

MUSIC

College of Liberal & Creative Arts

Dean: Dr. Andrew Harris

School of Music

Creative Arts Building, Room 141

Phone: (415) 338-1431

Website: music.sfsu.edu (<http://music.sfsu.edu>)

Director: Cyrus Ginwala

Undergraduate Advisors: Brandes, Ginwala, Grafilo, Hanna, Hogarth,

Lifsitz, Modirzadeh, Neve, Speight, Suzuki, Todorov, Walsh-Wilson,

Woodward, Xiques, Yarbrough

Graduate Coordinator: Benjamin Sabey

Program Scope

The School of Music offers two undergraduate and two graduate degrees (see below) The School also offers two minors in music: a liberal arts minor, that provides a planned sequence of musical development from which future enjoyment and learning can proceed, and a minor in World Music and Dance, which is interdisciplinary in character.

A variety of individual and ensemble music performance opportunities are available to all SF State students, including Wind Ensemble, Jazz Band, University Symphony, Chamber Singers, Afro-Cuban Ensemble, and Women's Chorus. A number of small and specialized vocal and instrumental ensembles that are part of the Chamber Music, Jazz, and Creative Music programs are also available.

Scholarships in music are available and awarded based on musical and scholastic achievement and musical promise. Many of these scholarships are designated for specific fields of study, while others are open to music majors in any field of study. Auditions for scholarships are held two to four times each year. Students must schedule an appointment to audition for a scholarship. For further information and an application, contact the School of Music.

San Francisco State University has been an accredited institutional member of the National Association of Schools of Music since 1963.

Faculty and Facilities

Faculty in the School of Music includes internationally recognized performers, composers, music educators, authors, and research scholars. Each faculty member has a strong commitment to students and brings their knowledge and expertise into the process of teaching and learning music. The world-renowned Alexander String Quartet is quartet-in-residence at SF State. The members of the quartet are faculty in the School and coordinate, along with other faculty, our unique Chamber Music program. To meet our faculty, please visit the School of Music website at <http://music.sfsu.edu/people> (<http://music.sfsu.edu/people>).

The Music Program is housed in the Creative Arts Building. Facilities include McKenna and Knuth Theatres, seating 701 and 322 respectively; a piano laboratory; choral and instrumental ensemble rehearsal space; classroom and practice facilities; an electronic music laboratory; and a music computer lab with more than 20 workstations.

The J. Paul Leonard Library provides music listening facilities; computer access; and an extensive collection of scores, recordings, and books on music. The Frank V. de Bellis Collection of Italian culture, located on the

fourth floor of the library, contains a rich assortment of historic musical instruments, rare books, musical manuscripts, and scores and archival sound recordings.

Career Outlook

Career options for music majors are very diverse. The analytical, concentration and listening skills, collaborative experiences, and broad historical and cultural knowledge gained through the study of music prepare students to achieve in many professional arenas. Their individual achievements may lead them into specific professional fields of music, including performance, composition, scholarship, teaching, or into another profession that can benefit from the knowledge and skills gained in music study.

Graduates of SF State University music programs currently perform as soloists or as members of symphony orchestras, opera, chamber ensembles, choruses, rock groups, jazz combos, and a variety of intercultural consorts. They conduct Broadway musicals, church choirs, community choruses, commercial music, operas, and symphony orchestras. Some work as composers, arrangers, and producers in a wide variety of musical environments, write recording and program notes, serve as music librarians, design and work with music technology, and work as critics and lecturers. Others teach music at every educational level from pre-school through university in independent studios and public and private schools and colleges. They occupy key positions as music administrators and provide leadership for professional music organizations. School of Music graduates have also gone on to careers outside of music in fields as diverse as medicine, business, and law. Whatever their chosen career path, the education our graduates received has provided the educational foundation they needed to provide a life filled with meaning and professional accomplishment. Wherever their careers have taken them, they continue to create, perform, analyze, write about, lobby for, and listen to music both for profit and for pleasure.

Undergraduate Programs in Music

The School of Music offers both professional and liberal arts degree programs in music, as well as courses that enrich the general education and cultural life of the University. The Bachelor of Arts in Music provides a humanistic approach to the study of music as a significant part of human tradition and culture. The Bachelor of Music is an intensive curriculum for qualified advanced undergraduate students seeking to attain professional levels of expertise in a specialized music discipline. All music majors are assigned a faculty advisor with whom they confer each semester to develop an appropriate program of study. The Bachelor of Arts degree is a flexible, liberal-arts degree, with an emphasis in music. In consultation with a faculty advisor, students in the Bachelor of Arts may plan a course of study in an area of interest.

Bachelor of Music

All students in the Bachelor of Music degree must pass both a performance audition on an instrument or voice, and demonstrate competency in music theory, aural and piano skills sufficient for successful music study at a four-year university. The performance audition must establish that the individual possesses music achievement adequate to effectively engage in musical performance in the School of Music. Students who pass the performance audition may demonstrate competency in music theory, aural skills, and piano, either through passing placement examinations or completing specific coursework at San Francisco State University. Auditions and placement examinations are given at least twice each year. Students may only audition or take placement examinations twice.

Students who pass the performance audition but do not demonstrate college-level competency in aural skills and music theory must take MUS 130 during their first semester as music students in the School of Music. A grade of C or better in MUS 130 is required to satisfy the aural skills and music theory standards required to proceed in the Bachelor of Music degree program. Units earned in MUS 130 may not count toward the required units in the Bachelor of Music degree. While satisfying aural skills, music theory, and piano degree program admissions standards, students who pass their performance audition are expected to enroll in other music courses that will apply toward university degree requirements. These courses include performance ensembles and MUS 150. Please consult with your assigned music advisor about appropriate choices.

Individual instrumental and vocal applied lessons are available to Bachelor of Music majors who have passed the performance audition and the aural skills and music theory placement examinations. Participation in an ensemble is required of all students enrolled in applied lessons. Students enrolled in individual voice or instrumental instruction are required to enroll in 1 unit of appropriate ensemble for each half-hour of private instruction received. Ensemble enrollments must be approved by the faculty advisor for them to satisfy this requirement. (Please see individual program requirements for the maximum number of ensemble units, MUS 371 – MUS 390, applicable to degree requirements.) Students must also maintain full-time enrollment to qualify for individual instruction. There is a limit to the total number of individual lessons each student may receive, depending on the degree program in which the student is enrolled. Students enrolled in applied lessons must also maintain concurrent enrollment in any required musicianship, theory, or ensemble courses.

Bachelor of Arts in Music

Auditions and placement exams are optional for students in the Bachelor of Arts degree. Students who wish to be considered for scholarship should audition live or send a link to a video audition. Students who choose not to take placement exams or do not demonstrate college-level competency in aural skills and music theory must take MUS 130 during their first semester as music students in the School of Music. A grade of C or better in MUS 130 is required to satisfy the aural skills and music theory standards required to proceed in either the Bachelor of Arts Degree. Units earned in MUS 130 may not count toward the required units in the Bachelor of Arts degree. While satisfying aural skills, music theory, and piano degree program admissions standards, students are strongly encouraged to enroll in other music courses that will apply toward university degree requirements. These courses include performance ensembles and MUS 150. Please consult with your assigned music advisor about appropriate choices.

