

# MUSIC

## College of Liberal & Creative Arts

Dean: Dr. Ifeoma Kiddoe Nwankwo

### School of Music

Creative Arts Building, Room 141

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

Director: Hafez Modirzadeh

Advisors: Kevin Choice, Bradley Hogarth, Hafez Modirzadeh, Benjamin Sabey, Jassen Todorov

### 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 Global Dance and Music, which is interdisciplinary in character and housed in the School of Theatre and Dance.

A variety of small and large ensemble music performance opportunities are available to all SF State students, including Chamber Music, Wind Ensemble, Jazz Combo, Orchestra, Open Studio Ensemble, Chamber Singers, and Afro-Cuban Ensemble.

Scholarships in music are available and awarded based on need, musical and scholastic achievement and musical promise. Many of these scholarships are designated for specific fields of study, while others are open to SFSU students in any field of study. Auditions for scholarships are held two to four times each year. 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. 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/recording studio;

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 consort. 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 or another institution of higher ed. Auditions and placement examinations are given at least twice each year. Students may only audition or take placement examinations twice.

Individual instrumental, vocal and composition applied lessons are available to Bachelor of Music majors who have passed the entrance 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 appropriate ensemble for each half-hour of private instruction received. 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 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 enroll in 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. 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. 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 instrumental conducting. 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 in Music*. D.M.A. Peabody Conservatory.

Wendell Hanna (2002), *Professor in Music*. Ph.D. University of Oregon, Eugene.

Hafez Modirzadeh (1998), *Professor in Music*. Ph.D. Wesleyan University.

Victoria J. Neve (1975), *Professor in Music*. D.M.A. University of Kansas.

Jassen Todorov (2008), *Professor in Music*. M.M. Eastman School of Music

## Associate Professor

Bradley Hogarth (2015), *Associate Professor in Music*. M.M. San Francisco Conservatory of Music.

Benjamin Sabey (2015), *Associate Professor in Music*. Ph.D. University of California, San Diego.

## Lecturer

John Calloway (1999), *Lecturer in Music*. Ed.D. University of San Francisco.

Paul M. Ellison (2002), *Lecturer in Music*. Ph.D., Cardiff University, UK.

Lawrence Ferrara (1978), *Lecturer in Music*. M.M. San Francisco Conservatory of Music.

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

Linda Lukas (1991), *Lecturer in Music*. Diplome Supérieur de Concertiste de Flute Ecole Normale de Musique, Paris, France.

Nikolas Nackley (2013), *Lecturer in Music*. M.M. New England Conservatory of Music.

## Majors

- Bachelor of Art in Music (<https://bulletin.sfsu.edu/colleges/liberal-creative-arts/music/ba-music/>)
- Bachelor of Music (<https://bulletin.sfsu.edu/colleges/liberal-creative-arts/music/bm/>)
- Bachelor of Music: Concentration in Composition (<https://bulletin.sfsu.edu/colleges/liberal-creative-arts/music/bm-conc-composition/>)
- Bachelor of Music: Concentration in Instrumental Performance (<https://bulletin.sfsu.edu/colleges/liberal-creative-arts/music/bm-conc-instrumental-performance/>)
- Bachelor of Music: Concentration in Jazz/Ethnomusicology (<https://bulletin.sfsu.edu/colleges/liberal-creative-arts/music/bm-conc-jazz-ethnomusicology/>)
- Bachelor of Music: Concentration in Music Teacher Preparation (<https://bulletin.sfsu.edu/colleges/liberal-creative-arts/music/concentration-music-education/>)
- Bachelor of Music: Concentration in Music Production (<https://bulletin.sfsu.edu/colleges/liberal-creative-arts/music/bm-conc-music-production/roadmap-4-year/>)
- Bachelor of Music: Concentration in Vocal Performance (<https://bulletin.sfsu.edu/colleges/liberal-creative-arts/music/bm-conc-vocal-performance/>)

## Minors

- Minor in Music (<https://bulletin.sfsu.edu/colleges/liberal-creative-arts/music/minor-music/>)

## Masters

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

- 3A: Arts
- C1: Arts

**Topics:**

1. Basic Music I: Dance
2. Basic Music I: Guitar
3. Basic Music I: Voice
4. Basic Music I: Ensemble Instrumental
5. Athletic Band

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

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

**Course Attributes:**

- 3A: Arts
- C1: Arts

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

Prerequisite: Restricted to Music majors or minors or permission of the instructor.

