Music

The Department of Music offers a music program of exceptional quality and diversity. In this varied course of study, where music is approached as a liberal and fine art, rather than as an isolated, separate subject, students may pursue practical and creative music making or study musical traditions and individual works. Music courses are open to all students in the university.

We offer students the opportunity to develop performance skills in voice or instruments through private instruction or through participation in small or large ensembles. Private music lessons with our prominent faculty, including members of the St. Louis Symphony Orchestra, are available in voice, piano, organ, guitar, and all orchestral and jazz instruments.

Music majors can explore critical issues of tradition, individual composers, compositional craft, aesthetic interpretation, and music's social and cultural significance through a wide range of courses from introductory classes to highly specialized seminars. Instruction is available in jazz, popular music, world musics, the history and literature of Western music, ethnomusicology, music theory and analysis, musical composition, and electronic music. All performance, creative and academic endeavors in music are supported by a thorough grounding in musicianship and keyboard skills.

Music majors may take advantage of study abroad programs in music in Italy, England and France. Summer research projects under faculty direction also are available.

Several options are available for students interested in music: the Bachelor of Arts degree with a major in music, the Bachelor of Music degree, a minor in music, and a minor in jazz studies. Students may take the AB degree in combination with a major in another field or as their primary major in a broad liberal arts education. Majoring in music can prepare students well for graduate work and for a variety of musical careers and other professions.

Performance Opportunities

Ensembles: The department sponsors numerous performing ensembles that draw members from the university and the surrounding community. Students must audition for admission to the ensembles. All ensembles are available for graded credit, for credit/no credit, or off roster. Ensembles give one or more public performance each semester. Students who are enrolled for credit in one of the department's ensembles may be entitled to a scholarship that covers a portion of the fee for applied music lessons.

Vocal Ensembles: Concert Choir, Chamber Choir
Instrumental Ensembles: Flute Choir, Jazz Band, Chamber String Ensembles, Symphony Orchestra, Wind Ensemble, Jazz Combos

Applied Music: Students may take lessons in voice, piano, organ, guitar, and all orchestral and jazz instruments in the appropriate course sequences. A separate fee is charged for private instruction. Music majors and minors receive an applied music scholarship to cover all or a portion of the fee, respectively. If students enroll for credit in one of the department's ensembles, they are entitled to a scholarship for a portion of the applied music fee each semester they are enrolled. In addition, the department has a limited number of partial scholarships based on need and merit.

Contact: Kim Daniels
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Email: daniels@wustl.edu
Website: http://music.wustl.edu/undergraduate

Faculty

Chair
Todd Decker (http://music.wustl.edu/people/decker)
PhD, University of Michigan

Endowed Professor
Dolores Pesce (http://music.wustl.edu/people/pesce)
Avis Blewett Professor of Music
PhD, University of Maryland

Professors
Todd Decker (http://music.wustl.edu/people/decker)
PhD, University of Michigan
Jeffrey Kurtzman (http://music.wustl.edu/people/kurtzman)
PhD, University of Illinois

Associate Professors
Patrick Burke (http://music.wustl.edu/people/burke)
PhD, University of Wisconsin
Robert Snarrenberg (http://music.wustl.edu/people/snarrenberg)
PhD, University of Michigan
Paul Steinbeck (http://music.wustl.edu/people/steinbeck)
PhD, Columbia University

Assistant Professors
Clare Bokulich (http://music.wustl.edu/people/bokulich)
PhD, Stanford University
Ben Duane (http://music.wustl.edu/people/duane)
PhD, Northwestern University
Christopher Stark (http://music.wustl.edu/people/stark)
DMA, Cornell University
Alexander Stefaniak (http://music.wustl.edu/people/stefaniak)
PhD, Eastman School of Music
**Professor of the Practice**
William Lenihan (http://music.wustl.edu/people/lenihan)
BMus, University of Missouri-Columbia

**Senior Lecturer**
Christine Armistead (http://music.wustl.edu/people/armistead)
MM, Washington University

**Lecturers**
Nicole Aldrich (http://music.wustl.edu/people/aldrich)
DMA, University of Maryland

Amanda Kirkpatrick (http://music.wustl.edu/people/kirkpatrick)
MM, University of Missouri-Columbia

L.J. White (http://music.wustl.edu/people/white)
PhD, Northwestern University

**Postdoctoral Research Associate**
Esther Kurtz
PhD, Brown University

**Professors Emeriti**
Hugh Macdonald
PhD, Cambridge University

Craig Monson
PhD, University of California, Berkeley

Robert Wykes
DMA, University of Illinois

**Majors**

**Becoming a Music Major:** Students who plan to declare a major in music should consult with the department as early as possible. Students interested in pursuing a music major should begin the appropriate course sequences in music theory, music history, keyboard skills and musicianship. All music majors must complete a senior capstone, which could take the form of a thesis, recital, lecture-demonstration, composition portfolio or 400-level course.

**The Bachelor of Arts in Music Major**

Total units required: 45

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<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Units</th>
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</thead>
<tbody>
<tr>
<td>Music 121C &amp; Music 122C</td>
<td>Classical Theory I and Classical Theory II</td>
<td>6</td>
</tr>
<tr>
<td>or Music 121J &amp; Music 122J</td>
<td>Jazz Theory I and Jazz Theory II</td>
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<td>Music 221C</td>
<td>Classical Theory III</td>
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<tr>
<td>Music 2231</td>
<td>Musicianship I (should be taken concurrently with Music 221C)</td>
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**Music 2241**
Musicianship III (should be taken concurrently with Music 321T) 1

2 semesters of Keyboard Skills; course placement determined by piano faculty 2

Music 3012
Music History II: The Invention of Classical Music, 1750-1850 3

Music 3014
Ethnomusicology 3

Music 321T
Music Theory IV: Topics in Music Theory 3

Choose two of the following three courses (6 units):

- Music 3011
  Music History I 3
- Music 3013
  Music History III 3
- Music 3015
  American Popular Music and Media 3

Also required:

- Music 4991
  Senior Project: Musicology or Analysis 3

  or Music 4992
  Senior Capstone: Performance, Composition, or Theory 3

  or Music 4993
  Senior Honors Capstone: Musicology or Analysis 3

  or Music 4994
  Honors Project: Performance, Composition or Theory 3

  or an approved 400-level Music course

Lower-level elective units (courses, applied music or ensembles) 11

Upper-level elective units (courses, applied music or ensembles) 3

**The Bachelor of Music Major**

Total units required: 74-78

Declaration of this major must be approved by the department before the end of a student’s sophomore year. In addition to the required courses, majors must complete a minimum of 12 to 30 units in advanced courses, depending on the area of concentration. Students may earn the BMus degree with concentration in performance, composition, music theory, or music history and culture, or they may pursue a general program combining two or more areas.

Each concentration requires a major senior capstone, such as a thesis, recital, lecture-demonstration or composition portfolio. All majors also must pass a keyboard proficiency examination.

**Required courses:**

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<tbody>
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<td>Music 121C &amp; Music 122C</td>
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<td>6</td>
</tr>
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<td>or Music 121J &amp; Music 122J</td>
<td>Jazz Theory I and Jazz Theory II</td>
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</tr>
<tr>
<td>Music 221C</td>
<td>Classical Theory III</td>
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### Bulletin 2018-19

#### Music (10/08/18)

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<th>Course</th>
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<td>Musicianship III (should be taken concurrently with Music 321T)</td>
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<td>Music 3012</td>
<td>Music History II: The Invention of Classical Music, 1750-1850</td>
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<td>Music 3013</td>
<td>Music History III</td>
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<tr>
<td>Music 321T</td>
<td>Music Theory IV: Topics in Music Theory</td>
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<tr>
<td>Music 3231</td>
<td>Advanced Musicianship</td>
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1 unit of keyboard skills per semester as necessary to complete Music 2242: 1-4 units

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<th>Title</th>
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<td>Music 4991</td>
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<td>or Music 4992</td>
<td>Senior Capstone: Performance, Composition, or Theory</td>
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<tr>
<td>or Music 4993</td>
<td>Senior Honors Capstone: Musicology or Analysis</td>
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<tr>
<td>or Music 4994</td>
<td>Honors Project: Performance, Composition or Theory</td>
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### Total Units: 30-33

**Applied Music and Ensemble Requirements:** In addition to the courses listed above, BMus students also must register for applied music lessons and at least one ensemble every semester once the major has been declared. Students with a performance emphasis must take at least 2 units of applied music lessons per semester; all others must take at least 1 unit per semester.