Graduate Programs in Music

The School of Music offers a Master of Arts in Music with emphases in composition, music education, or music history; and a Master of Music in Performance with emphases in vocal or instrumental performance, chamber music, or conducting (choral or instrumental). The Master of Arts in Music program is for students who have highly developed interest and achievement in one of the following specific areas of music study; an interest in teaching as music faculty in two- and four-year colleges; are K–12 teachers seeking additional expertise in specific areas of music that will enhance their skills and knowledge as music educators; as scholars and historians; or, are seeking preparation for professional careers in composition, including for film and video games. The Master of Music provides graduate study for the superior performer, with the goal of

maximum development of specialized skills. Either the Master of Arts in Music or Master of Music degree programs are appropriate for students who have the goal of advanced graduate study at the doctoral level.

Professor

CYRUS GINWALA (2005), *Professor of Music*; B.Mus. (1984), Boston University; M.M. (1987), D.M.A. (1991), Peabody Conservatory.

WENDELL HANNA (2002), *Professor of Music*; B.A. (1985), University of South Florida; M.A. (1987), Yale University; Ph.D. (2000), University of Oregon, Eugene.

HAFEZ MODIRZADEH (1998), *Professor of Music*; B.A. (1983), San Jose State University; M.F.A. (1986), University of California, Los Angeles; Ph.D. (1992), Wesleyan University.

VICTORIA J. NEVE (1975), *Professor of Music*; B.M. (1971), Illinois Wesleyan University; M.M. (1974), D.M.A. (1979), University of Kansas.

DEAN P. SUZUKI (1989), *Professor of Music*; B.A. (1976), Seattle Pacific College; M.A. (1981), University of Southern California.

JASSEN TODOROV (2008), *Professor of Music*; B.M. (1998), Harid Conservatory of Music; M.M. (2000), Eastman School of Music

ROGER WOODWARD (2002), *Professor of Music*; D.S.C.M. (1963), Sydney Conservatorium of Music; Staż (1969), Chopin National Academy of Music, Warsaw; D.Mus. (1999), University of Sydney.

DAVID J. XIQUES (2002), *Professor of Music*; B.S. (1986), University of Pennsylvania, Millersville; M.M. (1991), Holy Names University, Oakland, California.

Associate Professor

CHRISTINE BRANDES (2011), *Associate Professor of Music*; B.M. (1986), Ohio State University; M.A. (1994), Case Western Reserve University.

Assistant Professor

BRADLEY HOGARTH (2015), *Assistant Professor of Music*; B.M. (2008), Eastman School of Music; M.M. (2012), San Francisco Conservatory of Music.

BENJAMIN SABEY (2015), *Assistant Professor of Music*; B.M. (2002), Brigham Young University; M.A. (2004), Ph.D. (2009), University of California, San Diego.

Lecturer

ZAKARIAS GRAFILO (2002), *Lecturer in Music*; member, *Alexander String Quartet*; B.A. (2000), San Francisco State University.

FRED LIFSITZ (1989), *Lecturer in Music*; member, *Alexander String Quartet*; advanced study, Indiana University and the Tanglewood School of Music.

LINDA LUKAS (1991), *Lecturer in Music*; B.M.E. (1978), Ohio University; M.A. (1980), University of Iowa; Diplome Supérieur de Concertiste de Flute (1982), Ecole Normale de Musique, Paris, France.

INARA MORGENSTERN (1975), *Lecturer in Music*; B.M. (1967) M.A. (1969), San Francisco State University.

SANDY WALSH-WILSON (1989), *Lecturer in Music*; member, *Alexander String Quartet*; A.R.C.M. (1973), Royal College of Music, London;

D.R.S.A.M. (1974), Royal Scottish Academy of Music and Drama, Glasgow.

PAUL YARBROUGH (1989), *Lecturer in Music; member, Alexander String Quartet*; B.A. (1974), Davidson College, Artists Diploma (1978), Hartt School of Music.

Majors

- Bachelor of Art in Music (<http://bulletin.sfsu.edu/colleges/liberal-creative-arts/music/ba-music/>)
- Bachelor of Music (<http://bulletin.sfsu.edu/colleges/liberal-creative-arts/music/bm/>)

Minors

- Minor in Music (<http://bulletin.sfsu.edu/colleges/liberal-creative-arts/music/minor-music/>)
- Minor in World Music and Dance (<http://bulletin.sfsu.edu/colleges/liberal-creative-arts/music/minor-world-music-dance/>)

Masters

- Master of Arts in Music (<http://bulletin.sfsu.edu/colleges/liberal-creative-arts/music/ma-music/>)
- Master of Music (<http://bulletin.sfsu.edu/colleges/liberal-creative-arts/music/mm/>)

MUS 120 Basic Music I (Units: 3)

Fundamentals of music applied through development of basic skills in music reading, writing, listening, and singing or playing selected instruments. Open to all students without prerequisite. Topics specified in Class Schedule. May be repeated for a total of 9 units when topics vary. All sections require enrollment in live ACT class and online LEC. Lecture, 2 units; activity, 1 unit.

Course Attributes:

- C1: Arts

MUS 122 Basic Music I: Piano (Units: 3)

Open to all students without prerequisites.

Development of basic skills in music fundamentals and piano. Lecture, 2 units; activity, 1 unit. Extra fee required. (This course is offered as MUS 122 and TH A 122 [Formerly a topic under MUS 120]. Students may not repeat the course under an alternate prefix.)

Course Attributes:

- C1: Arts

MUS 130 The Foundations of Music Theory (Units: 3)

Prerequisite: Concurrent enrollment in a basic piano class recommended.

Comprehensive introduction to music fundamentals and development of aural skills. (Plus-minus letter grade only) (This course is offered as MUS 130 and TH A 131. Students may not repeat the course under an alternate prefix.)

MUS 132 Appreciation of Diverse Music (Units: 3)

Survey of a diverse selection of musical traditions and practices, from ancient to modern times, aimed at expanding the student's knowledge of and appreciation for music beyond what is easily accessible and heavily marketed. Emphasis on appreciating the aesthetic value of representative works within their cultural contexts. Includes folk and popular music of Europe and the Americas, music of the African diaspora, and western "classical" music from Ancient Greek to modern experimentalism.

MUS 134 Survey of Music for Visual Media (Units: 3)

Survey of music used to develop, transform, and underscore emotion in visual media such as film, video games, virtual reality, TV, animation, and more. Discussion and analysis of theoretical topics related to the history and development of music for visual media. Through the use of specific exceptional pieces of media, integration of topics related to social justice, racial minorities, global perspectives, and environmental sustainability.

