

Music

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The music program provides experiences with serious music for students majoring or minoring in music as well as for the general student. The major in music is intended to prepare students for graduate study or, with specific coursework and in conjunction with the Master of Arts in Teaching (see *Music Education Track* below), for a career in the public schools. The major in music also serves as preparation for various immediate occupations and interests in music and can be successfully combined with other majors and study abroad experiences.

Degree Plans Offered in Music

Major in Music

Minor in Music

A **major in music** consists of:

Required Core Courses (6 courses)

- _____ MUS 120 Theory and MUS 120L Ear Training I
- _____ MUS 220 Theory and MUS 220L Ear Training II
- _____ MUS 222 Theory and MUS 222L Ear Training III
- _____ MUS 240 Music History I
- _____ MUS 241 Music History II
- _____ MUS 342 Aspects of Twentieth Century Music

Applied Music (1.25 credits of appropriate instrument)*

- _____ MUS 371 Composition
- _____ MUS 373 Percussion
- _____ MUS 374 Brass
- _____ MUS 375 Organ
- _____ MUS 376 Piano
- _____ MUS 377 Strings
- _____ MUS 378 Voice
- _____ MUS 379 Woodwinds
- _____ MUS 471 Composition
- _____ MUS 473 Percussion
- _____ MUS 474 Brass
- _____ MUS 475 Organ
- _____ MUS 476 Piano
- _____ MUS 477 Strings
- _____ MUS 478 Voice
- _____ MUS 479 Woodwinds

*300 level only available after passing MUS 091 Junior Exam and official major declaration; 400 level is for the semester of the senior recital

Other Requirements (3 courses; zero credit courses)

- _____ MUS 090 Piano Proficiency: normally attempted by the end of the third year
- _____ MUS 091 Junior Level Exam: normally attempted at the end of the second year
- _____ MUS 495 Senior Recital

Upper Level Classroom Courses (3 credits): Students choose **one of three tracks** described below and should consult with the music faculty for specific recommendations regarding coursework and degree plan.

- 1. General Track** — All requirements listed above and at least three MUS 300 level or higher credits chosen in consultation with the music faculty and according to the student's interests, plans for graduate study, and vocational direction. Students in this track often will emphasize areas such as performance, musicology, music business, arts management, or conducting.
 - MUS 300 level or higher 1 credit
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- 2. Music Education Track** — For students intending to pursue the Master of Arts in Teaching degree through the Austin Teacher Program with an undergraduate major in music. All requirements listed above and:
 - Required:
 - MUS 310 Instrumental Methods (take all four .25 credit courses)
 - MUS 361 Music in the Elementary Schools
 - Take at least one additional MUS 300-level credit with the approval of music faculty advisors:
 - MUS 300 level or higher 1 credit

- 3. Theory/Composition Track** — MUS 091 Junior-Level Exam must be successfully completed on a major instrument and theory/composition faculty must recommend student. At that point student will register for applied music in composition in preparation for a composition senior recital. MUS 090 Piano Proficiency must be attempted by the end of the second year and passed by the end of the third year. All requirements listed above and:
 - MUS 357 Studies in Music Theory 1 credit
 - MUS 357 Studies in Music Theory 1 credit
 - MUS 300 level or higher classroom course 1 credit

Other Considerations When Planning for the Major:

- Only applied music at the 300 level or higher can be counted toward the major.
- The major requires ensemble participation each semester of applied study

Total Credits Requirement = 10.25 course credits

Acceptance into the Music Major — Formal application for entry into the music major is contingent upon 1) the successful completion of Music 220 Music Theory and Ear Training II as well as either Music 240 Music History I or Music 241 Music History II, 2) full completion of Music 091 Junior-Level Exam, normally attempted by the end of the second year, and 3) the recommendation of the music faculty.

Transfer students are admitted to the major only after departmental evaluation of student transcripts and audition for the music faculty and full completion of Music 091 Junior-Level Exam. Evaluation and audition normally take place in the first semester of study at Austin College.