**Elective courses:** Each of the five BMus concentrations includes additional requirements, as follows:

#### Performance Emphasis:

<table>
<thead>
<tr>
<th>Code</th>
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<tbody>
<tr>
<td>Music 424</td>
<td>Analysis II</td>
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<tr>
<td>400- or 500-level music theory elective</td>
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<tr>
<td>Music 439</td>
<td>Diction I</td>
<td>3</td>
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<tr>
<td>Junior half-recital</td>
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#### Theory Emphasis:

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<tr>
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<th>Title</th>
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<tr>
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<tr>
<td>400- or 500-level electives</td>
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<tr>
<td>Upper-level music history elective (other than Music 3011-Music 3013)</td>
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### Composition Emphasis:

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<th>Title</th>
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<tr>
<td>Music 401</td>
<td>Elementary Technique of Electronic Music</td>
<td>6</td>
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<tr>
<td>&amp; Music 402</td>
<td>and Advanced Techniques of Electronic Music</td>
<td></td>
</tr>
<tr>
<td>or Music 429</td>
<td>Composition</td>
<td></td>
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<tr>
<td>&amp; Music 430</td>
<td>and Composition</td>
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#### History and Culture Emphasis:

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<tr>
<td>Music 401</td>
<td>Elementary Technique of Electronic Music</td>
<td>6</td>
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<tr>
<td>&amp; Music 402</td>
<td>and Advanced Techniques of Electronic Music</td>
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#### General Emphasis:

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<tr>
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<tr>
<td>400- or 500-level music theory electives</td>
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<tr>
<td>Elective units</td>
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### Senior Honors:

Music majors are encouraged to work toward Latin Honors. To qualify, students must have an outstanding academic record and satisfactorily complete a senior honors capstone project, including an oral examination with a faculty committee. Project proposals are due at the end of the junior year.

#### Minors

**The Minor in Music — General Studies**

Units required: 18

Required courses:
Courses


L27 Music 100B Brass Applied Music: New and Continuing Students Must Register Here
Credit variable, maximum 2 units.

L27 Music 100D Percussion Applied Music: New and Continuing Students Must Register Here
Credit variable, maximum 2 units.

L27 Music 100G Guitar Applied Music: New and Continuing Students Must Register Here
Credit variable, maximum 2 units.

L27 Music 100P Piano Applied Music: New and Continuing Students Must Register Here
Credit variable, maximum 2 units.

L27 Music 100S Strings Applied Music: New and Continuing Students Must Register Here
Credit variable, maximum 2 units.

L27 Music 100V Voice Applied Music: New and Continuing Students Must Register Here
Credit variable, maximum 2 units.

L27 Music 101E Introductory Survey of Western Music I
A survey of “art” music in Western culture from the Middle Ages to the mid-18th century. Emphasis in the first term is on sacred and secular music of the church, court and middle-class society in its historical and cultural context. Regular listening and writing assignments are designed to develop the capacity to hear perceptively and write critically about the music studied. No prior knowledge of musical notation required. This course is not recommended for music minors or majors. For a one-semester course covering Western classical and popular music and music from other cultures, refer to Music 114E. Credit 3 units. A&S IQ: HUM BU: HUM

L27 Music 1021 Musics of the World
This course provides an introduction to the field of ethnomusicology as well as a survey of selected musics from around the world. We will investigate not only musical sound itself but how music interacts with other cultural domains, such as religion/cosmology, politics, economics, and social structure. The course will use case studies from regions around world (such as Indonesia, India, the Middle East, Sub-Saharan Africa, and Latin America) to illustrate the conceptual problems and methodologies raised by the cross-cultural study of music, as
L27 Music 1022 Popular Music in American Culture
American popular music from 1800s to the present, with emphasis on technology, social and political contexts, and popular music as a realm of interracial encounter. Musics covered include early jazz, classic blues, swing, classic pop, rock and roll, soul, disco, hip hop and the changing relationship between popular music, film, and television. Credit 3 units. A&S IQ: HUM, LCD BU: HUM EN: H

L27 Music 1023 Beethoven in His Time and Ours
Ludwig van Beethoven not only composed some of the most significant works of Western classical music — he continues to make his mark as the prototypical "troubled genius," symbol for a wide range of political causes, subject of numerous films, and classical music’s main representative in American pop culture. We begin with an exploration of Beethoven’s life, music and historical context and continue by tracing how, after his death, Beethoven became a cultural hero whose image took on a life of its own. Throughout, we unravel the interaction of music, culture and mythmaking. No previous musical experience required. Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L27 Music 1024 Mozart: The Humor, Science and Politics of Music
Wolfgang Amadeus Mozart is one of the most recognized composers of "classical" music. A child prodigy of astonishing precocity, he has come to symbolize genius for Western culture — a composer whose music embodies superhuman, even utopian beauty and perfection. In this course, we learn that there was more to Mozart. Mozart was a lover of codes and puzzles who delighted in the science of music, a sampler of non-Western music, and a musical humorist whose comedies make provocative statements — ranging from cynical to poignant — about politics, gender and morality. Our focus works include Mozart’s symphonies, piano music, string quartets, and such comedies as The Magic Flute and The Marriage of Figaro. We also explore Mozart’s afterlife — how his music has figured in film, literature and popular culture. This course is open to all undergraduates. No previous musical course work or experience is required. Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L27 Music 102E Introductory Survey of Western Music II
A survey of "art" music in Western culture from the middle of the 18th century to the present. Music of composers from Haydn and Mozart to George Crumb and John Cage are studied in its historical and cultural context. Regular listening and writing assignments are designed to develop the capacity to hear perceptively and write critically about the music studied. No prior knowledge of musical notation required. This course is not recommended for music minors or majors. Credit 3 units. A&S IQ: HUM BU: HUM

L27 Music 103E Theory I: Introduction to Music Theory
Vocabularies and skills basic to music theory introduced through concentrated work in notation, the development of specific compositional skills, and musical analysis. Concepts of musical structure and aesthetic experience are explored through the study of music from three periods of the western tradition: medieval liturgical chant, music of the Classical period, and music of the early 20th century. Ability to read musical notation required. Keyboard skills desirable. Music 103E is the entry-level course for all music minors and majors. Credit 3 units. A&S IQ: HUM BU: HUM

L27 Music 104E Music Theory II
A systematic introduction to the basic principles of tonality as manifested in western European music of the 18th and early 19th centuries. Topics include pitch, time, line and linear elaboration, counterpoint, harmony, phrase, form and chromaticism. The principles are explored through both musical composition and interpretation of musical art works. Prerequisite: Music 103E. Credit 3 units. A&S IQ: HUM BU: HUM

L27 Music 105 History of Jazz
History of jazz to the present, including its African elements. Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L27 Music 107 Listening Laboratory
Optional analytical listening sessions to supplement Music 101E and 102E respectively. Taped listening assignments. Required of music majors and of students in the first-year seminar section. Concurrent registration in Music 101E or 102E is required. Credit 1 unit. A&S IQ: HUM

L27 Music 109 Ragtime

L27 Music 1091 Jazz Theory I
Jazz Theory I introduces the jazz music language as a preparation for the study of improvisation. The course study consists of basic music theory including music-reading skills and notation, scales, intervals and triads. An introduction to extended tertian chords as derived from the 21 modes of the major, melodic and harmonic minor scales forms the basis of the jazz harmonic language. The study of chord progression and chord substitution, song form and the blues prepares the student for a detailed study of the modern jazz language. Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L27 Music 1092 Jazz Theory II
Jazz Theory II outlines the harmonic, rhythmic and improvisational practices from the Bebop period of the late 1940s to the jazz music of the present day. Discussions include intermediate to advanced chord substitution, quartal and bittoral harmony, modal improvisation, pentatonic scales and polyrhythmic drumming, concentrating on the work the major improvisers of the 1950s to 1970s. Prerequisite: Music 1091. Credit 3 units. A&S IQ: HUM BU: HUM EN: H
L27 Music 109M Mathematics and Music
Same as L24 Math 109
Credit 3 units. A&S IQ: NSM, AN Arch: NSM Art: NSM

L27 Music 110G Study in Guitar
Students taking guitar off-roster/not for credit.

L27 Music 110P Studies in Piano
Students taking piano not for credit/off-roster.

L27 Music 110S Study in Strings
Students taking strings not for credit.

L27 Music 110V Study in Voice
Students taking voice not for credit.

L27 Music 110W Study in Woodwinds
Students taking woodwinds not for credit.

L27 Music 113 Fundamentals of Music
This course provides a broad overview of music fundamentals designed to enhance the student’s experience of music as well as provide a foundation for further study in music theory. Students become acquainted with the basic vocabulary and building blocks of music: intervals, rhythms, scales, triads, chords and harmony.
Credit 2 units. A&S IQ: HUM BU: HUM EN: H

L27 Music 114E Exploring Music
A wide-ranging introduction to music in its many forms. Western classical and popular music are studied along with music from other cultures to highlight the varied conceptions, functions and practices of music in different times and places. Discussion of specific pieces facilitates growth in basic musical skills and provide insights into music’s multifaceted historical/cultural resonances. No previous musical background required. Includes regular reading and listening assignments.
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L27 Music 115 Reading Music
Elements of music notation for those with little or no music-reading skill. Designed to develop a basic acquaintance with the principles of notation for students enrolled in introductory courses, applied music and ensembles as well as those with a general interest in learning to read music.
Credit 1 unit.