MUS 137 Survey of the History of Electronic Music (Units: 3)

Survey of the styles, methods, and technologies of electronic music as a contemporary art form and their impact on modern global culture. Examination of the work of experimental pioneers whose music stems from the classical tradition but whose methods and tools give rise to all forms of electronic music. Exploration of dance music and other popular styles originating in disco and house which have expanded to multitudinous genres and sub-genres. [Formerly MUS 504]

Course Attributes:

- Am. Ethnic & Racial Minorities
- Global Perspectives
- Social Justice

MUS 150 Concert Music (Unit: 0)

Audience participation at designated on-campus concerts scheduled by the Department of Music. Required each semester of music majors. (CR/NC grading only)

MUS 201 Class Piano I (Unit: 1)

Prerequisites: Satisfactory performance audition; ability to read treble and bass clefs, Music majors or minors; priority given to Music majors, others by approval of department.

Instruction includes techniques, repertoire, and keyboard harmony. (Plus-minus letter grade only)

MUS 202 Class Piano II (Unit: 1)

Prerequisites: Satisfactory performance audition; MUS 201 or equivalent. MUS 202 is normally taken concurrently with MUS 232. Priority given to Music majors.

Laboratory. (Plus-minus letter grade only)

MUS 206 Beginning Jazz/Pop Piano (Unit: 1)

Introduction to jazz and popular piano performance: left and right-hand chord voicings, right hand improvisation, and rhythmic comping in a variety of stylistic idioms. May be repeated for a total of 3 units. (This course is offered as MUS 206 and TH A 206. Students may not repeat the course under an alternate prefix.)

MUS 221 Fundamentals of Ear Training and Musicianship I (Units: 2)

Prerequisites: Satisfactory performance audition; knowledge of written scales, key signatures, rhythms, intervals, and triads; ability to sing scales.

Ear training and sight singing. Melodic, rhythmic, and harmonic dictation. Laboratory. (Plus-minus letter grade only)

(This course is offered as MUS 221 and TH A 221. Students may not repeat the course under an alternate prefix.)

MUS 222 Fundamentals of Ear Training and Musicianship II (Units: 2)

Prerequisites: Satisfactory performance audition; MUS 221 or equivalent; concurrent enrollment advised in MUS 232; priority given to Music majors.

Laboratory. (Plus-minus letter grade only)

MUS 223 Fundamentals of Ear Training and Musicianship III (Units: 2)

Prerequisites: Restricted to Music majors and minors; satisfactory performance audition; MUS 222 or equivalent.

Laboratory. (Plus-minus letter grade only)

MUS 231 Species Counterpoint (Units: 3)

Prerequisites: Restricted to Music majors and minors; satisfactory performance audition; MUS 130 or examination; concurrent enrollment in MUS 221 and class piano recommended; non-majors with consent of the instructor.

Contrapuntal form and procedures through written exercises, analysis, and composition in two to four parts based upon examples from the literature. (Plus-minus letter grade only)

MUS 232 Diatonic Harmony (Units: 3)

Prerequisites: Satisfactory performance audition; MUS 231; concurrent enrollment in MUS 222 and class piano recommended; non-majors with consent of the instructor.

Common practice harmonic and formal procedures through written exercises, analysis, and composition: triads, inversions, cadences, seventh chords, binary, ternary, and rondo forms based upon the literature. (Plus-minus letter grade only)

MUS 233 Chromatic Harmony (Units: 3)

Prerequisites: Restricted to Music majors and minors; satisfactory performance audition; MUS 231 and MUS 232; concurrent enrollment in MUS 223 recommended and class piano; non-majors with consent of the instructor.

Procedures found in chromatic music through written exercises, analysis, and composition, including secondary dominants, modulation, altered chords, theme-and-variations, and sonata forms based upon the literature. (Plus-minus letter grade only)

MUS 234 Modern Musicianship: Theory, Application, and Ear Training I (Units: 3)

Examination of music notation, terminology, rhythm, scales and modes, key signatures and the circle of fifths, intervals, transposition, chords and chord progressions, figured bass, lead sheet notation, Roman numeral analysis, and basic structures integrating the active performance of all concepts.

(This course is offered as MUS 234 and TH A 234. Students may not repeat the course under an alternate prefix.)

MUS 235 Modern Musicianship: Theory, Application, and Ear Training II (Units: 3)

Prerequisite: MUS 234 or consent of the instructor.

Continuation of MUS 234. Examination of non-diatonic scales, advanced chords, chord inversions and voicings, chord substitutions, nonharmonic tones, lead sheet notation, Roman numeral analysis, and basic structures. Focus on the integration of written notation and active performance.

(This course is offered as MUS 235 and TH A 235. Students may not repeat the course under an alternate prefix.)

MUS 236 Electronic Dance and Pop Music Production with Ableton Live and Business of Artist/Band Promotion (Units: 2)

Instruction in electronic music production in popular styles such as EDM, hip-hop, pop, etc. using Ableton Live. Guidance from an established DJ and producer on the business of artist and band promotion. Activity. (Plus-minus letter grade only) [Formerly MUS 436]

MUS 238 Introduction to Song Writing Workshop (Units: 3)

Exploration of the songwriting process through both analytical and creative windows with an emphasis on group sharing and feedback. Examination of music theory, notation, musicianship, music recording software, and performing. Includes the production of a portfolio of songs that are recorded, formatted, and notated in an accessible and professional manner.

MUS 239 Composition Workshop (Unit: 1)

Prerequisite: MUS 233 or MUS 235 or consent of the instructor.

Free compositional work under the supervision of an instructor. Preparation of works for performance at a student recital. Analytical presentations of original works. May be repeated for a total of 5 units; only 1 unit may count towards the total required for the major. (Plus-minus letter grade only) [Formerly MUS 425]

MUS 270 Improvisation (Units: 2)

Beginning musical improvisation for instrumentalists or vocalists in all styles and genres. Open to all students.

MUS 280 Traditions and Current Practices of Music and Sound for Healing (Units: 3)

Introduction to the history and traditions of music and sound for healing purposes. The role of music as healing will be examined as an artistic endeavor and a social phenomenon. Contemporary techniques such as sonic neuro-technologies, singing bowls, and tuning forks will be explored through direct experiences and journal reflections.

Course Attributes:

- C1: Arts
- Global Perspectives

MUS 281 The American Musical Experience (Units: 3)

Exploration of American music through a socio-cultural lens. The development of popular music in the United States will be surveyed relative to the history and sociology of the last two hundred years. Various regional, racial, ethnic, sacred, and secular music will be examined in light of their aesthetic and socially significant contexts.

Course Attributes:

- C1: Arts
- Am. Ethnic & Racial Minorities
- Global Perspectives

MUS 301 Advanced Class Piano (Unit: 1)

Prerequisites: MUS 202 or equivalent; priority given to Music majors.

Intermediate/Advanced class piano for voice, composition, instrumental, and music history majors. Laboratory. (Plus-minus letter grade only)

MUS 303 Keyboard Major (Unit: 1)

Prerequisites: Restricted to Music majors; audition; concurrent enrollment in MUS 360.

Advanced individual projects in performance and literature for piano, harpsichord, organ, and fortepiano. May be repeated for a total of 8 units. (Plus-minus letter grade only)

MUS 313 Voice Major Applied Instruction (Unit: 1)

Prerequisites: Restricted to Music and Theatre Art majors; audition; MUS majors must have concurrent enrollment in MUS 150, MUS 394, a vocal or choral ensemble as assigned; approval of the department.

