

Description of Courses

MUSI 110. Class Piano (½). This course offers class piano instruction in a lab of 10 interconnected keyboards and instructor's monitoring station. Students develop skills in basic musicianship, reading notation at the keyboard, transposition, and harmonization. Level of instruction will vary depending on student preparation. In a final examination, three solos, all scale and arpeggio patterns, and transposition are required. *May be taken twice for credit. Prerequisite: some previous music experience in another instrument or singing, or consent of instructor. Preference will be given to students who express an interest in further music study or a music major.*

MUSI 123. Film Music (1). This course will explore and analyze varied approaches to synthesizing music and film, including music for silent movies, music adapted for films, music written specifically for films, musicals with a performed score, and music for abstract visuals. Music has been involved with theatrical presentations since the ancient Greeks. From about 1895, music and film have developed a significant and powerful relationship and tradition. *Offered every spring.*

MUSI 125. Jazz Styles (1). Students study the development of jazz from early in the 20th century to the present. Recorded examples and live music are used in the class, and textbooks and reserve material detail the history. The working definition of jazz is broad, including American-originated ragtime, blues, ballads, work songs, church music, popular songs, fusion, and Third-Stream. Stylistic characteristics of the different periods of jazz, and their legacies, will be articulated. *Offered each fall semester.*

MUSI 127. Rock Music History and American Culture (1). This course traces the evolution of rock music from 1955 to the present and examines the cultural impact of this musical form on contemporary society. It examines cultural changes in the United States that caused and were caused by the advent of rock and roll as a popular music form. The class will explore the societal conditions that existed in the United States from the end of World War II and formed the context for the appearance of rock and roll as a cultural phenomenon. *Offered each spring semester.*

MUSI 130. Fundamentals of Music (½). This course develops beginning music reading, writing, and analytical skills, and beginning practical musicianship skills, including ear training, sight-singing, and rudimentary keyboard facility. Topics of study include scales, intervals, triads, tonality, key signatures, and the circle of fifths. (1S) Meets the full semester. *Offered each fall semester.*

MUSI 131. Music Theory I (1). This course develops intermediate music reading, writing, and analytical skills, and intermediate musicianship skills, including ear training, sight-singing, and keyboard facility. Topics of study include simple and compound meters, syncopation, melodic and rhythmic motives, writing and analysis of melodies, and elementary harmony. (1S) *Prerequisite: Music 130 or successful completion of an exam administered by the instructor.*

MUSI 200. Selected Topics in Music (½, 1). Academic classes that are offered in response to student interest in a particular area of music. Topics have included Music in the Third Reich and Beethoven. Other possible topics might include symphonic, keyboard, and vocal literature, counterpoint, 20th-century music theory, or interactive media in music. May be repeated for credit if topic is different. *Offered occasionally.*

MUSI 201. Music and the Cosmos: Antiquity until 1600 (1). This course examines the impact of Greek and Roman music theory and aesthetics on Western European musical practices, notations, forms, styles, genres, and repertoires through 1600 CE. In particular, we focus on the complicated but intricate relationship between music and gender, sexuality, ideology, culture, and political/religious institutions. (5T) *Offered odd years, fall semester. No prerequisite.*

MUSI 202. The Rise of Musical Drama, 1600-1800 (1). The development and pervasion of opera in the 17th and 18th centuries coincided with an era of political and religious turmoil. This course explores how musical spectacle and the changes in style, genre, and tonality both strengthened and resisted institutional and ideological struggles of the time. (5T) *Offered even years, spring semester. No prerequisite.*

MUSI 203. Music and Romanticism, 1800-1900 (1). This course explores a heightened focus on

individual subjectivity in the creation of music. This social, cultural, and aesthetic development reflected a reaction to rational and enlightened thought and resulted in the emerging concept of the musical work, the strengthening of a musical canon, the celebration of a superhuman genius, the rise of music biography/history, and the forging of connections between musical genres and race, gender, and nation. (5T) *Offered even years, fall semester. No prerequisite.*

MUSI 204. Music in Crisis: Music Since 1900 (1). As we see a growing perceptual divide between so-called “art music” and more popular styles in the 20th century, the following questions begin to emerge: What is music? Who or what does it stand for? What is its purpose? This course seeks to grapple with an era that continues to live with and react to the ideological and aesthetic burden of the 19th century while also facing the challenges of new technologies, postmodernism, and the reformation of national, gendered, and aesthetic boundaries. (5T) *Offered odd years, spring semester. No prerequisite*

MUSI 205. Opera and Musicals (1). From a selected number of operas and musicals, this course explores the implications of each work within the context of its period and its impact upon the present age. Each chosen work is thoroughly examined from the perspective of both the audience and the performer. *Offered occasionally.*

MUSI 220. Vox Feminae (1). Vox Feminae is a musical, historical, and sociological investigation into women’s choruses and singing societies. The class embraces both the academic and musical through dual components of research and practical musical application, with class time carefully divided between academic investigation and rehearsal. Each member of the class is responsible for participating as both a researcher and an active member of the choral ensemble, with at least one performance scheduled at the end of the semester. (Also listed as Women’s and Gender Studies 230) *Prerequisite: open to all female students by consent of the instructor; men interested in the course should contact the instructor.*

MUSI 230. Music Theory II (1). A study of music of the “common practice” period, with emphasis on harmonic analysis and music writing.