L27 Music 1161 First-Year Seminar: Writing About Music
This course explores the various ways in which writers from the 18th century to the present discuss music. Issues include respect for a tried and true musical “canon,” music as an imitative vs. absolute art form, and a focus on performing virtuosity/spectacle vs. musical content. In addition to reading what previous authors have written, students write on a regular basis about examples from classical, popular and non-Western music and critique each others’ work. Ability to read music is not required.
Credit 3 units. A&S: FYS A&S IQ: HUM BU: HUM

L27 Music 1162 First-Year Seminar: Bruce Springsteen’s USA
This course examines the career and work of Bruce Springsteen as songwriter, singer, rock musician, pop star, and public figure. Conducted in seminar format, the primary course materials are Springsteen’s recordings and videos, as well as the many interviews he has given. Selections from the vast body of popular and academic scholarship on Springsteen also informs class discussions. The course is limited to freshmen.
Credit 3 units. A&S: FYS A&S IQ: HUM BU: HUM EN: H

L27 Music 1163 First-Year Seminar: Youth in Revolt: Popular Music as Protest
When is popular music also protest music? In this course we will listen to music linked to the mid-century Civil Rights Movement, the Vietnam War, Black Power, the wars in Iraq, Occupy Wall Street, and the recent confrontations between protestors and the police. While exploring genres such as rock, soul, pop, punk, hip-hop and grunge, we will ask how popular musics might express or embody various forms of protest in American life. Selections from contemporaneous testimonials, alternative presses, interviews, and popular and academic writing will also inform our discussions.
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L27 Music 1164 Love Songs and Laptops: Rediscovering Medieval Music in the Digital Age
Using our laptops as portals into the past, students will gain first-hand experience as historical detectives. In this seminar, we will explore the world of medieval love — from the chivalrous and courtly to the bodily and obscene — as represented in books of songs from the 15th century. Scrumptiously decorated and preserved, five interrelated songbooks from central France, known as the “Loire Valley Chansonniers” contain the majority of love songs from this period. Working from digitized versions of the songbooks, online editions, and modern audio recordings, we will address the following questions: What do the songbooks tell us about the culture in which they were created? How do the graphic decorations that frame each song interact with its music and lyrics? Lastly, by contextualizing these digital sources with respect to the growing interest in the interface between the humanities and digital technology, we will discuss what we can gain from these developments and what — if anything — we stand to lose. Ability to read music not required.
Credit 3 units. A&S: FYS A&S IQ: HUM BU: HUM EN: H

L27 Music 117 Women of Music
Credit 3 units. A&S IQ: HUM EN: H
L27 Music 119 Guitar Class I
Jazz Guitar Class I introduces the fundamentals of music as a preparation for the study of jazz proper, guiding the student to the development of an operational musical language on the instrument. This performance practice class consists of basic music theory realized on the guitar including major and minor diatonic and pentatonic scales, triads in all positions and inversions, seventh chords and an introduction to extended tertian chords. As well, music reading, rhythmic skills and basic performance techniques are emphasized. The course culminates in the reading of jazz lead-sheets where students play the melody in all positions of the key and also play the harmony from chord symbols. Note: If a class does not have three students enrolled at the end of the drop/add period, it will be cancelled. Pending studio space, enrolled students may then opt to take private lessons for the remainder of the semester, and the private lesson fee will be prorated accordingly. Credit 1 unit.

L27 Music 120 Guitar Class II
Jazz Guitar Class II reinforces the materials of Music 119 including scales and triads in all positions, while introducing new materials including 9th, 11th, 13th and altered chords. An introduction to improvisation, this course stresses making music in real time through the embellishment of melody, the study of arpeggio, the modes of the major scale and idiomatic devices of the jazz language. The course stresses the development of strong rhythmic skills while furthering a proper technique. Jazz Guitar II culminates in the reading of jazz lead-sheets where the student improvises in fundamental ways. Note: If a class does not have three students enrolled at the end of the drop/add period, it will be cancelled. Pending studio space, enrolled students may then opt to take private lessons for the remainder of the semester, and the private lesson fee will be prorated accordingly. Credit 1 unit.

L27 Music 121C Classical Theory I
Introduction to vocabularies and skills basic to music theory through concentrated work in notation, the development of specific compositional skills, and musical analysis. Concepts of musical structure and aesthetic experience are explored through the study of music from the Western classical tradition. Ability to read musical notation required. Keyboard skills desirable. Students who register for Music 121C are required to register for one of the subsections. Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM: H

L27 Music 121J Jazz Theory I
Introduction to the jazz music language as a preparation for the study of improvisation. The course of study consists of basic music theory including music-reading skills and notation, scales, intervals and triads. An introduction to extended tertian chords as derived from the 21 modes of the major, melodic and harmonic minor scales forms the basis of the jazz harmonic language. The study of chord progression and chord substitution, song form, and the blues prepares the student for a detailed study of the modern jazz language. Students who register for Music 121J are required to register for one of the subsections. Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L27 Music 122C Classical Theory II
A review of diatonic harmony and followed by a study of chromatic harmony and issues of tonality and form. Topics include tonization and modulation, chromatic voice-leading, modal mixture, altered and extended chords, modulation to foreign keys, and elaboration of diatonic sequences. Work involves written and class-related exercises, analysis of 18th- and 19th-century works, and model composition. Students who register for Music 122C are required to register for one of the subsections. Prerequisite: Music 121C. Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L27 Music 122J Jazz Theory II
A study of the harmonic, rhythmic, and improvisational practices from the Bebop period of the late 1940s to the jazz music of the present day. Discussions include intermediate to advanced chord substitution, quartal and birtual harmonic, modal improvisation, pentatonic scales, and polyrhythmic drumming, concentrating on the major improvisors of the 1950s-1970s. Students who register for Music 122J are required to register for one of the subsections. Prerequisite: Music 121J. Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L27 Music 1232 Keyboard Skills I
An introduction to basic techniques of keyboard harmony using intervals, scales and root position chords. Transposition and sight-reading skills developed. Prerequisite: permission of instructor for nonmajors. One and one-half class hours a week. Credit 1 unit.

L27 Music 1242 Keyboard Skills II
An introduction to basic techniques of keyboard harmony using intervals, scales and root position chords. Transposition and sight-reading skills developed. Prerequisite: permission of instructor for nonmajors. One and one-half class hours a week. Credit 1 unit.

L27 Music 128 Selected Area for Special Study
In-depth study in areas of special interest. Credit 3 units. BU: HUM

L27 Music 129 Composition Workshop
An introductory course in contemporary music composition, with a 30-minute private lesson and weekly master class. Credit 2 units.

L27 Music 130 Composition Workshop
An introductory course in contemporary music composition, with a 30-minute private lesson and weekly master class. Prerequisite: Music 129 or permission of instructor. Credit 2 units.

L27 Music 151G Introductory Guitar
Credit variable, maximum 2 units.

L27 Music 151P Introductory Piano
Credit variable, maximum 2 units.

L27 Music 151S Introductory Strings
Credit variable, maximum 2 units.
L27 Music 151V Introductory Voice
Credit variable, maximum 2 units.

L27 Music 151W Introductory Winds and Percussion
Credit variable, maximum 2 units.

L27 Music 159 Piano Class
Intended for students with little to no formal musical training. An introduction to keyboard fundamentals through the study of note reading, intervals, technique and repertoire. Students may self-enroll or be placed by audition. There is a $150 lab fee for the course. Note: If a class does not have three students enrolled at the end of the drop/add period, it will be cancelled. Pending studio space, enrolled students may then opt to take private lessons for the remainder of the semester, and the fee is prorated accordingly. Credit 1 unit. EN: H

L27 Music 160 Piano Class
Continuation of L27 Music 159. Prerequisite: Music 159 or permission of instructor. There is a $150 lab fee for the course. Note: If a class does not have three students enrolled at the end of the drop/add period, it will be cancelled. Pending studio space, enrolled students may then opt to take private lessons for the remainder of the semester, and the fee is prorated accordingly. Credit 1 unit. EN: H

L27 Music 170G Jazz Guitar
Credit variable, maximum 2 units.

L27 Music 170J Jazz Brass
Credit variable, maximum 3 units.

L27 Music 170P Jazz Piano
Credit variable, maximum 2 units.

L27 Music 170S Jazz Strings
Credit variable, maximum 2 units.

L27 Music 170V Jazz Voice
Credit variable, maximum 2 units.

L27 Music 170W Jazz Winds and Percussion
Credit variable, maximum 2 units.

L27 Music 175G Guitar
Credit variable, maximum 2 units.

L27 Music 175O Organ
Credit variable, maximum 2 units.

L27 Music 175P Piano
Credit variable, maximum 2 units.

L27 Music 175S Strings
Credit variable, maximum 2 units.

L27 Music 175V Voice
Credit variable, maximum 2 units.

L27 Music 175W Winds and Percussion
Credit variable, maximum 2 units.