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.

**Course Attributes:**

- 3A: Arts
- C1: Arts

**MUS 134 Survey of Music for Film, TV, and Games (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 experience 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.

**Course Attributes:**

- 3B: Humanities
- C2: Humanities

**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.

**Course Attributes:**

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

**MUS 200 Fundamentals of Modern Musicianship (Units: 3)**

Prerequisite: MUS 130 or permission of the instructor.

Explore 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 200 [formerly MUS 234] and TH A 234. Students may not repeat the course under an alternate prefix.)

**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: Restricted to Music majors; MUS 201; or permission of the instructor.

Laboratory. (Plus-minus letter grade only)

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

Prerequisites: Restricted to Music majors; MUS 201; or permission of the instructor.

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 Ear Training I (Units: 2)**

Prerequisites: Knowledge of written scales, key signatures, rhythms, intervals, and triads and ability to sing scales; or placement exam; or MUS 130.

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 Ear Training II (Units: 2)**

Prerequisites: Restricted to Music majors; MUS 221; or permission of the instructor.

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

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

Prerequisites: Restricted to Music majors; MUS 221; or permission of the instructor.

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

**MUS 231 Species Counterpoint (Units: 3)**

Prerequisites: Restricted to Music majors and minors; MUS 130 or examination; concurrent enrollment in MUS 221 and either MUS 201 or MUS 202 recommended; non-majors with permission 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 231CBE Credit By Exam (Units: 0-999)****MUS 232 Diatonic Harmony (Units: 3)**

Prerequisite: MUS 130 or permission of instructor.

Common practice in 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 235 Modern Musicianship: Theory, Application, and Ear Training II (Units: 3)**

Prerequisite: MUS 130.

Examine 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 237 Introduction to Music Technology (Units: 2)**

Training in the creative use of a Digital Audio Workstation (DAW) including the use of basic recording and audio manipulation, MIDI, and synthesis. Training in basic acoustics and the evolution of electronic music technologies. (Plus-minus letter grade only) [Formerly MUS 433]

**MUS 239 Composition Workshop (Unit: 1)**

Prerequisite: MUS 200 or MUS 232.

Free compositional work under the supervision of an instructor. 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)

**MUS 260 Applied Music Lessons (Unit: 1)**

Prerequisites: Restricted to Music majors; audition; and permission of the department.

An in-depth survey of repertoire and technique for one instrument or voice. May be repeated for a total of 8 units.

**MUS 270 Improvisation Techniques (Units: 2)**

Beginning musical improvisation for instrumentalists or vocalists in all styles and genres. May be repeated for a total of 12 units.

**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:**

- 3A: Arts
- 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:**

- 3A: Arts
- 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 Applied Music Study: Vocals (Unit: 1)**

Prerequisites: Restricted to Music and Theatre Art majors; audition; MUS majors must have approval of the department.

Vocal study for the Music and Theater Arts 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)

**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 permission 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.

**Topics:**

1. Class Percussion I

**MUS 352 K-Pop: Performance and Pop Culture (Units: 3)**

Prerequisites: GE Areas 1A/A2, 1B/A3, 1C/A1, and 2/B4, all with grades of C- or better, to enroll in this course.

Examination of the social-political, cultural, and aesthetic contexts of K-Pop as a transnational performance practice. Topics include K-Pop in the context of Korean history; colonization and empire, militarization, dance, music, and theatre history; globalization and popular culture, transmedia, aesthetic innovations, and major artists.