A minor in music consists of:

Required Core Courses (4 courses)

- _____ MUS 120 Theory and MUS 120L Ear Training I
- _____ MUS 220 Theory and MUS 220L Ear Training II
- _____ MUS 240 Music History I
- _____ MUS 241 Music History II

Applied Music (1 course credit for appropriate instrument, at least .5 of which is at the 200 level):

- _____ MUS 273 Percussion
- _____ MUS 274 Brass
- _____ MUS 275 Organ
- _____ MUS 276 Piano
- _____ MUS 277 Strings
- _____ MUS 278 Voice
- _____ MUS 279 Woodwinds

Advanced Classroom Course (1 credit)

- _____ MUS 300 level or higher classroom course 1 credit

Other Considerations When Planning for the Minor:

- A minor declaration is required to register for a 200-level applied course.
- It is not possible to minor in composition.
- Additional applied study and classroom coursework are recommended.
- The minor requires ensemble participation each semester of applied study

Total Credits Requirement = 6 course credits

APPLIED MUSIC

Individual instruction in piano, organ, voice, strings, winds, brass, and composition is provided for all music majors and minors and may be available to other qualified students when faculty are available. Instruction for beginners is not available.

One-fourth course credit unit in applied music is earned for each 14-week period of weekly 45-minute lessons or one-half course credit unit for two weekly lessons (300 and 400 level only). The student is required to practice a *minimum* of seven hours per week; additional requirements determined by the instructor.

Applied music students are required to attend a *minimum* of seven approved concerts each semester of study.

A fee is charged for applied music. (See section on *College Costs* for details.)

Performances and Juries — All students taking applied music must present regular solo performances:

Declared Majors: Two public, solo performances including at least one on campus and a jury examination each semester.

Declared Minors: One public, on-campus solo performance and a jury examination each semester.

Non-Majors: One public solo performance or a jury examination each semester. (Waived in the first semester of study.)

The instructor may require more frequent performances and determine additional requirements for applied study.

Ensemble Requirement – Students taking applied music are required to participate in an assigned ensemble. The normal audition requirements for ensembles apply. With guidance by the applied piano instructor, pianists fulfill this requirement by enrollment in Music 010 Accompanying for Pianists or participation in a vocal or instrumental ensemble for which they are qualified. Music majors and minors must participate in ensemble music each semester.

Registration for Applied Music — To register for applied music, the student must first demonstrate an ability to perform at the collegiate level through an audition for the music faculty. Registration for applied music is as follows:

MUS 17x: Non-majors and undeclared majors and minors

MUS 27x: Declared minors

MUS 37x: Declared majors

MUS 47x: Declared majors in the semester of their senior recital

Applied music at the 300 or 400 level may be taken for variable credit, and courses in applied music may be repeated for additional credit.

ENSEMBLES

Auditions for the various ensembles are generally held during the first week of the fall term in Craig Hall and are open to all qualified students, regardless of major. Any student who meets the qualifications of the specific organization may audition. All registration is for S/U only, zero credit, and is submitted by the ensemble director upon successful completion of each semester.

The Sherman Symphony Orchestra, sponsored jointly by the college and Sherman Symphony Orchestra Association, Inc., is a volunteer and professional organization of approximately 75 members, which performs works from the standard orchestral repertoire in five subscription concerts annually and performs two annual Children's Educational Concerts. Additional concerts are performed nearly every season. It also joins with the A Cappella Choir and other local and college choral groups for performances of larger choral works and invites guest soloists for concertos.

The Austin College A Cappella Choir, a select, auditioned group of approximately 50 singers, makes frequent concert appearances and tours annually. All types of music are included in its repertoire, but special emphasis is placed on sacred music, unaccompanied singing, and the ability to embrace the widest variety of styles.

Austin College Wind Symphony is a large ensemble for all woodwind, brass, and percussion players. This organization prepares the standard concert repertoire and performs on campus and off campus. Open by audition to all players with previous band experience.

Austin College Jazz Ensembles consist of a full 20-piece Big Band as well as small combos that perform both standard and contemporary literature. Regularly scheduled appearances throughout the year include those on campus and at various area colleges and high schools, providing valuable solo and ensemble performance experience to anyone interested in this medium.

The Austin College Chorale is an ensemble of women's voices, which performs several times each semester and takes occasional tours. Founded to provide a substantive choral experience for all students, regardless of past vocal experience, the chorale also provides preparatory ensemble experience while maintaining the highest standards of literature and performance.

The Austin College Consort is a highly select vocal ensemble of 12-14 voices that prepares and performs advanced a cappella vocal jazz literature. Membership is by invitation and competitive blending audition. Concurrent participation in the A Cappella Choir is required.

The Quartette is a small men's ensemble that performs SATB and TTBB arrangements of classical, college a cappella, doo-wop, and jazz. Membership is by invitation only when openings occur, and members also must be established members of the Austin College A Cappella Choir.