L27 Music 177C Voice Class: Fundamentals of Singing Technique
Voice Class teaches basic techniques of bel canto vocal production that apply to singing solo repertoire and singing in choral ensembles. Basic techniques include breathing in singing, resonance, articulation and registration. Study of the International Phonetic Alphabet, very basic skills for reading music and vocal health issues also are included. Note: If a class does not have three students enrolled at the end of the drop/add period, it will be cancelled. Pending studio space, enrolled students may then opt to take private lessons for the remainder of the semester, and the private lesson fee will be prorated accordingly. Credit 1 unit.

L27 Music 178C Voice Class II: Fundamentals of Singing Technique
Voice Class teaches basic techniques of bel canto vocal production that apply to singing solo repertoire and singing in choral ensembles. Basic techniques include breathing in singing, resonance, articulation and registration. Study of the International Phonetic Alphabet in English and Italian, skills for reading music, in-depth study in musical interpretation, and acting skills. More advanced work in poetic analysis and line reading. Prerequisite: Music 177C or approval by instructor by audition. Note: If a class does not have three students enrolled at the end of the drop/add period, it will be cancelled. Pending studio space, enrolled students may then opt to take private lessons for the remainder of the semester, and the private lesson fee will be prorated accordingly. Credit 1 unit.

L27 Music 221 Music Theory III
Concentrated study of the principles of tonal counterpoint and their application to the interpretation of Bach keyboard suites. Class work includes both writing and analysis. Prerequisite: Music 104E. Credit 3 units. A&S IQ: HUM

L27 Music 2211 Opera Projects
Students may contract with a faculty supervisor for credit for work on opera productions or research. Contracts must be signed by the student and the faculty supervisor before the work can commence. Prerequisite: permission of the instructor. Credit variable, maximum 2 units.

L27 Music 2212 Opera Projects
Students may contract with a faculty supervisor for credit for work on opera productions or research. Contracts must be signed by the student and the faculty supervisor before the work can commence. Prerequisite: permission of the instructor. Credit variable, maximum 2 units.
L27 Music 2213 Singers' Performance Workshop
Developing performance skills for young singers in musical theatre, operetta and opera that help students prepare music for rehearsal, performance and audition. Semester's work includes musical, vocal and diction coachings, research and dramatic analysis. The class culminates in the preparation and performance of both solo and ensemble pieces. Prerequisite: audition and permission of instructor. Credit 3 units. A&S IQ: HUM EN: H

L27 Music 221C Classical Theory III
A synthesis of the knowledge gained in Theory I-II as it applies to the detailed analysis of 18th-, 19th-, and selected 20th-century works (Bach through Bartok). Prerequisite: Music 122C or 122J. Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L27 Music 222 Music Theory IV
Continuation of Music 221 with study of 18th- and 19th-century harmonic, textural and structural procedures (Bach through Brahms). Prerequisite: Music 221. Credit 3 units. A&S IQ: HUM

L27 Music 2231 Musicianship I
Basic ear training, sight singing and dictation skills. Three hours a week. Prerequisite: Music 104E. Credit 1 unit.

L27 Music 2232 Keyboard Skills III
Intermediate skills in score reading as well as the introduction of inversions, figured bass and improvising melodies. Prerequisites: Music 1242 and permission of instructor for nonmajors. One and one-half class hours a week. Credit 1 unit.

L27 Music 2241 Musicianship III
Continuation of Music 2231. Intermediate-level ear training, sight singing and dictation skills. Prerequisite: Music 2231. Two and one-half class hours a week. Credit 1 unit.

L27 Music 2242 Keyboard Skills IV
Intermediate skills in score reading as well as the introduction of inversions, figured bass and improvising melodies. Prerequisite: permission of instructor for nonmajors. Concurrent registration in Music 2231 and 2241 required of all music majors. One and one-half class hours a week. Credit 1 unit.

L27 Music 227 Selected Area for Special Study
In-depth study in areas of special interest. Prerequisite: permission of instructor. Credit 3 units.

L27 Music 228 Selected Area for Special Study
In-depth study in areas of special interest. Prerequisite: permission of instructor. Credit 3 units. A&S IQ: HUM EN: H
L27 Music 270G Jazz Guitar
Credit variable, maximum 2 units.

L27 Music 270J Jazz Brass
Credit variable, maximum 3 units.

L27 Music 270P Jazz Piano
Credit variable, maximum 2 units.

L27 Music 270S Jazz Strings
Credit variable, maximum 2 units.

L27 Music 270V Jazz Voice
Credit variable, maximum 2 units.

L27 Music 270W Jazz Winds and Percussion
Credit variable, maximum 2 units.

L27 Music 275G Guitar
Credit variable, maximum 2 units.

L27 Music 275O Organ
Credit variable, maximum 2 units.

L27 Music 275P Piano
Credit variable, maximum 2 units.

L27 Music 275S Strings
Credit variable, maximum 2 units.

L27 Music 275V Voice
Credit variable, maximum 2 units.

L27 Music 275W Winds and Percussion
Credit variable, maximum 2 units.

L27 Music 298 Directed Internship
Students receive credit for a faculty-directed and approved internship, usually with a music professional or musical organization. The primary objective of the internship is to obtain professional experience outside the classroom. Students obtain a Learning Agreement from the Career Center and have it signed by the Career Center, the faculty sponsor and the site supervisor, if appropriate. A final written project is agreed upon before work begins and is evaluated by the faculty sponsor at the end of the internship. Students may not receive credit for work done for pay but are encouraged to obtain written evaluations of such work for the student’s academic adviser and career placement file. Credit should correspond to actual time spent in work activities; e.g., eight to 10 hours per week for 13 or 14 weeks to receive 3 units of credit; 1 or 2 credits for fewer hours. Consult department for faculty selections in this course. Credit variable, maximum 3 units.

L27 Music 3011 Music History I
A study of music history and literature from the Middle Ages to 1750. Composers treated include Machaut, Dufay, Josquin, Palestrina, Monteverdi, Vivaldi, Handel and Bach. Prerequisite: Music 103.
Credit 3 units. A&S IQ: HUM, WI
Arch: HUM
Art: HUM
BU: HUM
EN: H

L27 Music 3012 Music History II: The Invention of Classical Music, 1750-1850
A study of music history and literature from 1750 to 1850. Composers treated include Haydn, Mozart, Beethoven, Schumann and his contemporaries. Prerequisite: Music 3011 or Music 104E.
Credit 3 units. A&S IQ: HUM, WI
BU: HUM
EN: H

L27 Music 3013 Music History III
A study of music history and literature from 1850 to the present. Composers treated include Liszt, Wagner, Brahms, Tchaikovsky, Mahler, Debussy, Stravinsky, Schoenberg, Boulez, Stockhausen, Cage, Glass, Reich and Adams. Prerequisite: Music 3012 or Music 104.
Credit 3 units. A&S IQ: HUM, WI
BU: HUM
EN: H

L27 Music 3014 Ethnomusicology
This course provides an introduction to the field of ethnomusicology, defined broadly as “the study of music in — or as — culture” or “the study of people making music.” We will explore the varied ethnographic, anthropological, historical, and music-analytical approaches that ethnomusicologists have employed to explain the vital role of music-making in diverse human societies. We will seek to understand the social significance of a variety of musical practices, drawing on ethnomusicological scholarship to address music’s performance,
circulation, and reception. Case studies from around the world will demonstrate the multiple ways that sound shapes — and is shaped by — issues of cultural practice and representation, ideologies of authenticity, intersectional identities, cultural memory, ideas and structures of tradition, colonialism and postcolonialism, transnationalism and globalization. Our case studies will introduce students to a number of important musical genres and traditions, including (in the order in which they appear in the class): Mbira (Zimbabwe), Andean Kena music (Peru), Jazz (U.S.), Samba (Brazil), Gamelan (Java), Funk (U.S.), Egyptian musics, Ottoman-Turkish classical music, Karnatic Music (South India), Gisaeng music (Korea), Ngoma (South Africa), Agbekor (Ghana), Hip-Hop (U.S.), and Noise (Japan). Prerequisites: Music 121C (Theory I) or Music 121J (Jazz Theory I) or permission of instructor.

L27 Music 3015 American Popular Music and Media
This course considers the history of American popular music as delivered by successive mass media platforms in the industrial and post-industrial eras: from mass-produced sheet music in the mid-19th century to digital music and video on the internet. Historical contextualization and in-depth analysis of musical scores and various kinds of audio recordings and audiovisual texts will be at the center of the course. Topics to be considered include: the history of sound recording technologies and formats; the role of electronic mass media structures (radio, film, television, the internet); urbanization, national commercial music centers (New York, Hollywood, Nashville), and the importance of regional sounds in a national context; the formation and transformation of select genres (rock, country, various black musics); legal frameworks relating to music as a commodity (copyright, sampling); the impact of visual media on music dissemination, performance, and meanings; and how recorded media of all kinds have transformed the act of listening. Issues of race, gender, sexuality, personal, and national identity will be considered across the course. Prerequisites: Music 121C (Theory I) or Music 121J (Jazz Theory I) or permission of instructor.