(This course is offered as DANC 352/MUS 352/TH A 352. Students may not repeat the course under an alternate prefix.)

**Course Attributes:**

- Global Perspectives

**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.

**Topics:**

1. Viola Major
2. Creative/World Instruments
3. Jazz Bass Major
4. Harp Major
5. Guitar Major
6. Violin Major
7. Percussion Major
8. Tuba Major
9. Trombone Major
10. Trumpet Major
11. Double Bass Major
12. Cello Major
13. Clarinet Major
14. Bassoon Major
15. Flute Major
16. Horn Major
17. Oboe Major
18. Saxophone Major

**MUS 360 Advanced Applied Music Lessons (Unit: 1)**

Prerequisite: Restricted to Music majors; audition; and permission of the department.

An in-depth survey of repertoire and technique for one instrument or voice. May be repeated 6 times.

**MUS 361 Capstone Composition or Performance Project (Unit: 1)**

Prerequisites: Restricted to Music majors; audition; and permission of the department.

An in-depth survey of repertoire and technique for one instrument or voice. Culminating Experience for Senior Bachelor of Music majors, including major performance or composition project. May be repeated for a total of 2 units.

**MUS 365 Instrumental Performance and Research Seminar (Units: 2)**

Prerequisite: Upper-division Music majors or permission of the instructor.

Training in chamber music, accompaniment, sight reading, keyboard literature, keyboard harmony, and solo performance with practicum performance opportunities. May be repeated for a total of 16 units. (Plus-minus letter grade only)

**MUS 370 Open Studio Ensemble (Units: 2)**

Prerequisite: Audition.

Open to all musical backgrounds and levels of experience to create and perform in the surround-sound electronic music and recording studio. With a focus on using the studio as an instrument, perform, record, and live-stream stylistically diverse works, from popular to experimental, and create new works in a collaborative, exploratory, and improvisational environment using traditional acoustic instruments, any vocal style, or rap – with or without live electronic processing – as well as electronic instruments including gestural MIDI controllers, analog synthesizers, Ableton Push, theremin, etc. May be repeated for a total of 16 units. Activity.

**MUS 371 Orchestra (Units: 2)**

Prerequisite: Audition.

Major orchestral ensemble for qualified musicians. Activity. May be repeated for a total of 16 units. (Plus-minus letter grade only)

**MUS 372 Wind Ensemble (Units: 2)**

Prerequisite: Audition.

Large wind, brass, percussion ensemble. Activity. May be repeated for a total of 16 units. (Plus-minus letter grade only)

**MUS 373 Chamber Singers (Units: 2)**

Prerequisite: Audition.

Small vocal ensemble performing advanced vocal literature. Activity. May be repeated for a total of 16 units. (Plus-minus letter grade only)

**MUS 374 University Pep Band (Units: 2)**

Prerequisite: Audition.

Small ensemble performing at athletic and university events. Activity. May be repeated for a total of 16 units. (Plus-minus letter grade only)

**MUS 375 Treble Singers "The Higher Ups" (Units: 2)**

Prerequisite: Audition.

Large conducted ensemble focusing on music for soprano/alto choir. May be repeated for a total of 16 units. Activity. (Plus-minus letter grade only)

**MUS 376 Opera Workshop (Units: 2)**

Prerequisite: Audition.

Major opera ensemble for qualified musicians. Activity. May be repeated for a total of 16 units. (Plus-minus letter grade only)

**MUS 378 Chamber Music (Units: 2)**

Prerequisite: Audition.

Instrumental ensemble. Activity. May be repeated for a total of 16 units. (Plus-minus letter grade only)

**MUS 379 University Chorus (Units: 2)**

Prerequisite: Audition.

Major vocal ensemble for qualified musicians. Activity. May be repeated for a total of 16 units. (Plus-minus letter grade only)

**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.

**Topics:**

1. Instrumental Ensembles: Percussion
2. Instrumental Ensembles: Guitar
3. Instrumental Ensembles: Brass

**MUS 386 World Music Ensembles (Units: 2)**

Prerequisite: Audition.

