation with the student’s private lesson instructor and faculty supervisor through the process of the Area Examination (MUSC 472).

*Prerequisites: MUSC 472 and MUSC 452 and MUSC 437.*

*Co-requisites: MUSC 438.*

**MUSC 474****Graduation Recital and Portfolio (Composition)****0 Credits Weekly (0-0-0)**

The Graduation Recital is a “main stage” juried, public concert that represents the culmination of the candidate’s studies in composition. In this recital, students exhibit personal compositional style, technical mastery, artistic prowess, musical imagination, and professionalism. In addition to the creation of the compositions and preparation of the scores and parts, students direct the rehearsals, prepare the printed programme and provide the posters, and coordinate with production and recording technicians.

*Prerequisites: (MUSC 417 or MUSC 413) and MUSC 415 and MUSC 314.*

*Co-requisites: MUSC 418.*

**MUSC 476****Health Issues and the Professional Musician****3 Credits Weekly (3-0-0)**

The study, practice, performance, creation, and production of music necessitate repetitive processes that make musicians prone to a number of physical and mental ailments. Students identify and understand common ailments that frequently affect professional musicians, examine the importance of physical and mental fitness in the prevention of these ailments, and investigate a variety of resources, techniques and strategies to manage and/or cope with stresses inherent to the profession.

*Prerequisites: MUSC 271 or MUSC 361.*

*Co-requisites: MUSC 361.*

**MUSC 482****Independent Study****3 Credits Weekly (0-0-1)**

This course presents an opportunity for fourth-year students who wish to pursue in-depth advanced studies in their primary area of interest with the goal of writing a publishable paper based on research-creation undertaken in MUSC 380 or an equivalent (research and writing, composition, performance, recording). With the guidance of a faculty supervisor, students will produce a publishable document suitable to the discipline under study as the primary outcome of this course. Students are required to submit a formal proposal and obtain the written approval of the chair of music in order to be eligible to enroll in this course. NOTE: Upon successful completion of the first attempt at MUSC 482 and permission from the chair of music in consultation with the faculty supervisor, students may repeat this course for credit in order to continue and develop their projects.

*Prerequisites: 90 credits of MUSC (p. 1) courses including MUSC 123, MUSC 124, and MUSC 380.*

**MUSC 483****Seminar in Recording and Production I****3 Credits Total (0-0-22.5)**

Seminar in Recording and Production I is the first of two capstone courses in the Recording and Production major designed to guide students in the preparation of their final portfolio projects. With the support of a faculty mentor, students will explore, research, design, problem-solve and plan a final project which demonstrates the application of knowledge and skills gained from previous course work.

*Prerequisites: MUSC 254, MUSC 368.*

*Co-requisites: MUSC 465, MUSC 469.*

**MUSC 484****Seminar in Recording and Production II****3 Credits Total (0-0-22.5)**

Seminar in Recording and Production II is the second of two capstone courses in the Recording and Production major in which students will implement and present their final portfolio project. The final project will demonstrate proficiency in the various subject areas taught and represents the culmination of knowledge, skills, and techno-literacies required of highly qualified personnel in the field.

*Prerequisites: MUSC 367, MUSC 426, MUSC 468, MUSC 483.*

*Co-requisite: MUSC 367, MUSC 426, MUSC 468.*

**MUSC 485****Seminar in Songwriting I****3 Credits Total (0-0-22.5)**

Seminar in Songwriting I is the first in a series of two courses designed to guide students in the preparation of their final portfolio project. With the support of a faculty mentor, students will explore, research, design, problem solve, and plan a final project that demonstrates the application of knowledge and skills gained from previous course work.

*Prerequisites: MUSC 321 and either MUSC 365 or MUSC 366.*

**MUSC 486****Seminar in Songwriting II****3 Credits Weekly (0-0-1.5)**

Seminar in Songwriting II is the final course in the series where students will implement and present their final portfolio project. The final project will demonstrate proficiency in the various subject areas taught and represents the culmination of learned concepts.

*Prerequisites: MUSC 485.*

**MUSC 498****Performance Ensemble****1.5 Credits Total (0-0-45)**

MUSC 498 fulfills the performance ensemble requirement in Term VII of the Bachelor of Music. Through focused independent practice, weekly rehearsals and public performances, this course provides each student the opportunity to develop and interpret repertoire drawn from jazz and contemporary popular music. Based on an audition process, students are placed in an appropriate ensemble under the directorship of a music faculty member. The ensembles vary in instrumentation and size, which are determined by stylistic specificity and repertoire. NOTE: MUSC 498 is required only for the BMus Performance major, and is optional for the Composition and General routes.

*Prerequisites: MUSC 397.*

**MUSC 499****Performance Ensemble****1.5 Credits Weekly (0-0-3)**

MUSC 499 fulfills the performance ensemble requirement in Term VIII of the Bachelor of Music. Through focused independent practice, weekly rehearsals and public performances, this course provides each student the opportunity to develop and interpret repertoire drawn from jazz and contemporary popular music. Based on an audition process, students are placed in an appropriate ensemble under the directorship of a music faculty member. The ensembles vary in instrumentation and size, which are determined by stylistic specificity and repertoire. Note: MUSC 499 is required only for the Bachelor of Music Performance major, and is optional for the Composition and General routes.

*Prerequisites: MUSC 498.*