Vocal study for the Music and Theater degrees. May be repeated for a total of 8 units for music performance majors; for other majors, may be repeated for a total of 2 units. (Plus-minus letter grade only)
(This course is offered as MUS 313 and TH A 318. Students may not repeat the course under an alternate prefix.)

MUS 335 Rehearsal and Performance Technique (Unit: 1)

Prerequisite: By audition.

In depth exploration of character psychology, social political context and musical theatrical detail necessary for a successful opera production. Principally devoted to staging and advancement of student stagecraft. May be repeated for a total of 4 units. (CR/NC grading only)

MUS 351 Class Orchestral and Band Instruments I (Unit: 1)

Prerequisites: Music majors and minors; ability to read music; others by consent of the department.

Fundamentals in embouchure, fingering, articulation, breath control, and hand position. Topics to be specified in Class Schedule. May be repeated with varying content.

MUS 353 Instrumental Major (Unit: 1)

Prerequisites: Restricted to Music majors; consent of department; and concurrent enrollment in MUS 150 and MUS 371, MUS 372, or another ensemble as assigned.

Applied Instruction on instrument or voice. Topics to be specified in Class Schedule. May be repeated for a total of 8 units when topics vary.

MUS 360 Major Repertoire (Unit: 1)

Prerequisites: Restricted to Music major; audition; and consent of the department.

In-depth survey of repertoire for one instrument or voice. Topics to be specified in the Class Schedule. One topic may be repeated 8 times.

MUS 371 Orchestra (Unit: 1)

Prerequisite: Audition.

Major orchestral ensemble for qualified musicians. Activity. May be repeated for a total of 8 units. (Plus-minus letter grade only)

MUS 372 Wind Ensemble (Unit: 1)

Prerequisite: Audition.

Major performance ensemble for woodwind, brass, and percussion players. Rehearsal and performance of a broad range of wind and percussion repertoire. Open to all students by audition. Activity. May be repeated for a total of 8 units.

MUS 373 Chamber Singers (Unit: 1)

Prerequisite: Audition.

Sacred and secular music for vocal chamber ensemble. Open to all students by audition. Activity. May be repeated for a total of 8 units. (Plus-minus letter grade only)

MUS 374 University Pep Band (Unit: 1)

Prerequisite: Upper-division standing or consent of the instructor.

Ensemble for woodwind, brass, voice, and percussion. Rehearsal and concerts including university and athletic events. Repertoire includes a variety of music in popular, jazz, and traditional styles. Activity. May be repeated for a total of 8 units.

MUS 375 Treble Singers "The Higher Ups" (Unit: 1)

Prerequisite: Audition.

Preparation and performance of repertoire for treble (soprano, alto) voices. May be repeated for a total of 8 units. (Plus-minus letter grade only)

MUS 376 Opera Workshop (Unit: 1)

Prerequisite: Audition.

Preparation and performance of opera scenes or opera production. Activity. May be repeated for a total of 8 units. (Plus-minus letter grade only)

MUS 378 Chamber Music (Unit: 1)

Prerequisite: Audition.

Preparation and performance of chamber music literature by advanced students in small ensembles. May be repeated for a total of 8 units. (Plus-minus letter grade only)

MUS 379 University Chorus (Unit: 1)

Prerequisite: Audition.

Sacred and secular music for large chorus, including masterworks with orchestra. Sight-reading instruction as needed for 2 units of credit. Open to all students by audition. May be repeated for a total of 8 units.

MUS 380 Instrumental Ensembles (Unit: 1)

Prerequisite: Audition.

Preparation and performance of literature for specific woodwind, brass, percussion, or string ensembles. Ensembles to be specified in the Class Schedule. Activity. May be repeated for a total of 8 units. [Formerly MUS 377]

MUS 382 Keyboard Harmony (Unit: 1)

Prerequisites: MUS 232 and MUS 303 or equivalent.

Intensive one-semester accelerated course in applied figured-bass realization, open-score reading, and transposition for piano majors. Laboratory. (Plus-minus letter grade only)

MUS 383 Piano Accompaniment (Unit: 1)

Prerequisite: Audition.

Development of accompaniment skills through preparation and performance of selected vocal and instrumental literature. May be repeated once. (Plus-minus letter grade only)

MUS 384 Piano Ensemble (Unit: 1)

Prerequisite: Audition.

Preparation and performance of selected works for two pianos and one piano/four hands. May be repeated. (Plus-minus letter grade only)

MUS 385 Applied Accompanying (Unit: 1)

Prerequisite: MUS 383 or consent of the instructor.

Practical experience in applied piano accompaniment to be attained by assignment, based on experience and level of ability, to individual studio lessons in the vocal and instrumental area or to various ensembles in music. May be repeated for a total of 8 units. (Plus-minus letter grade only)

MUS 386 World Music Ensembles (Unit: 1)

Prerequisite: Audition performance on an instrument or voice.

Two to eight piece interactive performance groups drawing musical traditions: Africa, Middle East, India, Asia, Europe, Americas. Intercultural practice is encouraged. Topics to be specified in Class Schedule. May be repeated for 12 units for degree credit as topics vary.

MUS 387 Collegium Musicum: Schola Civilis (Unit: 1)

Prerequisite: Audition or consent of instructor.

Practical study of Gregorian Chant: practice in singing a varied selection of chant repertoire; perform chant in the context of a Latin Mass; development of historically informed performance style of Gregorian Chant; acquire knowledge of theoretical background to chant. May be repeated for a total of 6 units. (Plus-minus letter grade only)

MUS 388 Jazz Combos (Unit: 1)

Prerequisite: Audition.

Two- to eight-piece interactive performance groups in a variety of styles, including Blues-R&B, Swing, Bop and Straight-ahead, modal-free, Rock Fusion, Gospel, Afro-Cuban, Creative World, and Vocal. Topics to be specified in the Class Schedule. Activity. May be repeated for a total of 12 units.

MUS 390 Jazz Band (Unit: 1)

Prerequisites: Audition; MUS 430 and MUS 440 or consent of the instructor.

Eighteen to twenty piece group consisting of saxophone, trumpet, trombone, and rhythm sections; arrangement realization and improvisation in all styles. Activity. May be repeated for a total of 8 units. (Plus-minus letter grade only)

MUS 391 Piano Sightreading (Unit: 1)

Prerequisite: Piano major or audition.

Broad and systematic approach to the skills needed to sightread at a reasonable speed. May be repeated for a total of 2 units. (Plus-minus letter grade only)

MUS 392 Piano Performance Practicum (Unit: 0)

Prerequisite: Piano performance major or audition.

Performance in the classroom setting. Technical problems and performance practice of standard concert repertoire. (CR/NC grading only)

MUS 394 Vocal Performance Practicum (Unit: 0)

Prerequisites: Vocal performance major; must be taken concurrently with MUS 313, MUS 360, MUS 776 and/or MUS 780.

Performance in the classroom setting. Technical problems and performance practice of standard vocal repertoire. May be repeated 8 times. (CR/NC grading only)

MUS 396 Chamber Music Forum (Unit: 1)

Prerequisite: Concurrent enrollment in chamber music or consent of the instructor.