Credit 3 units. A&S IQ: HUM BU: BA EN: H

L27 Music 3023 Jazz in American Culture
This course will address the role of jazz within the context of 20th-century African-American and American cultural history, with particular emphasis on the ways in which jazz has shaped, and has been shaped by, ideas about race, gender, economics and politics. We will make use of recordings and primary sources from the 1910s to the present in order to address the relationship between jazz performances and critical and historical thinking about jazz. This course is not a survey, and students should already be familiar with basic jazz history. Prerequisite: L27 Music 105 or permission of instructor.

Credit 3 units. A&S IQ: HUM SC SD Arch: HUM Art: HUM BU: HUM EN: H

L27 Music 3024 From Cage to Glass and Beyond
Explores the various directions composers took in the second half of the 20th century, including "chance" music of John Cage, minimalism of Philip Glass and postmodernism. Includes concert attendance. Prerequisite: Ability to read music is advisable but not required.

Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L27 Music 3025 Women of Music
Popular music and art music around the world, from the perspective of women. The roles of women as creators, performers, sponsors and consumers. The representation of women in music and how it relates to cultures of the past and present.

Credit 3 units. A&S IQ: HUM SD: H UM: H

L27 Music 3027 Close Harmony: A Cappella Musical Traditions
An examination of ensemble music for unaccompanied voices. Although it focuses on the Western art tradition (e.g., Renaissance sacred and secular polyphony), it also addresses genres of "world music" (Yankton Sioux choral peyote songs, Makwayera singing of Zimbabwe) and less "high style," more popular unaccompanied vocal textures (e.g., shape-note, barbershop, spirituals, the Comedian Harmonists, male gospel quartets, doowop). Study of the historical and cultural contexts of the various musical types balances examination of representative musical works. Prerequisite: the ability to read music, permission of instructor; Music 103 is highly recommended, but not required.

Credit 3 units. A&S IQ: HUM EN: H

L27 Music 3028 Music of the African Diaspora
This course explores musical cross-fertilization between the African continent and South America, the Caribbean and Europe. Beginning with traditional musics from selected regions of the African continent, the course examines the cultural and musical implications of transnational musical flows on peoples of the African diaspora and their multicultural audiences.

Credit 3 units. A&S IQ: HUM LCD BU: IS

L27 Music 3029 Native American Musical Traditions of the Western United States
Exploration of music and its historical and contemporary contexts among Native American cultures of the Southwest and the Northern Plains, chiefly Navajo and Lakota, but with some considerations of Pueblo, Shoshone and other nations. Examinations of intertribal pow-wow movements, crossover musics, European appropriation and refashioning of Native American culture in Hollywood and elsewhere.

Credit 3 units. A&S IQ: HUM LCD Art: HUM BU: HUM

L27 Music 3030 Music of the 1960s
The music of the 1960s played a significant and widely noted role in an era of global political and social upheaval. This course surveys a broad range of music produced during the decade, spanning the world but with emphasis on Anglo-American popular music. While a music course traditionally deals with a single genre such as "world music," classical or jazz, this course analyzes several genres together to show how each influenced the others and how all were informed by broader social and cultural concerns. The course thus both familiarizes students with diverse musical traditions and introduces them to a new way of thinking about music and culture. Topics discussed include the transnational music industry; the contested concept of "folk" and "traditional" music; music and political protest; music and migration; and music's relation to ethnic and class identity.

Credit 3 units. A&S IQ: HUM BU: HUM EN: H
L27 Music 3029 Game of Thrones, Game of Tones: Medieval Music in the Age of HBO
Credit 3 units. A&S IQ: HUM, LCD BU: HUM EN: H

L27 Music 3030 Love Songs and Laptops: Rediscovering Medieval Music in the Digital Age
Using our laptops as portals into the past, students will gain first-hand experience as historical detectives. In this course, we will explore the world of medieval love — from the chivalrous and courtly to the bodily and obscene — as represented in books of songs from the 15th century. Scripturally decorated and preserved, five interrelated songbooks from central France, known as the “Loire Valley Chansonniers” contain the majority of love songs from this period. Working from digitized versions of the songbooks, online editions, and modern audio recordings, we will address the following questions: What do the songbooks tell us about the culture in which they were created? How do the graphic decorations that frame each song interact with its music and lyrics? Lastly, by contextualizing these digital sources with respect to the growing interest in the interface between the humanities and digital technology, we will discuss what we can gain from these developments and what — if anything — we stand to lose. (Ability to read music not required.)
Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM BU: HUM EN: H

L27 Music 3031 Music and Healing
In this course, we broadly consider issues of music and healing, drawing from the fields of medical ethnomusicology, medical anthropology, music therapy, and psychology. Our case studies are multi-sited, as we interrogate musical healings and healing music from diverse global and historical perspectives. We approach our study of musical practices with the understanding that the social, cultural and political contexts where “music” and “healing” are themselves created inform the sounds of the music and its various — and often conflicting — interpretations and meanings. We read a variety of academic literature and use media texts and listening examples to develop interdisciplinary and cross-cultural analyses of music and healing. Issues of national consciousness, postcolonialism, gender, sexuality, race, ethnicity, class, religion, dis/ability and the role of history/memory remain central to our explorations of music and healing.
Credit 3 units. A&S IQ: LCD BU: BA EN: H

L27 Music 3032 Selected Area for Special Study
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L27 Music 3051 Text and Music
How do composers respond to the structure and meaning of text? Can spoken language become musical sound? Can musical sounds become textual signifiers? The course explores these questions by examining a broad range of textual music: Gregorian chant, Japanese Noh drama, English madrigals, Bach cantatas, 19th-century German lieder, operas by Mozart and Wagner, American musical theater, high modernist works by Schoenberg, Stockhausen, Berio and Lansky, as well as popular music. Some knowledge of music theory is required, and familiarity with German is helpful, though all texts are provided with English translations. A lot of listening and reading, several short and analytical assignments, three essays. Prerequisite: one year of music theory or permission of instructor.
Credit 3 units.

L27 Music 3091 Jazz Improvisation I
An introduction to improvising music in the jazz tradition, including diatonic and chromatic harmony, extended chords, modes and jazz scales. Exercises in basic aspects of the blues and in the styles of bop and modern jazz. Prerequisite: Music 1091.
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L27 Music 3112 Choral Music before 1800
A study of choral music of the Western world, from the medieval period through the 18th century, examining both the repertoire itself and the evolution of the chorus. Topics include the development of various choral forms, the role of choral music in sacred and secular settings, the changing nature of choirs over the centuries, and the hallmarks of choral style and performance practice in the Medieval, Renaissance, Baroque and Classical periods. Choral music for small and large forces, both for voices alone and with accompaniment, are surveyed. Works from each period are examined from textual, analytical and cultural perspectives. Composers studied include Palestrina, Monteverdi, Handel, J. S. Bach, Mozart and Haydn, as well as lesser-known contemporaries. Prerequisite: Ability to read music is helpful, but not required.
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L27 Music 3113 Choral Music from Beethoven to the Present
A study of choral music of the Western world from the time of Beethoven to the present, examining both the repertoire itself and the evolution of the choral instrument. Topics include the development of various choral forms, the role of choral music in sacred and secular settings, the changing nature of choirs over the centuries, and the hallmarks of choral style and performance practice in the late Classical, Romantic, and Contemporary periods. Choral music for small and large forces, both for voices alone and with accompaniment, are surveyed. Works from each period are examined from textual, analytical and cultural perspectives. Composers studied include masters such as Beethoven, Schubert, Brahms, Britten, Stravinsky, as well as well-established present-day composers such as Lauridsen, Larsen and Whitacre. Prerequisites: Ability to read music is helpful, but not required.
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L27 Music 3132 Romantic Revolutions in European Music and Culture
The early 19th century in Europe witnessed sweeping changes in social, political and cultural life, but some of the most fascinating happened in music. This course considers intersections between Romantic thinking about music — which inspired an idealistic vision of the art form as a source of quasi-spiritual experience — and other contemporary “revolutions.” To what extent was Romantic music a “holy art” that offered a refuge from the world? In what ways was it a worldly participant in larger currents in society and culture? By exploring these questions and more, students develop the skills and framework needed to incorporate works of music into their investigation of enduring issues in history and the humanities. Although this course requires listening and viewing of musical works, it is designed for students with intellectual curiosity but without prior musical background. We also require weekly readings, occasional presentations, three short papers and spirited class discussion.
Credit 3 units. A&S IQ: HUM BU: HUM EN: H
L27 Music 313E Introduction to Comparative Arts  
Same as L16 Comp Lit 313E  
Credit 3 units. A&S IQ: HUM, LCD BU: HUM EN: H

L27 Music 315 Selected Areas for Special Study I  
Credit 3 units. A&S IQ: HUM EN: H

L27 Music 317 Selected Area for Special Study  
In-depth study in areas of special interest.  
Credit 3 units.