The course covers all of the basic harmonies and elementary techniques of modulation. Foundations for formal analysis are begun, and the course continues to build skills in keyboard harmony, sight singing, and ear training. *Prerequisite: Music 131.*

MUSI 260. Introduction to Recording and Editing Techniques (1). This course instructs students in the rudimentary techniques of sound recording. The course offers students the opportunity to explore the many different techniques of recording, both live and in studio. Aside from recording techniques, the course also offers the student techniques in editing. (2A) *Prerequisite: Music 131, or Physics 155, or consent of instructor.*

MUSI 330. Music Theory III: Music Analysis (1). A continuation of Music 230. *Prerequisite: Music 230.*

MUSI 351. Senior Recital/Project (½, 1). This course provides a culminating experience in any area of music study. Students will work in close consultation with a music faculty advisor; they will be given the opportunity to experience musical scholarship through original research, preparation of performance, or original composition. *Prerequisite: senior standing and consent of instructor.*

MUSI 390. Special Projects (¼ - 1). Individual work outside the scope of the regular course offerings of the music department. *Prerequisite: sophomore standing.*

Applied Music

All applied courses are ¼ unit and are offered as qualified instructors are available. The term fee of \$350 is pro-rated if an applied music course is dropped during the first five weeks of the term. After that time, the full fee is charged.

- MUSI 010. Composition***
- MUSI 011. Conducting****
- MUSI 012. Voice**
- MUSI 013. Piano**
- MUSI 015. Harpsichord**
- MUSI 016. Organ**
- MUSI 018. Guitar**
- MUSI 020. Recorder**
- MUSI 021. Flute**
- MUSI 022. Oboe**

- MUSI 023. Clarinet**
- MUSI 024. Bassoon**
- MUSI 025. Saxophone**
- MUSI 031. Horn**
- MUSI 032. Trumpet**
- MUSI 033. Trombone**
- MUSI 034. Tuba**
- MUSI 035. Percussion**
- MUSI 041. Violin**
- MUSI 042. Viola**
- MUSI 043. Cello**
- MUSI 044. Bass**

**Study of composition is individualized for each student and consists of coaching and critiquing the student's creative work. Fundamentals of music are to be learned in applied music studies or in Music 110, 130, 131, 230, 330.*

***Prerequisite: Music 230 or consent of instructor.*

Ensembles

The following courses are ¼ unit.

MUSI 026. Introduction to Jazz Improvisation

Group lesson format focusing on the basics of jazz improvisation in a small group. Designed for the music and non-music student. Open to all ability levels. Rudimentary music theory (understanding chord symbols and their parent scales), improvisational concepts and some history/listening will be studied each semester. Students must have a basic proficiency on their instrument. (2A) *Offered each semester.*

MUSI 051. Masterwork Chorus is a large choral ensemble composed of Beloit College students, faculty, staff, and members of the surrounding community. Membership is open to all students by consent of the instructor; no audition is required. (2A)

MUSI 054. Keyboard Accompanying is open to qualified piano students seeking to develop the skills to accompany.

MUSI 055. Chamber Music Instrumental groups are formed each semester. Common are string quartets, woodwind quintets, saxophone ensembles, and mixed groups of strings and winds, sometimes with piano or harpsichord. Repertoire includes classical and jazz. (2A)

MUSI 056. Beloit College Orchestra is open to all students by consultation with the conductor. This is the primary vehicle for advanced student instrumentalists. A wide variety of orchestra music is rehearsed and performed. (2A)

MUSI 058. Jazz Ensemble is open to all members of the college community; its programs and activities depend on the interests of participants. Its repertoire consists of a variety of styles, including the music of the big bands. (2A)

MUSI 059. Piano Ensemble offers students an opportunity to explore the repertoire for piano duet and piano four-hands. Open by consent of the instructor. (2A)

MUSI 061. Recorder Ensemble (The Quavers) gives students an opportunity to explore recorder music from the medieval to the modern. Open by consent of the instructor. (2A)

MUSI 062. Chamber Singers is a choral ensemble devoted to the study and performance of quality choral literature of all styles and historical periods and to the development of musicianship, choral singing, and fundamental musical skills. Membership is open to all students through audition. (2A)

MUSI 063. Flute Choir is open to qualified flute performers by audition with the director. This group performs varied literature for different combinations of flutes. (2A)

MUSI 066. Wind Ensemble consists of students and community members. It performs a large variety of classical and modern music. Membership is open to all students by consent of the instructor. (2A)

MUSI 067. Saxophone Ensemble, usually a quintet, performs all styles of music from jazz to classical. (2A)

MUSI 068. Percussion Ensemble is open to all percussionists. Experience is desired but not essential. A complete collection of instruments, including all mallet instruments, is available. (2A)

~~~~~

The **Beloit Janesville Symphony** is a professional orchestra serving Southern Wisconsin

and Northern Illinois, open to qualified instrumentalists through yearly auditions. Often, well-known guest soloists appear with the orchestra. BJS is not available for credit.