Performance in the classroom setting. Technical problems and performance practice of chamber music repertoire. May be repeated for a total of 8 units. (Plus-minus letter grade only)

MUS 398 Vocal/Jazz Modern Music (Unit: 1)

Prerequisite: Audition.

Two- to eight-piece interactive groups in a variety of styles. May be repeated for a total of 12 units. [Formerly a topic under MUS 388] (This course is offered as MUS 398 and TH A 398. Students may not repeat the course under an alternate prefix.)

MUS 400 University Music Performing Ensembles (Units: 3)

Prerequisites: GE Areas A1*, A2*, A3*, and B4* all with grades of C- or better; audition; or consent of the instructor. Auditions are held during the first week of each semester.

Music performance in a MUS ensemble (wind, orchestra, university chorus, jazz band, etc.) practice as it relates to a variety of genres, styles, settings, historical periods, and instrumentations. Online coursework, 2 units; activity, 1 unit. Ensembles to be specified in the Class Schedule. May be repeated for a total of 6 units.

Course Attributes:

- UD-C: Arts and/or Humanities

MUS 405 Tonal Counterpoint (Units: 3)

Prerequisite: MUS 233.

Contrapuntal practices of the 18th century through written exercises in two- and three-parts based on analysis of examples from the literature. (Plus-minus letter grade only)

MUS 415 Orchestration (Units: 3)

Prerequisite: MUS 233.

Characteristics of modern orchestral instruments and the orchestral styles and techniques of the 18th, 19th, and 20th centuries. Representative scores from the literature and assignments in scoring for various instrumental ensembles. (Plus-minus letter grade only)

MUS 416 Theory Seminar (Units: 3)

Prerequisite: MUS 420.

Advanced analysis of musical works from specific periods or genres. Topic to be specified in Class Schedule. May be repeated when topics vary. (Plus-minus letter grade only)

MUS 420 20th Century Techniques (Units: 3)

Prerequisite: MUS 233 or MUS 235.

Compositional procedures and musical structures of the 20th century through studies of the literature and composition. (Plus-minus letter grade only)

MUS 430 Improvisation (Units: 2)

Prerequisites: Any two of the following courses: MUS 201, MUS 202, MUS 206, MUS 233, MUS 234, MUS 235 with grades of C or better.

Emphasis on integrating improvisation techniques with music fundamentals across styles and practices. Lecture, 1 unit; activity, 1 unit. May be repeated for a total of 4 units. (Plus-minus letter grade only)

MUS 431 Jazz Improvisation I (Units: 2)

Prerequisite: MUS 270 with a grade of C or better.

Study and application of jazz improvisation concepts utilizing extended harmonic approaches, quartalism, linear chromaticism, and advanced cross-rhythm sensibility. Structures used are primarily the blues and standard tunes. May be repeated for a total of 4 units.

MUS 432 Jazz Improvisation II (Units: 2)

Prerequisite: MUS 431.

Review and application of jazz improvisation concepts utilizing extended harmonic approaches, quartalism, linear chromaticism, and advanced cross-rhythm sensibility. Structures used are modern jazz standards. May be repeated for a total of 4 units. (Plus-minus letter grade only)

MUS 433 Introduction to Music Technology (Units: 2)

Prerequisites: Familiarity with computers; ability to read music in two clefs; and consent of instructor. Enrollment priority given to music majors.

Basic MIDI protocol; synthesizer programming, sequencing, digital editing, and notation. (Plus-minus letter grade only)

MUS 434 Introduction to Sound for Games (Units: 3)

Prerequisites: Restricted to upper-division and graduate Broadcast & Electronic Communication Arts and Music majors; BECA 230 and BECA 231; or MUS 242; or demonstrated familiarity with any digital audio workstation.

Training in state of the art techniques used in designing sound for various types of video games and immersive environments. Analysis of theoretical topics in the history and development of modern video game and virtual reality audio design.

(This course is offered as MUS 434 and BECA 434. Students may not repeat the course under an alternate prefix.)

MUS 437 Middleware for Games (Units: 2)

Prerequisite: MUS 434/BECA 434 or consent of the instructor.

Learn implementation of music in a game engine via middleware. May be repeated for a total of 4 units. Activity.

MUS 438 Fundamentals of Computer Music (Units: 2)

Prerequisite: MUS 433.

Theories and issues in software-based digital audio signal analysis, processing, and synthesis using Max MSP. Software synthesis and control techniques in creating original musical compositions. Activity. (Plus-minus letter grade only)

MUS 440 Jazz Harmony (Units: 3)

Prerequisite: MUS 233 or MUS 235 with a grade of C or better.

Notation and realization of harmony in jazz music. Standard chord progressions and lead sheet symbols. (Plus-minus letter grade only.)

MUS 441 Jazz Composition and Arranging (Units: 3)

Prerequisite: MUS 440.

Major jazz compositional practices, including review and application of form, harmonic and linear progression as developed through jazz masterworks of the 20th century. Composers' scores and transcribed improvisations, as well as student works. (Plus-minus letter grade only.)

MUS 445 Creative Concepts in Music (Units: 2)

Prerequisite: MUS 430 or consent of the instructor.

The role of musical creativity in cognitive, cultural, political and socio-historical terms, is examined in relation to the imaginative, original, eclectic, experimental, and innovative, as expressed by a number of select musical artists, their times, and masterworks.

MUS 450 Projects in Theory and Composition (Unit: 1)

Prerequisites: Junior standing; Music major; MUS 420 and MUS 425; must be taken concurrently with MUS 460; or consent of the instructor;

Supervised study of composition and theoretical problems and preparation of works for performance. May be repeated for a total of 4 units. (Plus-minus letter grade only)

MUS 451 Scoring for Games I (Units: 2)

Prerequisites: Upper-division standing; MUS 433 and MUS 434 recommended.

Composition of music for a variety of gameplay styles and forms using digital audio workstations, audio middleware, and game engines as well as recordings of live performers. Training in the form and structure of music scoring for video games and immersive environments. Examination of theoretical distinctions between games and linear media. May be repeated for a total of 6 units.

MUS 453 Scoring for Games II (Units: 2)

Prerequisites: Restricted to upper-division Music majors; MUS 415, MUS 433, MUS 434, and MUS 451.

Advanced training in the form and structure of music scoring for video games and immersive environments. Composition for and recording, mixing, and editing of large live performance ensemble for integration within a game. Co-lab with game design students.

MUS 455 Scoring for Film (Units: 2)

Prerequisites: Upper-division standing; MUS 239 recommended but not required.

Training in scoring for film. Under the supervision of an instructor, gain experience by scoring pre-existing scenes and collaborating with student filmmakers. Analysis of film scores. Preparation in self-promotion and the business of film scoring. Activity. May be repeated for a total of 8 units.

MUS 460 Repertoire for Composers (Unit: 1)

Prerequisites: Junior standing; Music majors; MUS 420; must be taken concurrently with MUS 425 and MUS 450; or consent of the instructor.