L27 Music 320 The American Musical Film  
Film musicals were crucial to the success of the American film industry from the dawn of sound film in the late 1920s to the demise of the studio system in the late 1950s. This course examines the American film musical from a variety of aesthetic, critical and historical perspectives, with particular attention to how the genre interacted with popular music and dance and the major political and social trends of the Thirties, Forties and Fifties. Required screenings.  
Same as L53 Film 359  
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L27 Music 321T Music Theory IV: Topics in Music Theory  
Credit 3 units. BU: HUM

L27 Music 3221 Music Cognition  
An introduction to modern research on music perception and cognition. The course covers four main topics: the perception of key, the psychoacoustics of dissonance, the relationship between attention and musical meter, and the process by which melodies establish, fulfill, and deny expectations. Students read and discuss research from both cognitive science and music theory, in addition to completing several projects.  
Credit 3 units. A&S IQ: NSM Arch: NSM Art: NSM BU: HUM

L27 Music 3223 Computational Models of Music Theory and Cognition  
We will study computational models that simulate the perception of several aspects of music: phase structure, meter, melody, key, harmony, counterpoint, and texture. In addition to reading about and discussing these models, students will work with them directly by running them on their own. We will also spend some class time on perceptual experiments related to the models we study. Although the course will focus on models of perception, emphasis will be placed on ones that are also pertinent to music theory, and these connections will be discussed.  
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L27 Music 3231 Advanced Musicianship  
Individualized instruction in advanced ear training, sight singing and dictation skills. Prerequisite: Music 2241.  
Credit 3 units. BU: HUM

L27 Music 3232 Keyboard Skills V  
Advanced skills in score reading, figured bass and improvisation, as well as drills, including seventh chords and modulation. Prerequisite: Music 2242. One and one-half class hours a week.  
Credit 1 unit.

L27 Music 3235 Compositional Craft in Film Scores and Musical Theatre  
This course examines compositional techniques and aesthetics in two forms of popular music: film/television scores and musical theatre. Popular songs and other musical works associated with film, television, and musicals are analyzed from multiple perspectives, giving students insight into the sonic, visual, and dramatic techniques employed by major composers. Students engage with the material in rigorous yet practical ways, from analytical projects to deep-listening exercises. This approach emphasizes sonic experience and situated musicianship as the primary means of accessing complex concepts from music theory.  
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L27 Music 3237 The Art of Popular Song: From Folk and Musical Theatre to Rock and Contemporary A Capella  
This course explores the art of songwriting through the lens of American popular music. Students examine landmark songs from multiple eras and create their own original songs in a variety of styles, from classical music, folk music and Broadway to rock, pop and a capella. Through composing and arranging, listening and analysis, students gain insight into the sonic structure and cultural significance of popular music. The course also responds to students' individual interests and performance backgrounds, offering opportunities to write music for vocal ensembles, small groups, singer-songwriter formats, and electronic media.  
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L27 Music 3238 History of the Film Score  
This course looks at the role of music in Hollywood films from the beginning of the sound era to the present. Larger themes include the importance of technology, industry structures shaping the nature of scores, notable film music composers, the relationship between music, gender and genre, music's role in the adaptation of literary texts to film, the power of directors to shape the content of film scores, and the importance of popular music as a driving economic and aesthetic force in film music history. Films screened include From Here to Eternity, Stagecoach, High Noon, The Night of the Hunter, Butch Cassidy and the Sundance Kid, Born on the Fourth of July, Casino, Jarhead and The Social Network. Required screenings.  
Same as L53 Film 360  
Credit 3 units. A&S IQ: HUM Art: HUM BU: HUM
L27 Music 329 Advanced Composition Workshop I
A more advanced course in contemporary music composition, with a 50-minute private lesson and weekly master class. Prerequisite: Music 230 or permission of instructor. Credit 3 units.

L27 Music 330 Advanced Composition Workshop
A more advanced course in contemporary music composition, with a 50-minute private lesson and weekly master class. Prerequisite: Music 329 or permission of instructor. Credit variable, maximum 3 units.

L27 Music 331 Interactivity and DSP
This course is a project-based course in interactivity and digital signal processing using the MaxMSP programming environment. It will cover the composition of interactive computer music, as well as the theory and application of MIDI, synthesis, and digital signal processing. Programming examples, along with scores and recordings, will be presented for weekly study in class. Readings from the required texts, tutorials that demonstrate programming with MaxMSP, and weekly exercises that promote an understanding of the programming demonstrated in class, will be assigned for completion outside of class. Students will also produce a midterm project and final project. These will be interactive pieces that utilize the different techniques that have been discussed in class and experimented with in the exercises. Both pieces should be planned in advance and worked on throughout the semester. The final exam will be a short programming exercise that covers topics that have been presented in class and realized in the weekly exercises, and it will be completed in the scheduled two-hour exam period. Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L27 Music 3370 Music and Performance
In his 1998 book, *Musicking*, Christopher Small asserts that music is not a thing but an activity — something that people do. Starting from this premise, this course explores musical performance as a live event, one in which additional aspects of performance — dramatic enactments, costume, choreography, and stage design — also come into play. While recorded music plays an important role in our investigations, we focus on musical events that take place before and with live audiences. Exploring the choices of performers and the expectations of audience members in settings from gospel churches to Radio City Music Hall, this course moves through a wide variety of musical genres, including cabaret, blues, opera, protest song, musical theater and rock. We examine artists whose work blurs the line between “music” and “theater,” including George Clinton, Taylor Mac, and Gertrude Stein, as well as everyday people, such as the singers of the Civil Rights Movement, who used the power of live musical performance to change the course of human history. We also attend performances around St. Louis, guided by the interests of the class. Students with an interest in music, theater, dance, cultural history, American studies, and African-American studies are especially welcome. 
Same as L98 AMCS 3370 Credit 3 units. A&S IQ: HUM

L27 Music 339 Introduction to Conducting I
Fundamentals of conducting, including the study of transposing instruments and practice in score reading. Prerequisite: permission of instructor. Credit 2 units.

L27 Music 340 Introduction to Conducting II
Fundamentals of conducting, including the study of transposing instruments and practice in score reading. Prerequisite: permission of instructor. Credit 2 units.

L27 Music 3431 West African Music and Dance in Context
A West African dance course specifically focused on the Ivorian dance traditions of the Baule, Beté Dan, Lobi, Makinke, and Senufo peoples. The course addresses the relationship between music and dance as well as their social and cultural significance. Study of myths, art, costumes and masks as they relate to various dances and music is also included. A studio course with related reading material. Same as L29 Dance 343 Credit 2 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L27 Music 3581 Musica Ebraica: Jewish Identities in Western Music From 1600 to the 21st Century
This course explores Western music from the 17th century to the 21st century through the prism of musical works that were written by Jews and for Jews and of musical compositions reflecting their composers' identifying themselves as Jews. Jewish art music from these periods will be examined against the background of musical development in general, the social, political, and religious context of the composers, and written reflections about Jewish music. Examples of Jewish art music will be analyzed through different approaches in order to determine the cultural interrelationships between Jews and non-Jews, Jewish cultural autonomy, and the perception of Jewishness in music. Same as L75 JINE 3581 Credit 3 units. A&S IQ: LCD BU: HUM EN: H

L27 Music 3582 Music in Jewish Culture and Society
The common term "Jewish Music" raises numerous questions that emanate from the difficulty to define "Jewish" identity of any given music. This course deals with various approaches to the definition of Jewish music, perceived as a cultural and sociological component in the Jewish communities throughout the diaspora. We survey the functions in which music is performed in traditional Jewish communities, especially Jewish liturgy, and the substantial vicissitudes in these musics after the European Enlightenment, European colonialism in north-Africa, and in the Mediterranean. We study the background and the different characteristics of selected Jewish communities — Ashkenazic, Sephardic, Italian, Yemenite, and others — as well as instrumental music, questions of gender, and the relationship between music and text. A secondary goal of this course is the study of the bibliography and discography of Jewish music. Same as L75 JINE 3582 Credit 3 units. A&S IQ: HUM, LCD BU: HUM EN: H

L27 Music 3583 The Soundtrack of Israeli History
This course explores connections between Israeli history, nationality and culture, and between Israeli art music. Such an encounter between reveals the reflection of, and responses to, local social developments in various historic and constitutive moments in Israeli history such as: the fifth Aliya (wave of immigration) in the 1930s, the statehood years, the waning of nationalistic sentiments in the late 1950s, the aftermath of Israeli wars, the negotiation between Israeli and Jewish identities, and
L27 Music 3584 Music in the Holocaust: Sonic Portrayals from Past to Present
The course explores Germany’s road to totalitarianism through three different stages seen through its musical contexts: the embodiment of “music libels” against Jews in 19th-century European culture in general and German culture in particular; the association of Jewish culture with the threat of modernism until World War II; and Nazi policies in the 1930s regarding music and their repercussion on musical activities in the different ghettos (especially Terezin and Lodz). The last segment of this class deals with the challenge of commemorating the holocaust through music.