Woodwind Ensembles, Brass Ensembles, and Chamber Orchestra consist of performing groups varying in size that specialize in chamber music from the Renaissance through contemporary periods. The standard as well as lesser-known works for each medium are covered, stressing ensemble techniques and performance practices appropriate for the period under consideration. Several on-campus and off-campus recitals are given each year, including guest appearances at other colleges and universities.

Accompanying for Pianists provides instruction and opportunities for music majors and minors who are studying piano to accompany vocal and instrumental students in performance and to perform with other pianists on duo and two piano works.

Enrollment is for zero credit and will appear on the transcript after successful participation in the ensemble.

MUS 001a — Austin College A Cappella Choir

MUS 001b — Austin College Chorale

MUS 002 — Sherman Symphony Orchestra

MUS 003 — Austin College Wind Symphony

MUS 004a — AC Consort

MUS 004b — Quartette

MUS 005 — Austin College Jazz Ensembles

MUS 006 — Opera Workshop

MUS 007 — Woodwind Ensemble

MUS 008 — Brass Ensemble

MUS 009 — Chamber Orchestra

MUS 010 — Accompanying for Pianists

COURSES

MUS 090 Piano Proficiency Examination

Graduation requirement for music majors. Majors must register for Music 090 at the beginning of the term in which they will attempt the proficiency exam. The exam must be attempted by the end of the third year (second year for Theory/Composition students). Zero course credit.

MUS 091 Junior-Level Examination

Required for entry into the music major, the Junior-Level Examination is an extended jury and oral examination on the major instrument attempted at the end of the second year. Music 091 will be added to the transcript upon successful completion. Zero course credit.

MUS 114 Rock 'n' Roll: History, Culture, and Aesthetics

A course designed for non-majors that explores the development of Rock 'n' Roll and similar popular genres from their origins in the 1940s to about 1975. The course examines the cultural phenomenon of Rock 'n' Roll as well as the discussion of its aesthetics. Requirements met: Humanities Breadth.

MUS 115 Art of Listening

A course designed for the non-music major and assuming no previous background in music. The course will not deal with topics of music theory, history, or performance techniques, but will concentrate on developing the aural perception and appreciation of music. Requirements met: Humanities Breadth.

MUS 116 Masterpieces of Music

An historic overview of great music for the non-major. Requirements met: Humanities Breadth.

MUS 118 American Music Since 1900

A course for non-majors exploring the extensive repertoire of music written by selected American composers since 1900 and examining significant musical traditions, both classical and popular, within the United States in this period. Requirements met: Humanities Breadth.

MUS 119 Music Fundamentals

A course designed for, but not limited to, potential majors and minors with limited background in music theory and related subjects, as well as for students interested in pursuing studies in music beyond the appreciation level. Students who take this course will be prepared to continue in Music Theory I. 0.50 course credit. (Each fall)

MUS 120 Music Theory and Ear Training I

This course is a study of Western music with particular focus on harmony and voice leading. Exercises include written assignments in two-part species counterpoint, four-part writing, short compositions, as well as keyboard harmony. Instructor permission required. Experience playing classical music and relative fluency with bass and treble clef assumed. Concurrent enrollment in Music 120L Ear Training Lab for an 80-minute-per-week lab designed to develop greater aural fluency in tonal music and some non-tonal idioms through rhythmic training, keyboard skills, sight singing, dictation, listening exercises, and aural skills software. PREQ: Music 119 or instructor permission. (Each spring)

MUS 169 Composition Seminar

An introduction to compositional techniques in a classroom/laboratory setting. PREQ: Instructor permission. 0.25 course credit unit. (Each fall)

MUS 220 Music Theory and Ear Training II

A continuation of Music Theory I, broadening the diatonic harmonic language and introducing the concepts of tonicization and modulation. Topics include the cadential six-four chord, predominant sevenths, and secondary dominants and seventh chords, with a greater emphasis on the analysis of short compositions. Concurrent enrollment in Music 220L Ear Training Lab II for an 80 minute per week lab designed to develop greater aural fluency in tonal music and some non-tonal idioms through rhythmic training, keyboard skills, sight singing, dictation, listening exercises, and aural skills software. (Each fall)

MUS 222 Music Theory and Ear Training III

The final course in the music theory sequence emphasizes the chromatic harmony and voice-leading techniques used from the late 18th century through the beginning of the 20th century. Topics include mixture, Neapolitan, and augmented sixth chords, and more complex modulatory techniques, with an emphasis on the analysis of longer compositions. Concurrent enrollment in Music 222L Ear Training Lab for an 80 minute per week lab designed to develop greater aural fluency in tonal music and some non-tonal idioms through rhythmic training, keyboard skills, sight singing, dictation, listening exercises, and aural skills software. PREQ: Music 220. (Each spring)