Literature associated with the study of MUS 450 as required for the Bachelor of Music. May be repeated for a total of 4 units. (Plus-minus letter grade only)

MUS 461 Scoring for Virtual Reality (Units: 2)

Prerequisite: MUS 434/BECA 434 or consent of the instructor.

Scoring for virtual reality, augmented reality, mixed reality, and other types of immersive media. Hands-on practice implementing music in a game. May be repeated for a total of 4 units. Activity.

MUS 477 Music Business: Career Management in Music (Units: 3)

Prerequisite: Upper-division standing.

An overview of the music business including songwriting, publishing, live performance, recording, merchandising, and licenses. Exploration of music industry career paths such as arts management, music products and merchandizing, public relations, music production and recording, publishing, and online music distribution.

MUS 501 Music, The Listener's Art (Units: 3)

Prerequisite: Upper-division standing or consent of the instructor.

Music literature in historical/cultural contexts. Skills and techniques of analytical listening and the reading of simple scores.

MUS 503 Survey of the String Quartet in Historical Context (Units: 3)

Prerequisites: GE Areas A1, A2, A3, and B4.

Masterpieces written for the string quartet from the earliest days of the Classical period (1740) to the present day. Topics include the significance of this genre in the lives and development of the composers as well as concurrent historical trends in the visual and literary arts, politics, philosophy, and societal issues. Live performances in the classroom by the Alexander String Quartet. Includes the opportunity to have some works "deconstructed" for a greater understanding of the structure of the many extraordinary compositions for this genre.

MUS 505 Music of the World's Peoples (Units: 3)

Prerequisites: GE Areas A1*, A2*, A3*, and B4* all with grades of C- or better or consent of the instructor.

Non-Western music and arts studied within their socio-cultural context. Autochthonous, folk, and classical music in societal context as art forms. Lecture, discussion, and guided listening, enhanced by selected audio-visual presentations and readings.

Course Attributes:

- UD-C: Arts and/or Humanities
- Global Perspectives

MUS 506 Survey of Jazz (Units: 3)

Prerequisites: GE Areas A1*, A2*, A3*, and B4* all with grades of C- or better or consent of the instructor.

Jazz from early ragtime to the present. Musical-social-economic history of jazz and its interaction with classical and rock musics.

Course Attributes:

- U.S. History
- UD-C: Arts and/or Humanities
- Am. Ethnic & Racial Minorities

MUS 507 Survey of Jazz and Blues in Film (Units: 3)

Prerequisites: GE Areas A1*, A2*, A3*, and B4* all with grades of C- or better or consent of the instructor.

Survey of the history and impact of jazz and blues on the American film industry from the early "soundies" and "The Jazz Singer" to modern-day cinema. Noted jazz composers such as Henry Mancini, Quincy Jones, Melba Liston, and Oliver Nelson will be included, as well as works by jazz-influenced composers of the 1970's film era.

(This course is offered as MUS 507 and TH A 507. Students may not repeat the course under an alternate prefix.)

Course Attributes:

- UD-C: Arts and/or Humanities
- Am. Ethnic & Racial Minorities

MUS 508 Modern Music: American Iconoclasts (Units: 3)

Prerequisites: Upper-division standing and satisfaction of Graduation Writing Assessment Requirement (GWAR).

Selected iconoclastic 20th century American composers including Charles Ives, Harry Partch, John Cage, and Philip Glass. Innovations, social and artistic context, uniquely American qualities. Stylistic analysis of representative works.

MUS 509 Historical Performance: Keyboard Practices (Units: 3)

Prerequisites: MUS 303 and MUS 360, or consent of the instructor.

Historical review of keyboard performance practices of the Venetian, Roman, and English schools of the mid-late Renaissance and early Baroque eras; period improvisation, continuo realization and accompaniment; works of mid-Baroque French masters and clavecin school of the late seventeenth and early eighteenth century; cembalo repertoire of the late Baroque and pre-Classical periods. Maybe repeated for a total of 6 units.

MUS 510 Keyboard Literature (Units: 3)

Prerequisite: Upper-division standing or consent of the instructor.

Music from 16th to 20th centuries viewed through a survey of piano, harpsichord, and organ literature. Required for majors in piano but open to other qualified students.

MUS 511 The Roots of Rock (Units: 3)

Prerequisite: Upper-division standing or consent of the instructor.

Popular music as a reflection of American culture; folk and ethnic roots, regionalism, commercialism; the influence of technology; country, rhythm and blues, rock. Includes general aspects of early rock development or focus on a particular early rock group or performer.

Course Attributes:

- Am. Ethnic & Racial Minorities

MUS 512 Rock Since the Mid-1960s (Units: 3)

Prerequisite: Upper-division standing or consent of the instructor.

An examination of developments in Rock from the mid-1960s to the early 1980s: significant styles, social impact of styles, and the influence of electronic technology, with an emphasis on mid-60s to early 70s styles as being foundational. Lectures, readings, and recordings are used to familiarize students with the history and stylistic development of rock music.

MUS 520 Seminar in Music Literature (Units: 3)

Prerequisite: Satisfaction of Graduation Writing Assessment Requirement (GWAR).

Group study of music literature of specific periods, genres or styles. Topic to be specified in Class Schedule. May be repeated when topics vary.

MUS 531 Musics of North and Southeast Asia (Units: 3)

Prerequisite: Upper-division standing or consent of the instructor.

Musical cultures of Japan, Korea, China, Philippines, Vietnam, Cambodia, Thailand, Burma, Malaysia, Indonesia, as well as Australia and Pacific Oceania. Traditional instruments, concepts, and contexts of music making. Students may substitute this course for MUS 520 as preparation for MUS 598.

MUS 532 Music of Latin America (Units: 3)

Prerequisites: GE Areas A1*, A2*, A3*, and B4* all with grades of C- or better or consent of the instructor.

Musical cultures of Central and South America including the Caribbean. Socio-historical events related to contexts of music-making, instruments, and various genres.

Course Attributes:

- UD-C: Arts and/or Humanities

MUS 534 Sound Design for Games (Units: 3)

Prerequisites: Restricted to Broadcast & Electronic Communication Arts and Music majors; BECA 434; BECA 230 and BECA 335 recommended; or consent of the instructor.

Topics include arts and techniques that are used in designing sound for various types of video games. Activity.

(This course is offered as BECA 534 and MUS 534. Students may not repeat the course under an alternate prefix.)

MUS 542GW Music in Culture and Context - GVAR (Units: 3)

Prerequisites: Lower-division Music Core courses; GE Area A2.

Development of research and writing skills focused on critical concepts and issues that shape the practice and perception of musical expression within social, cultural, historical, and/or artistic contexts. (ABC/NC grading only)

Course Attributes:

- Graduation Writing Assessment

MUS 550 Music from the Middle Ages to 1750 (Units: 3)

Prerequisites: MUS 233 and satisfaction of Graduation Writing Assessment Requirement (GVAR).

From Gregorian Chant through the death of Bach. Music of the Medieval, Renaissance, and Baroque eras involving stylistic and formal analysis. Examples from literature are related to performance practices of each period. Intended for music majors and minors. (Plus-minus letter grade only)

MUS 551 Classic and Romantic Music (Units: 3)

Prerequisites: MUS 233 and satisfaction of Graduation Writing Assessment Requirement (GVAR).