Same as L75 JINE 3584
Credit 3 units. A&S IQ: HUM, LCD: EN: H

L27 Music 3585 Islam, Music, Muslim Media
How do Muslim individuals and communities understand and negotiate the relationship between sound and spirituality? How does Islamic philosophy challenge Western definitions of music? How do music and cultural practices reflect and shape diverse Muslim identities and political struggles? To what extent can we speak of an “Islamic world,” musical or otherwise? In this course, we investigate Islamic musics and musical practices in the lives and experiences of Muslims throughout the world. We approach our study of Muslim musical practices with the understanding that the social, cultural and political contexts where music is created, disseminated and consumed inform the sounds of the music and its various — and often conflicting — interpretations and meanings. We engage with a variety of academic, musical and media texts to develop interdisciplinary analyses about Islam, music, sound experience and Muslim subjectivities. Issues of nationalism and transnationalism, class, race and ethnicity, gender and sexualities, colonialism and postcolonialism, history and memory remain central to our exploration of spirituality and religion in Muslim musical and cultural practices.

Credit 3 units. A&S IQ: HUM, LCD: EN: H

L27 Music 3586 Combat Movie Music and Sound After Vietnam
This course considers the Hollywood combat movie genre after the Vietnam War (post 1975) by listening closely to how these always noisy films use music and sound effects to tell stories of American manhood and militarism. Centering on an elite group of prestige films — action movies with a message for adult audiences — the course examines thirty-five years of Hollywood representations of World War II, the Vietnam War, the Gulf War, and post-9/11 wars against terrorism. Close analysis of how combat film directors and composers have used music and sound in conjunction with the cinematic image are set within a larger context of ancillary texts (source materials, soundtrack recordings, published and unpublished scripts), media folios (press kits, reviews, editorials, newspaper and magazine stories and interviews), and scholarly writing from across the disciplines. Films screened include Apocalypse Now, Platoon, Hamburger Hill, Courage Under Fire, Saving Private Ryan, The Thin Red Line, We Were Soldiers, Flags of our Fathers, The Hurt Locker, and Act of Valor, as well as pre-1975 combat films starring John Wayne. The ability to read music is not required. Required screenings. Prequisites: none.

Same as L53 Film 358
Credit 3 units. A&S IQ: HUM: BU: HUM: EN: H

L27 Music 3631 Russian Literature and Opera
This interdisciplinary course surveys the intersections between Russian literature and opera from the 19th century to the present. Literary works in a variety of genres (short stories, narrative poems, plays and novels) by Russian authors (with Pushkin as a clear favorite) have inspired generations of leading Russian composers, resulting in significant operatic adaptations, including Tchaikovsky’s Eugene Onegin, based on Pushkin, Prokofiev’s The Gambler, based on Dostoevsky, and Shostakovich’s The Nose, based on Gogol. For each pairing of author and composer, we read and discuss the literary text before considering the ways in which the original was refined, trimmed and generally transformed for the operatic stage. We frequently view opera productions and consider issues of staging, embodiment and fidelity to the original. The broader goal of the class is to consider the possibilities and limits of artistic media, specifically the points of agreement or dissonance between literature and music.

Same as L97 IAS 363
Credit 3 units. A&S IQ: HUM, LCD: EN: H

L27 Music 370G Jazz Guitar
Credit variable, maximum 2 units.

L27 Music 370J Jazz Piano
Credit variable, maximum 2 units.

L27 Music 370P Jazz Jazz Strings
Credit variable, maximum 2 units.

L27 Music 370V Jazz Voice
Credit variable, maximum 2 units.

L27 Music 370W Jazz Winds and Percussion
Credit variable, maximum 2 units.

L27 Music 375G Guitar
Credit variable, maximum 2 units.

L27 Music 375O Organ
Credit variable, maximum 2 units.

L27 Music 375P Piano
Credit variable, maximum 2 units.

L27 Music 375S Strings
Credit variable, maximum 2 units.

L27 Music 375V Voice
Credit variable, maximum 2 units.
L27 Music 375W Winds and Percussion  
Credit variable, maximum 2 units.

L27 Music 3951 Independent Study: Language and Arts  
Supervised independent study in areas in which there are no current course offerings. Student must submit to the department chair an outline of the work to be covered, the number of credit hours requested for the work, and the name of the instructor who will be asked to supervise the work. Class hours variable, depending on credit. Consult department for faculty selections in this course.  
Credit variable, maximum 3 units.

L27 Music 3961 Independent Study: Textual and Historical Studies  
Supervised independent study in areas in which there are no current course offerings. Student must submit to the department chair an outline of the work to be covered, the number of credit hours requested for the work, and the name of the instructor who will be asked to supervise the work. Class hours variable, depending on credit. Consult department for faculty selection.  
Credit variable, maximum 3 units.

L27 Music 400 Independent Study  
Credit 3 units.

L27 Music 401 Elementary Technique of Electronic Music  
Individual and small group instruction in "classical" procedures and relevant electronic technology. Prerequisite: open to music majors; to others by permission of instructor. Credit contingent upon completion of Music 402.  
Credit 3 units.

L27 Music 402 Advanced Techniques of Electronic Music  
Practical composition studies to build technique in electronic music. Prerequisite: Music 401.  
Credit 3 units.

L27 Music 411 Music of Medieval Period  
An intensive survey of Western monophonic and polyphonic music from the beginnings of Christian chant to ca. 1450. Prerequisites: Music 3011 or permission of instructor.  
Credit 3 units. A&S IQ: HUM EN: H

L27 Music 412 Music of the Renaissance Period  
A survey of music literature from ca. 1450 to ca. 1600. Prerequisite: Music 3011 or permission of instructor.  
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L27 Music 413 Music in the Baroque Era  
An intensive survey of the primary musical forms and styles in 17th-century Italy, France, Germany and England. Prerequisite: Music 3012 or permission of instructor.  
Credit 3 units. A&S IQ: HUM EN: H

L27 Music 414 Music of the Classic Period  
A broad range of 18th-century instrumental and vocal music is surveyed, including works by Corelli, F. Couperin, Vivaldi, Rameau, Telemann, Handel, Hasse, Haydn, Mozart, D. Scarlatti and several members of the Bach family. Extensive listening assignments and score analysis are supplemented by readings drawn from recent scholarship and examination of 18th-century music publishing and other period sources in facsimile.  
Credit 3 units. A&S IQ: HUM EN: H

L27 Music 415 Music of the Romantic Period  
Studies in the larger and more complex works of classically tonal music, including 18th-century symphonies and string quartets, late 19th-century repertoire. In-class analysis and individual assignments and several members of the Bach family. Extensive listening assignments and score analysis are supplemented by readings drawn from recent scholarship and examination of 18th-century music publishing and other period sources in facsimile.  
Credit 3 units. A&S IQ: HUM EN: H

L27 Music 416 Contemporary Music  
A study of structural principles underlying music of all periods: motivic usage, melodic shape, varieties of texture and structure with an emphasis on fugue, variation forms and proportional forms such as rondo and sonata-allegro. Prerequisite: graduate standing or permission of instructor.  
Credit 3 units. A&S IQ: HUM EN: H

L27 Music 421 Introduction to the Analysis of 20th-Century Music  
Continuation of Music 423, concentrating on approaches to larger and more complex works of classically tonal music, including 18th-century symphonies and string quartets, late works by Beethoven, chamber music and symphonies of Brahms and symphonies of Mahler. Prerequisite: Music 423 or permission of instructor.  
Credit 3 units.
L27 Music 425 Counterpoint I
Concentrated independent study in 16th-century contrapuntal composition. Prerequisite: Music 222. Credit 3 units.

L27 Music 426 Counterpoint II
Concentrated independent study in 18th-century contrapuntal composition. Prerequisite: Music 222. Credit 3 units.