MUS 240 Music History through 1700

Normally, the first course in the music history sequence, it is a chronological examination of the major musical developments in Europe from classical antiquity through 1700. Major emphasis will be placed upon stylistic characteristics, with other matters being treated as they relate to musical style. A major portion of the student's effort will involve listening and score study. PREQ: MUS 120, MUS 241, or instructor permission. Requirements met: Humanities Breadth and Half Writing Competency. (Each fall)

MUS 241 Music History from 1700 through 1900

Normally the second course in the music history sequence, this course is a chronological examination of major musical developments beginning with Bach and Handel and continuing through Mahler and Richard Strauss. This course examines music from the era that provides most of the serious music heard in concert today. Emphasis will be placed upon developing and changing musical styles as reflected in the work of representative composers. PREQ: MUS 220, MUS 240, or instructor permission. Requirements met: Humanities Breadth and Half Writing Competency. (Each spring)

MUS 260 Intermediate Directed Study

Student investigation of topic of interest working in collaboration with a faculty member resulting in significant oral and written work. See On-Campus Learning Opportunities for more information. PREQ: Freshman January term or Sophomore standing. Special permission required. Offered in variable course credit from 0.25-1.00.

MUS 294 Intermediate Student Research

Intended for less experienced students to develop and execute a research project related to music, beyond the constraints of the normal classroom, suitable for public dissemination on or off campus under mentorship of a faculty member. Typically this work results in a formal presentation, written work, or creative works. Course credit varies from 0-1.00. PREQ: Instructor permission required.

MUS 310 Instrumental Methods

Designed primarily for students interested in music education, this series of courses provides pedagogical and practical information related to the teaching and performance of each instrument. 0.25 course credit each. These courses are open to all students, with instructor permission, and may be repeated with a change of instrument up to 1 credit.

Single Reed Methods
Double Reed Methods

String Methods
Brass Methods

MUS 333 Form and Analysis: Classical and Romantic Instrumental Genres

This course seeks to foster greater awareness and appreciation of Western instrumental music from the latter half of the 18th century through the turn of the 20th. Approaching solo, chamber, and orchestral masterworks by the likes of Mozart, Beethoven, Schubert, Brahms, and Mahler, students will draw upon a rich variety of analytic techniques to highlight singular qualities and stylistic evolutions, as well as illuminate how “classical” formal prescriptions (e.g. rondo form) can provide expectational frameworks for some of the most imaginative—and exquisite—creative journeys of all time. PREQ: Music 222 or instructor permission.

MUS 342 Aspects of 20th-Century Music

The completion of the music theory and music history sequences, this course is an examination of the major historical and theoretical topics of the 20th century and is ideal preparation for students planning graduate study. PREQ: Music 222 and 241. (Every other year)

MUS 346 Symphonic Literature I

A chronological study of the development of the symphony and the standard repertoire of the symphony orchestra. This course begins in the 18th century and continues through the 19th century. Includes score reading and analysis and listening to live performances and recordings. PREQ: Music 222 or instructor permission. 0.50 course credits.

MUS 350/450 Studies in Music*

A variety of courses, including those listed, focusing on advanced topics 1) in music theory offered to complement and build upon Music Theory I, II, and III, 2) vocal music with special emphasis on the needs of the voice student and 3) music literature focused on specific genres of music literature. PREQ: Instructor permission. May be repeated with instructor permission when topic varies.

MUSIC LITERATURE

Vocal Literature

An historical study of the development of the solo song from about 1580 to the present. Although not a primary focus of the course, some attention will be directed to choosing literature for specific voice types and the pedagogical issues encountered in the standard art song literature.

MUSIC THEORY

Counterpoint

Provides analytic and creative instruction in traditional Western modal (Palestrina/Fux) and tonal (Bach) counterpoint. Some post-tonal styles may also be studied.

Orchestration and Instrumentation

A detailed theoretical and practical approach to the techniques of preparing written orchestrations and arrangements for a wide variety of ensembles. Stylistic considerations of historical periods will be addressed, including extensive score examination.

VOCAL MUSIC

Diction

This course explores the study of speech sounds and the symbols that represent them with the goal of helping singers become more proficient singers in foreign languages.