Large performing ensemble focusing on repertoire and instruments of various world cultures and practices. Activity. May be repeated for a total of 16 units. (Plus-minus letter grade only)

**Topics:**

1. Creative World Ensemble
2. Arab Classical Music Ensemble
3. North Indian Music Ensemble
4. Kulintang Ensemble
5. Afro-Cuban Ensemble
6. Balinese Gamelan Ensemble

**MUS 387 Collegium Musicum: Schola Civilis (Units: 2)**

Prerequisite: Audition.

Small conducted ensemble focusing on European sacred choral music written before 1600. Activity. May be repeated for a total of 16 units. (Plus-minus letter grade only)

**MUS 388 Jazz Combos (Units: 2)**

Prerequisite: Audition.

Large jazz ensemble, divided into small groups of 2-5 players. Activity. May be repeated for a total of 16 units. (Plus-minus letter grade only)

**Topics:**

1. Jazz Combos/Instrumental
2. Jazz Combos/Vocal

**MUS 389 Mexican Regional Music Ensemble (Units: 2)**

Prerequisite: Audition.

Performance and lecture-based introduction to the cultural traditions, concepts, and techniques of regional musical styles and genres of Mexico, including son jarocho, son huasteco, mariachi, marimba music from Chiapas region, as well as select indigenous musical practices. Activity. May be repeated for a total of 8 units. (Plus-minus letter grade only)

**MUS 390 Afro/Latin Jazz Ensemble (Units: 2)**

Prerequisites: Audition.

Large ensemble focusing on artists and styles within Latin Jazz and the Afro-Diaspora. Activity. May be repeated for a total of 16 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 and Research Seminar (Units: 2)**

Prerequisites: Upper-division Music majors or permission of the instructor.

Vocal performance in the classroom setting. Study of topics related to singing technique, performance practice, pedagogy, repertoire, physiology, and diction. Topics to be specified in the Class Schedule. May be repeated for a total of 16 units. (Plus-minus letter grade only)

**Topics:**

1. Vocal Anatomy and Physiology
2. Vocal Literature
3. Lyric Diction I
4. Lyric Diction II

**MUS 400 Critical Analysis of the Arts Through Ensemble Performance (Units: 3)**

Prerequisites: GE Areas 1A/A2\*, 1B/A3\*, 1C/A1\*, and 2/B4\* all with grades of C- or better; audition; or permission 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. Additional written assignments via online coursework. Lecture, 1 unit; activity, 2 units.

**Course Attributes:**

- 3UD: Arts or Humanities
- UD-C: Arts and/or Humanities

**MUS 403 Chromatic Harmony (Units: 3)**

Prerequisite: Restricted to Music majors and minors; MUS 200 or MUS 232; non-majors with permission 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) [Formerly MUS 233]

**MUS 405 Tonal Counterpoint (Units: 3)**

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

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 406 Song Writing Workshop (Units: 3)**

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

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. [Formerly MUS 238]

**MUS 408 Electronic Music Production (Units: 2)**

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

Instruction in electronic music production in popular styles such as EDM, hip-hop, pop, etc. Guidance from an established producer on the business of artist and band promotion. Activity. (Plus-minus letter grade only) [Formerly MUS 236, 436]

**MUS 415 Orchestration (Units: 3)**

Prerequisite: MUS 233.

Characteristics of modern orchestral instruments and the orchestration 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 418 Advanced Electronic Music Production (Units: 2)**

Prerequisite: MUS 408 or permission of the instructor.

Advanced training in computer-based production, live performance techniques, integration of modular and other hardware, and overview of finishing techniques for professional releases. Activity.

**MUS 420 20th Century Techniques (Units: 3)**

Prerequisite: MUS 403 or MUS 440; or permission of the instructor.