L27 Music 427 Selected Areas for Special Study
In-depth study in areas of special interest. Prerequisite: senior standing, graduate standing or permission of instructor. Credit 3 units. A&S IQ: HUM EN: H

L27 Music 428 Selected Areas for Special Study II
In-depth study in areas of special interest. Prerequisite: senior standing, graduate standing or permission of instructor. Credit 3 units. A&S IQ: HUM EN: H

L27 Music 4281 The Italian Madrigal
The most important musical genre of the late Renaissance, the madrigal, intersects with poetry, theater and the visual arts, and thus, constitutes an ideal point of entry to early modern Italy. This course explores the stylistic development of the madrigal from its origins in the early 16th century to its demise some hundred years later. The course is structured around close readings of madrigals by Verdelot, Arcadelt, Willaert, Roe, Wert, Marenzio, Luzzaschi, Fontainelle, Gesualdo and Monteverdi. Secondary readings focus on the relation between words and music; the construction of subjectivity; concepts of mode; theories of chromaticism; and performance practice, framed in the context of 16th-century society and culture. Prerequisite: Music 3011, graduate standing or permission of instructor. Credit 3 units. A&S IQ: HUM EN: H

L27 Music 4282 The "Crossover" Tradition in Anglo-American Music Theater
The musical stage in the United States and Britain has remained a vital artistic and commercial arena over the past 100 years despite the emergence of mass media formats such as film and television. Audiences continue to clamor for stage stories where actors sing or singers act, and composers, writers, producers and directors have created a stunning variety of musical theater styles to meet the demand. This course surveys important English-language operas, operettas and singer-centered musicals from the turn of the 20th century to the start of the 21st with an emphasis on "crossover" works that blur the lines between opera and the commercial musical stage. All the works included in the course continue to be performed today, forming a core repertory of music theater works in English that emphasize singers and singing. The overlapping, ever-changing spheres of the opera house and Broadway and West End theaters provide the geography of the course, which is peopled by performers, creators and audiences. In-class analysis of 14 works focuses on how the singing voice has been used as an expressive vehicle and how theater singers have adapted to an age of amplification and recording. Works studied include Carousel, Sweeney Todd, The Phantom of the Opera, Show Boat, Candide, Street Scene, The Pirates of Penzance, The Light in the Piazza, My Fair Lady, Albert Herring, Porgy and Bess, The Most Happy Fella, Margaret Garner and The Student Prince. In-class singing is encouraged as a means to get inside the musical and dramatic values of these works. Prerequisites: ability to read music, and graduate or upper-division standing. Credit 3 units. A&S IQ: HUM EN: H

L27 Music 429 Composition
Concentrated independent work in composition and a weekly master class for experienced composers. Prerequisite: Music 330 or permission of instructor. Credit 3 units.

L27 Music 430 Composition
Concentrated independent work in composition and a weekly master class for experienced composers. Prerequisite: Music 429 or permission of instructor. Credit 3 units. A&S IQ: HUM EN: H

L27 Music 4370 Music and Performance
In his 1998 book, Musicking, Christopher Small asserts that music is not a thing but an activity — something that people do. Starting from this premise, this course explores musical performance as a live event, one in which additional aspects of performance — dramatic enactments, costume, choreography, and stage design — also come into play. While recorded music plays an important role in our investigations, we focus on musical events that take place before and with live audiences. Exploring the choices of performers and the expectations of audience members in settings from gospel churches to Radio City Music Hall, this course moves through a wide variety of musical genres, including cabaret, blues, opera, protest song, musical theater, and rock. We examine artists whose work blurs the line between "music" and "theater," including George Clinton, Taylor Mac, and Gertrude Stein, as well as everyday people, such as the singers of the Civil Rights Movement, who used the power of live musical performance to change the course of human history. We also attend performances around St. Louis, guided by the interests of the class. Students with an interest in music, theater, dance, cultural history, American studies, and African-American studies are especially welcome. Same as L98 AMCS 4370 Credit 3 units. A&S IQ: HUM EN: H

L27 Music 439 Diction I
Principles of Italian, French, and German pronunciation covered in an interrelated approach; application of these principles to songs. Prerequisite: permission of instructor. Credit 3 units. A&S IQ: HUM

L27 Music 4539 Advanced Conducting I
Advanced training in conducting skills, including opportunities to conduct ensembles on campus. Prerequisite: graduate standing or permission of instructor. Credit 2 units.

L27 Music 4540 Advanced Conducting II
Advanced training in conducting skills, including opportunities to conduct ensembles on campus. Prerequisite: graduate standing or permission of instructor. Credit 3 units.

L27 Music 4561 Soundtrack Studies: Music, Voices, Noise
This course considers the interaction of film, sound and music from the silent era to the present by screening representative
films from around the world and exploring current directions in scholarship from the disciplines of film studies and musicology. Topics include: historical and critical understandings of the sound track, major film sound theorists (such as Michel Chion), technological shifts (such as synchronized sound, Dolby and digital surround sound), the uses of Richard Wagner (both his music and his ideas), the relationship between a film genre (noir) and sound and music and the relationship between a musical genre (opera) and film, and the juxtaposition of popular and classical, Western and non-Western musical styles in art cinema. Films screened include Meek’s Cutoff, Blow Out, Days of Heaven, Sous le toits de Paris, Love Me Tonight, Casablanca, Alien, Apocalypse Now, La cérémonie, Le Cercle rouge, The Pillow Book, The Scent of Green Papaya, and The Bourne Ultimatum. The course is in seminar format. Readings from recent scholarly work on film sound and music inform class discussions of the screened films. Close analysis of how music, sound and image interact in film making and the film experience lies at the heart of the course. The ability to read music is not required. A primary goal of the course is the development of specific listening skills that are useful when working in this area. Targeted writing assignments ask students to write about film sound and music from a variety of critical and historical perspectives. Prerequisites: graduate status or completion of Film 360 The History of the Film Score, or AMCS 360 or Music 328 and permission of the instructor. Required screenings. Same as L53 Film 456 Credit 3 units. A&S IQ: HUM

L27 Music 4571 From Vitaphone to Youtube: Popular Music and the Moving Image
This course considers American popular music as represented in audiovisual media from 1926 to the present. The relationship between the popular music industry (a commercial sphere oriented primarily toward the selling of sheet music and audio recordings) and audiovisual technologies (various screens and formats encountered in changing social and commercial contexts) will be explored along two complementary tracks: popular music performers as presented in performance-centered media and popular music as a narrative topic or resource in feature films. Three related analytical frames will shape our discussions: industrial and technological history (the material conditions for the making and distribution of popular music and moving images), the question of “liveness” in recorded audiovisual media; aesthetics of various popular music styles as translated into audiovisual forms and contexts. The course is in seminar format. The ability to read music is not required but students with music reading or transcription skills will be encouraged to draw upon these tools. Prerequisites: graduate status or completion of a 300-level FMS or Music course and permission of the instructor. Same as L53 Film 456 Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L27 Music 461 Piano
Credit variable, maximum 3 units.

L27 Music 4613 Fortepiano
Credit variable, maximum 3 units.

L27 Music 462 Piano
Credit variable, maximum 3 units.

L27 Music 4621 Ancient Greek and Roman Music
Music played a vital role in Ancient Greece and Rome. New resources and perspectives now allow us to appreciate the ancients’ music better than ever before. This course addresses the nature of ancient music (instruments, melody and rhythm, modes), ancient attitudes toward music, and its contribution to public and private life. The focus throughout is on our ancient sources, both literary and archaeological. Same as L08 Classics 462 Credit 3 units. A&S IQ: HUM, LCD Arch: HUM Art: HUM EN: H

L27 Music 4623 Fortepiano
Credit variable, maximum 3 units.

L27 Music 463 Harpsichord
Credit variable, maximum 3 units.

L27 Music 464 Harpsichord
Credit variable, maximum 3 units.

L27 Music 470G Jazz Guitar
Credit variable, maximum 2 units.

L27 Music 470J Jazz Brass
Credit variable, maximum 2 units.

L27 Music 470P Jazz Piano
Credit variable, maximum 2 units.

L27 Music 470S Jazz Strings
Credit variable, maximum 2 units.

L27 Music 470V Jazz Voice
Credit variable, maximum 2 units.

L27 Music 470W Jazz Winds and Percussion
Credit variable, maximum 2 units.

L27 Music 475G Guitar
Credit variable, maximum 2 units.

L27 Music 475O Organ
Credit variable, maximum 2 units.

L27 Music 475P Piano
Credit variable, maximum 3 units.

L27 Music 475S Strings
Credit variable, maximum 2 units.

L27 Music 475V Voice
Credit variable, maximum 3 units.

L27 Music 475W Winds and Percussion
Credit variable, maximum 2 units.
L27 Music 477 Voice
Credit variable, maximum 3 units.

L27 Music 478 Voice
Credit variable, maximum 3 units.

L27 Music 4991 Senior Project: Musicology or Analysis
Supervised research in music history or analysis culminating in a major paper. Required of Bachelor of Music students whose program focuses on music history or analysis. Prerequisite: senior standing.
Credit 3 units.

L27 Music 4992 Senior Capstone: Performance, Composition, or Theory
Supervised work in performance, composition or theory culminating in some combination of a paper, composition and/or performance. Required of Bachelor of Music students whose program focuses on performance, composition or theory. Prerequisite: senior standing.
Credit 3 units.

L27 Music 4993 Senior Honors Capstone: Musicology or Analysis
Prerequisites: senior standing, a grade point average of 3.0 or higher and permission of the faculty supervisor, director of undergraduate studies, and the chair of the department.
Credit 3 units. EN: H

L27 Music 4994 Honors Project: Performance, Composition or Theory
Prerequisite: senior standing, a grade point average of 3.0 or higher and permission of the faculty supervisor, the director of undergraduate studies and the chair of the department.
Credit 3 units. EN: H