(*NOTE: approved themed courses as the department transitions to individual course numbers)

MUS 351 Choral Literature

This course will investigate the many styles of choral music through research on composers and analysis of numerous specific works from the early Renaissance to the present. Emphasized will be the primary choral forms - mass, motet, cantata, oratorio, passion, chanson, and madrigal - as well as selected major works. The course will focus on stylistic constructs and practical evaluation of choral music as a starting point for the development of methods for choosing appropriate literature for high school, college, church, and community choirs. PREQ: Music 240 or 241 or instructor permission. 0.50 course credit. (Offered fall, odd years in 7-week session)

MUS 352 Choral Techniques

Students will evaluate and develop methods for establishing and maintaining an effective choral program at multiple levels from high school to adults, including aspects of choosing literature, auditions, maintaining the choral library, tours, types of choirs, and logistics. Special emphasis will be placed on developing rehearsal techniques appropriate to various types of choirs. PREQ: Music 365 and Music 240 or 241 or instructor permission. 0.50 course credit. Offered even years in 7-week session)

MUS 353 Operatic Literature

Systematic study of operatic styles and an overview of operatic literature from 1600 to the 20th century. Includes score study and viewing opera on video and in person. This one-half credit course will focus directly on learning a large portion of the repertoire. Prerequisites: Music 241. Offered for 0.50 course credit. (Alternate years)

MUS 356 Symphonic Literature II

A chronological study of the development of the symphony and the standard repertoire of the orchestra. This course picks up where Symphonic Literature I ends, starting with the late 19th century and continuing through the 20th century. Includes score reading and analysis and listening to live performances and recordings. PREQ: Music 222 or instructor permission. 0.50 course credits.

MUS 357 Topics in Music Theory

PREQ: Music 220 or instructor permission. May be repeated with instructor permission when topic varies.

Courses vary, typically rotating through these and other courses:

Form and Analysis: Art Song

Designed to be of particular use for solo vocalists, this 0.5 credit course examines special issues and opportunities in the performance and analysis of art song, touching upon on the traditions of Baroque Italian opera (A. Scarlatti), German Romantic lieder (Schubert, Brahms), French Impressionism (Debussy), contemporary American song (Rorem) and more. The course will favor text-music collaborations that are especially eye- and ear-catching, that offer enlightening points of comparison, and that raise intriguing questions about the nature of words, the nature of music, and how these may interact in complex and satisfying ways in the hands of master composers.

Counterpoint

Generally speaking, counterpoint is the art of combining two or more independent melodic lines—a central and continuing fascination of Western music over the past thousand years. Two powerful points of reference underlie most studies of Western counterpoint: (1) the Renaissance vocal counterpoint of Giovanni da Palestrina (1525-1594) and (2) the Baroque counterpoint of Johann Sebastian Bach (1685-1750). The latter was central in adapting contrapuntal practice to a more harmonically progressive (i.e. tonal) as well as instrumental age. As a 0.5 credit course, this course will touch relatively briefly upon

Palestrina and then more extensively on Bach, along the way also exploring how principles have persisted and/or evolved in contrapuntal practice into the present day.

Form and Analysis: Non-Western Music

This 0.5 credit course examines selected experiences drawn from non-Western musical traditions (East Asian, African, Indian, Native American, etc.) with a keen ear and mind to understanding, appreciating and enjoying each on its own terms. Along the way, the course will consider strengths and limitations of “analytic” listening within broader social and/or cultural contexts.

MUS 359 Vocal Pedagogy

This course explores and evaluates pedagogical techniques for teachers of voice with the goal of helping students begin to develop their own teaching methodology. PREQ: Instructor permission.

MUS 360 Orchestration and Arranging

A detailed theoretical and practical approach to the techniques of preparing written orchestrations and arrangements for a wide variety of ensembles. Stylistic considerations of historical periods will be addressed, including extensive score examination. PREQ: MUS*220 or instructor permission.

MUS 361 Music in the Elementary Schools

This is an undergraduate course in music intended for music majors preparing for a Master of Arts in Teaching and is recommended for students intending to teach at the elementary school level. It also is relevant as an elective for education students with majors other than music. The course will include attention to techniques for the specialized music classroom at the elementary school-level as well as applications for the general classroom teacher. Emphasis will be placed on a survey of basic print and multimedia resources with the goal of assembling a usable portfolio of resource materials for future classroom use. PREQ: Instructor permission.

MUS 363 Diction for Singers

This course explores the study of speech sounds and the symbols that represent them with the goal of helping singers become more proficient singers in foreign languages. PREQ: MUS 120.