Classical and Romantic periods through the beginning of the 20th century. Historical performance techniques. (Plus-minus letter grade only)

MUS 552 20th Century Music (Units: 3)

Prerequisites: MUS 233, MUS 551, and satisfaction of Graduation Writing Assessment Requirement (GVAR).

Evolution of the major trends of musical thought from the late 19th century to the present. Stylistic and formal analysis of representative music literature. Intended for music majors and minors. (Plus-minus letter grade only)

MUS 558 Music of John Coltrane (Units: 3)

Prerequisites: GE Areas A1*, A2*, A3*, and B4* all with grades of C- or better; MUS 506; or consent of the instructor.

Life and music of saxophonist and composer John Coltrane within related socio-historical contexts of jazz in 20th-century America. In-class listening and analysis. (ABC/NC grading only)

Course Attributes:

- UD-C: Arts and/or Humanities
- Am. Ethnic & Racial Minorities

MUS 559 Women in Jazz (Units: 3)

Prerequisites: GE Areas A1*, A2*, A3*, and B4* all with grades of C- or better or consent of the instructor.

The role of women in the history of jazz.

(This course is offered as MUS 559 [Formerly a topic under MUS 558] and TH A 559. Students may not repeat the course under an alternate prefix.)

Course Attributes:

- U.S. History
- UD-C: Arts and/or Humanities
- Am. Ethnic & Racial Minorities

MUS 560 Lyric Diction I (Units: 2)

Prerequisite: Upper-division standing or consent of the instructor.

A systematic study of Italian, Latin, and Spanish signing pronunciation using the International Phonetic Alphabet. Intended for voice majors and music educators. (Plus-minus letter grade only)

MUS 561 Lyric Diction II (Units: 2)

Prerequisite: MUS 560 or consent of instructor.

A systematic study of German and French singing pronunciation using the International Phonetic Alphabet. Intended for voice majors and music educators. (Plus-minus letter grade only)

MUS 565 Vocal Literature (Units: 3)

Prerequisites: MUS 550, MUS 551, or MUS 552.

Vocal literature from the 16th century to the present. History, style, and performance practices. Required for majors in voice, but open to other qualified students. (Plus-minus letter grade only)

MUS 598 Senior Thesis (Units: 3)

Prerequisite: MUS 542GW.

Development and completion of the senior thesis and, as appropriate, public presentation of the results of that creative work. Bibliographical and stylistic techniques requisite to the organization and presentation of research projects. (Plus-minus letter grade only)

MUS 600 Music Internship (Units: 3)

Prerequisites: Restricted to upper-division Music majors and minors, or consent of the instructor.

Practical field experience with employers in the music industry. May be repeated for a total of 12 units. (CR/NC only)

MUS 601 Music for Children (Units: 3)

Prerequisite: Upper-division standing or consent of the instructor.

Musical materials, concepts, and skills appropriate for use in elementary classrooms. Music fundamentals applied through development of basic skills on an instrument: guitar, recorder, or piano.

MUS 608 Early Field Experience in Music Education (Units: 2)

Prerequisite: Upper-division standing.

Provides 45 hours of observation and participation in school music classes at elementary, middle, and high schools. Lecture, 1 unit; fieldwork, 1 unit. (Plus-minus letter grade only)

MUS 612 The Voice (Units: 3)

Prerequisite: Upper-division standing or consent of the instructor.

Physiological and psychological mechanics of singing. Techniques of vocal instruction and comparative methods of developing vocal techniques and repertoire. Intended for music majors and minors. (Plus-minus letter grade only)

MUS 614 Piano Pedagogy (Units: 2)

Prerequisite: Piano major or audition.

Problems in teaching piano: elements of technique, theory and sight-reading, performance and analysis of teaching materials, class procedures and methods. (Plus-minus letter grade only)

MUS 616 Woodwinds (Units: 2)

Prerequisite: Consent of the department.

Individual and class instruction involving techniques and performance problems of flute, clarinet, oboe, bassoon, and saxophone. Laboratory. (Plus-minus letter grade only)

MUS 617 Percussion (Units: 2)

Prerequisites: Restricted to Music majors and minors; ability to read music; or consent of the department.

Individual and class instruction involving techniques and performance problems for classical (Western) percussion instruments. Instruments include pitched percussion (xylophone, marimba, glockenspiel, vibraphone, chimes, timpani), and non-pitched percussion (drum set, orchestral drums, cymbals, gongs, tam-tams, tambourine, triangle, and other small instruments of the orchestral percussion section). Activity.

MUS 618 Strings (Units: 2)

Prerequisite: Consent of the department.

Individual and class instruction involving techniques and performance problems of violin, viola, violoncello, and string bass. Laboratory. Extra fee required. (Plus-minus letter grade only)

MUS 620 Brass Instruments (Units: 2)

Prerequisite: Consent of the department.

Individual and class instruction involving techniques and performance problems of horn, trumpet, trombone, baritone, and tuba. Laboratory. (Plus-minus letter grade only)

MUS 640 Ensemble Conducting (Units: 2)

Prerequisite: MUS 232 or equivalent.

Fundamentals of conducting and score-reading; standard patterns, stick technique and conducting gestures used with choral and instrumental ensembles.

MUS 644 Advanced Instrumental Conducting and Literature (Units: 3)

Prerequisites: Upper-division standing; MUS 415, MUS 640.

Elements of conducting with instrumental laboratory experience; director's responsibility and rehearsal methods; selection of literature for wind, string, percussion ensembles in K-12 schools. (Plus-minus letter grade only)

MUS 645 Advanced Choral Conducting and Literature (Units: 3)

Prerequisites: Upper-division standing and MUS 640.

Elements of conducting with choral laboratory experience; director's responsibility and rehearsal methods; selection of literature for children's voices, adolescent voices, men's and women's choirs. (Plus-minus letter grade only)

MUS 699 Independent Study in Music (Units: 1-3)

Prerequisites: Upper-division standing, consent of the instructor, and approval of the major adviser.

Independent study of some aspect of the music field not covered by regularly offered courses. Completed under the supervision of a staff member selected by the student. May be repeated for a total of 9 units with consent of the instructor, adviser, and department chair. No more than 3 units can be taken during any one semester. (Plus-minus letter grade only)

MUS 700 Introduction to Graduate Study (Units: 3)

Prerequisites: Graduate standing or consent of the instructor; priority given to Music majors.

Use and evaluation of major bibliographic materials, including primary and secondary sources; techniques of research through development of individual projects. (Plus-minus letter grade only)

MUS 701 Graduate Seminar in Music (Units: 3)

Prerequisite: Graduate standing.

Research seminar on topics in music history and theory. Topics to be specified in the Class Schedule. May be repeated when topics vary.

MUS 710 Advanced Analysis (Units: 3)

Prerequisites: Graduate standing in Music; MUS 700 and completion of all theory remediation; must be taken within the first 2 semesters of study.