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

**MUS 426 Marketing and Law in the Music Industry (Units: 2)**

Prerequisite: MUS 408 or permission of the instructor.

Examination of the music industry and associated laws including contracts, negotiations, career opportunities, intellectual property rights, and building professional contact networks. Activity.

**MUS 431 Jazz Improvisation (Units: 2)**

Prerequisite: MUS 270 with a grade of C or higher, or permission of the instructor.

Study and application of jazz improvisation concepts such as extended harmonic approaches, quartalism, linear chromaticism, and advanced cross-rhythm sensibility. Structures used are primarily the blues and standard tunes. (Plus-minus letter grade only)

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

Prerequisites: Restricted to upper-division and graduate Broadcast & Electronic Communication Arts and Music majors; or Video Game Studies minors who have completed CWL 180; 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 Music and Middleware for Games (Units: 2)**

Prerequisite: MUS 434/BECA 434 or permission 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: Restricted to Music majors and minors; MUS 200 or MUS 232; non-majors with permission of the instructor.

Notation and realization of harmony within the jazz musical idiom. Standard chord progressions, nomenclature, and lead sheet symbols, analyzed and applied. Recognition of African American musical culture and aesthetics within historical development of jazz harmony.

**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 443 Composition Studio Seminar (Unit: 1)**

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

Exploration and application of composition studio activities. Focus on sharing and critiquing work, as well as presentations from invited guests. Activity.

**MUS 445 Creative Concepts in Music (Units: 2)**

Prerequisite: MUS 431; or permission 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 451 Scoring for Games I (Units: 3)**

Prerequisites: Upper-division standing; MUS 237 and MUS 434 recommended; or permission of the instructor.

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: 3)**

Prerequisites: Restricted to Music majors; MUS 237, MUS 415, MUS 434, and MUS 451; or permission of the instructor.

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. May be repeated for a total of 6 units.

**MUS 455 Scoring for Film I (Units: 3)**

Prerequisite: Upper-division standing.

Training in scoring for film. Under the supervision of an instructor, gain experience by scoring pre-existing scenes. Analysis of film scores. Preparation in self-promotion and the business of film scoring. May be repeated for a total of 6 units.

**MUS 457 Scoring for Film II (Units: 2)**

Prerequisite: MUS 455 or permission of the instructor.

Training in scoring for film through collaboration and scoring for live ensembles. 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: Restricted to Music majors; Junior standing; MUS 420; must be taken concurrently with MUS 425 and MUS 450; or permission 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 permission 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 501 Music, The Listener's Art (Units: 3)**

Prerequisite: Upper-division standing or permission 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 1A/A2, 1B/A3, 1C/A1, and 2/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 1A/A2\*, 1B/A3\*, 1C/A1\*, and 2/B4\* all with grades of C- or better or permission 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:**

- 3UD: Arts or Humanities
- UD-C: Arts and/or Humanities
- Global Perspectives

**MUS 506 Survey of Jazz (Units: 3)**

Prerequisites: GE Areas 1A/A2\*, 1B/A3\*, 1C/A1\*, and 2/B4\* all with grades of C- or better or permission 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
- 3UD: Arts or Humanities
- 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 511 The Roots of Rock (Units: 3)**

Prerequisite: Upper-division standing or permission 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

**Topics:**

1. The Origins of Rock

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

Prerequisite: Upper-division standing or permission 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 513 Asian Musical Diaspora (Units: 3)**

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

Focus on the listening, understanding, and practical analysis of selected musical concepts from East (China, Korea, and Japan), to Southeast (Indonesia), South (India), and West Asia (Iran, Turkey, Arab World). A number of techniques are introduced that relate tonal, temporal, and timbral qualities to specific musical and extra-musical contexts. Development and application of practical tools and creative concepts for responsible cross-cultural musicking, as well as a critical understanding of source references. Lecture, 2 units; activity, 1 unit.