MUS 365 Conducting

This course will deal with topics related to student’s first experiences in conducting, including physical gestures, baton techniques, rehearsal strategies, score study, and ensemble constituencies and arrangements. PREQ: Music 222 or instructor permission.

MUS 366 Instrumental Conducting

The first half of the course will deal with topics related to students' first experiences in conducting. Fundamentals will include the introduction of physical gestures and beginning baton techniques, ensemble constituencies and spatial relationships, score study and preparation, clefs and transpositions, and rhythmic and metric challenges and solutions related to ensemble music preparation and performance. The second half of the course continues with advancing physical gestures and baton techniques (including cueing skills, various fermati, unusual and asymmetric meters, melding), specific instrumental topics such as tuning techniques, bowing and articulation concepts, instrumental balance and blend, literature choices will be covered. Additional specified topics may include concerted works (for ensembles of voices and instruments), school ensembles, and recording sessions. In addition to daily conducting exercises in front of ensembles, students will also complete a final conducting project involving a significant piece of literature chosen with the instructor. PREQ: Music 222 or instructor permission.

MUS 367 Choral Conducting

The first half of the course will deal with topics related to students' first experiences in conducting. Fundamentals will include the introduction of physical gestures and beginning baton techniques, ensemble

constituencies and spatial relationships, score study and preparation, clefs and transpositions, and rhythmic and metric challenges and solutions related to ensemble music preparation and performance. The second half of the course continues and expands these themes into specific applications for conducting choral music from various classical traditions. Having mastered basic beat patterns and gestures, students will apply those to the specific requirements of choral scores and will address such ideas as complex beat patterns, cueing, phrasing, breathing and conducting style as a vehicle for communicating and shaping musical interpretation. The semester will culminate in practical conducting sessions in front of performing choral ensembles. PREQ: Music 222 or instructor permission.

MUS 368 Music and Politics in Scores and Reading

This course will examine the intersection of politics and music from the 18th to the 20th centuries. In the patronage system of the 18th century the court exerted a great deal of pressure on composers and performers to create music for the needs of the aristocracy. Even as revolutions changed the political face of Europe and America, the influence of politics on music didn't go away. Many 19th century composers wrote about their political beliefs and produced music that fit those beliefs. And into the 20th century politics greatly affected how music was written and performed. Students will examine these influences and their outcomes through readings and scores of representative works and composers and other writers. PREQ: Music 240 or Music 241

MUS 390/460 Advanced Directed Study

Student investigation of topic of interest related to the major or minor working in collaboration with a faculty member resulting in significant oral and written work. See On-Campus Learning Opportunities for more information. PREQ: Junior or Senior standing. Special permission required. Offered for variable course credit from 0.25-1.00.

MUS 394/494 Advanced Student Research

Intended for advanced students to develop and execute a research project related to music suitable for public dissemination under mentorship of a faculty member. Students are expected to present the results of their research in a public forum. Typically this work results in a formal presentation, written work, or creative works. Offered for variable course credit from 0-1.00. PREQ: Instructor permission required.

MUS 464 Teaching/Learning Participation

An individualized study that includes sharing in the instructional process for a particular music course under the supervision of the faculty member teaching the course. Open only to certain highly qualified juniors and seniors by invitation. See On-Campus Learning Opportunities for more information.

MUS 490 Independent Study in Music

Students may use this course to pursue advanced academic interests that are of particular importance to their own musical development. Suggested topics would include those needed for preparation for graduate study or preliminary research for an honors thesis.

MUS 491 Honors Thesis in Music

Extensive independent study in the major in a topic of special interest culminating in a bachelor's thesis with oral examination by thesis committee resulting in a bachelor's degree with Honors upon completion. See Departmental Honors Program for more information. Completed in last three semesters before graduation. Offered in variable course credit from 0.25-2.00.

MUS 492 Independent Study Off-Campus/NSOC

Student-driven independent study in a topic related to the major completed at an off-campus site. See Off-Campus Learning Opportunities for more information. PREQ: Junior or Senior standing. Special permission required. Offered in variable course credit from 0.25-1.00.

MUS 495 Senior Recital

Performance in the final year of study designed to be a capstone experience that incorporates the knowledge gained from the student's music theory, music history, and applied study. Theory/Composition students prepare a Senior Recital consisting largely of their own compositions and must perform on the recital as well. Graduation requirement for music majors. PREQ: Applied music at the 300 level and applied instructor permission. Zero course credit.