Seminar on analytical techniques and their application to in-depth study of major works from the literature of the 17th, 18th, 19th, and 20th centuries. (Plus-minus letter grade only)

MUS 716 Graduate Theory Seminar (Units: 3)

Prerequisites: Restricted to graduate Music students; MUS 710 or consent of the instructor;

Seminar on analytical techniques and their application to in-depth study of major works written after 1950. Topics to be specified in the Class Schedule. May be repeated when topics vary. (Plus-minus letter grade only)

MUS 720 Directed Projects in Theory or Composition (Unit: 1)

Prerequisites: Graduate standing; must be taken concurrently with MUS 725; or consent of the instructor.

Directed individual studies with faculty supervision in composition or theory. May be repeated for a total of 4 units. (Plus-minus letter grade only)

MUS 724 Issues in Ethnomusicology (Units: 2)

Prerequisite: Graduate standing in Art or consent of the instructor.

Historical issues in ethnomusicology examined through assigned readings in the field; interdisciplinary range of focus includes music and identity, theory and methodology, gender and cross-cultural studies. May be repeated for a total of 4 units. (Plus-minus letter only)

MUS 725 Practicum in Composition (Unit: 1)

Prerequisites: Graduate standing; must be taken concurrently with MUS 720 and MUS 730; or consent of the instructor.

Directed individual studies with faculty supervision in advanced orchestration; 20th century styles and practices; problems in scoring and analysis. May be repeated for a total of 4 units. (Plus-minus letter grade only)

MUS 730 Composition Workshop (Unit: 0)

Prerequisites: Graduate standing in music; must be taken concurrently with MUS 720 and MUS 725.

Analytical presentations of original works, analysis of new compositions, and participation in critical discussion of presentations. Required each semester of matriculating graduate music composition majors. (CR/NC grading only)

MUS 750 Graduate Seminar in Ethnomusicology (Units: 3)

Prerequisite: Priority registration for Music majors; graduate standing; or consent of the instructor.

Historical and critical perspectives in the field of ethnomusicology are reviewed and discussed, informing original research methodology. (Plus-minus letter grade only)

MUS 751 The Renaissance (Units: 3)

Prerequisite: MUS 550.

Historical and analytical study of the works of a single composer, style, or special repertoire from the Renaissance period. (Plus-minus letter grade only)

MUS 752 The Baroque (Units: 3)

Prerequisites: MUS 700, and either successful completion of the appropriate portion of the graduate classification exam in music history or MUS 550.

Graduate seminar focused on detailed historical and analytical study of the works of a single composer, style, or special repertoire from the baroque period. (Plus-minus letter grade only)

MUS 753 The Classical Era (Units: 3)

Prerequisites: MUS 700, and either successful completion of the appropriate portion of the graduate classification exam in music history or MUS 551.

Graduate seminar focused on detailed historical and analytical study of the works of a single composer, style, or special repertoire from the classical period. (Plus-minus letter grade only)

MUS 754 The Romantic Era (Units: 3)

Prerequisites: MUS 700, and either successful completion of the appropriate portion of the graduate classification exam in music history or MUS 551.

Graduate seminar focused on detailed historical and analytical study of the works of a single composer, style, or special repertoire from the romantic period. (Plus-minus letter grade only)

MUS 755 The Twentieth Century (Units: 3)

Prerequisites: MUS 700, and either successful completion of the appropriate portion of the graduate classification exam in music history or MUS 552.

Graduate seminar focused on detailed historical and analytical study of the works of a single composer, style, or special repertoire from the 20th and 21st centuries. (Plus-minus letter grade only)

MUS 760 Curriculum and Instruction I: Music (Units: 3)

Prerequisites: Graduate standing or subject matter waiver for music education; must be taken concurrently with S ED 660.

Principles and practices of curriculum planning and instruction in music for students in grades K-12. (Plus-minus letter grade only)

MUS 761 Curriculum and Instruction II: Music (Units: 3)

Prerequisites: Graduate standing or subject matter waiver for music education; must be taken concurrently with S ED 660.

Principles and practices of curriculum planning and instruction in music for students in grades K-12. (Plus-minus letter grade only)

MUS 776 Directed Projects in Performance (Units: 2)

Prerequisites: Music majors only; must be concurrently enrolled in a related performance course or participation in related ensembles as assigned by the supervisor; consent of the department and supervising faculty.

Graduate individual projects in performance and literature for piano, voice, orchestral and band instruments. Topics to be specified in the Class Schedule. May be repeated for a total of 6 units.

MUS 778 Chamber Music Performance (Unit: 1)

Prerequisite: Audition.

Open to graduate performance majors. Preparation and performance of major works of chamber music literature. May be repeated for a total of 8 units. (Plus-minus letter grade only)

MUS 780 Graduate Major Repertoire (Units: 2)

Prerequisite: Consent of the department.

Study of solo music repertoire on a particular instrument or voice. Topics to be specified in the Class Schedule. May be repeated when topics vary.

MUS 781 Choral Conducting (Units: 2)

Prerequisite: Consent of the department.

Directed individual projects in choral conducting. Evaluation and selection of appropriate choral literature. Rehearsal techniques. May be repeated for a maximum of six units. (Plus-minus letter grade only)

MUS 782 Instrumental Conducting (Units: 2)

Prerequisite: Consent of the department.

Directed individual projects in instrumental conducting. Evaluation and selection of appropriate band and orchestral literature. Rehearsal techniques. May be repeated for a maximum of 8 units. (Plus-minus letter grade only)

MUS 783 Advanced String Ensemble Teaching for Grades 7-12 (Unit: 1)

Prerequisite: Graduate standing or consent of the instructor.

Practical applications of string methods and string pedagogy techniques for instruction in hands-on teaching experiences in individual and ensemble settings. May be repeated for a total of 2 units.

MUS 852 Directed Fieldwork in Music (Units: 1-3)

Prerequisites: Music majors only; consent of the graduate major adviser and supervising instructor.

Directed research, observation, or experience in a specific area of graduate concentration. May be repeated for a total of 6 units. (Plus-minus letter grade only)

MUS 894 Creative Work Project (Units: 3)

Prerequisites: Consent of the instructor and approval of Advancement to Candidacy (ATC) and Culminating Experience (CE) forms by Graduate Studies.

Recital or creative project presented by the student under faculty supervision as a culmination of study for the Master of Music in Performance or Master of Arts in Music. ATC and Proposal for Culminating Experience Requirement forms must be approved by the Graduate Division before registration. (CR/NC; RP grading only)

MUS 898 Master's Thesis (Units: 3)

Prerequisites: Consent of the instructor and approval of Advancement to Candidacy (ATC) and Culminating Experience (CE) forms by Graduate Studies.

Research, creative project, or recital presented by the student under faculty supervision as a culmination of study for the Master of Music or Master of Arts in Music. ATC and Proposal for Culminating Experience Requirement forms must be approved by the Graduate Division before registration. (CR/NC grading only)

MUS 899 Independent Study (Units: 2)

Prerequisite: Consent of the graduate major adviser and supervising faculty member.

Study is planned, developed, and completed under the direction of a member of the departmental faculty. Enrollment by petition. May be repeated. (Plus-minus letter grade only)