**MUS 515 Latin American Musical Diaspora (Units: 3)**

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

Focus on the listening, understanding, and practice of musical forms of the Latin American diaspora, which includes Mexico, Cuba, Puerto Rico, Brazil, Venezuela, Colombia, Peru, Chile, Argentina, and other countries of Central and South America. A select number of techniques are introduced that relate tonal, rhythmic, instrumental, and vocal forms, to specific music-making contexts of syncretized indigenous, African, and European elements. Development and application of practical tools and creative concepts, as well as a critical understanding of source references. Lecture, 2 units; activity, 1 unit.

**MUS 524 Introduction to Ethnomusicology (Units: 3)**

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

Introduction to the field of ethnomusicology through a review of its history, theory, and fieldwork methodology.

**MUS 532 Music of Latin America (Units: 3)**

Prerequisites: GE Areas 1A/A2\*, 1B/A3\*, 1C/A1\*, and 2/B4\* all with grades of C- or better or permission 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:**

- 3UD: Arts or Humanities
- 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 231 and BECA 335 recommended; or permission 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 and GE Area 1A/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 Western European Music History from the Middle Ages to 1750 (Units: 3)**

Prerequisites: MUS 542GW with a grade of C or better.

Examine the music of the Medieval, Renaissance, and Baroque eras involving stylistic and formal analysis. Discussion of Gregorian Chant through 1750. Examples from literature are related to performance practices of each period. Intended for music majors and minors. (Plus-minus letter grade only)

**MUS 551 European and American Classical Music History of the 18th and 19th Century (Units: 3)**

Prerequisites: MUS 542GW with a grade of C or better.

Examine the Classical and Romantic periods in Europe and America through the beginning of the 20th century. Explore historical performance techniques. (Plus-minus letter grade only)

**MUS 552 Classical Music History of Europe and the Americas in the 20th Century (Units: 3)**

Prerequisites: MUS 542GW with a grade of C or better.

Survey of the major trends of musical thought in Europe and America 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 1A/A2\*, 1B/A3\*, 1C/A1\*, and 2/B4\* all with grades of C- or better; MUS 506\*; or permission 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:**

- 3UD: Arts or Humanities
- UD-C: Arts and/or Humanities
- Am. Ethnic & Racial Minorities

**MUS 559 Women in Jazz (Units: 3)**

Prerequisites: GE Areas 1A/A2\*, 1B/A3\*, 1C/A1\*, and 2/B4\* all with grades of C- or better or permission of the instructor.

The role of women in the history of jazz.

(This course is offered as MUS 559 and TH A 559. Students may not repeat the course under an alternate prefix.)

**Course Attributes:**

- U.S. History
- 3UD: Arts or Humanities
- UD-C: Arts and/or Humanities
- Am. Ethnic & Racial Minorities

**MUS 560 Lyric Diction I (Units: 2)**

Prerequisite: Upper-division standing or permission 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 permission of the 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 (Unit: 1)**

Prerequisites: Restricted to Music majors; 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 permission 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 permission 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 permission 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 Woodwind Methods for Music Educators (Units: 2)**

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

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

**MUS 617 Percussion Methods for Music Educators (Units: 2)**

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

Individual and class instruction involving techniques and performance problems for percussion instruments. Instruments include pitched percussion and non-pitched percussion. Activity.

**MUS 618 String Methods for Music Educators (Units: 2)**

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

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

**MUS 620 Brass Instrument Methods for Music Educators (Units: 2)**

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

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

**MUS 640 Ensemble Conducting (Units: 2)**

Prerequisite: MUS 200 or MUS 232; or permission of the instructor.

Fundamentals of conducting and score-reading such as 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 640; or permission of the instructor.

Elements of conducting with instrumental laboratory experience. The 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 652 American Diaspora Theory and Practice (Units: 2)**

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

Review of selected musical traditions from the Americas, with global influence. Practical analysis includes both temporal and tonal organization from specific peoples and performance contexts. Variable topics from North to Central to South America, the Caribbean, and including indigenous and Afro-diasporic practices in the Americas. Traditional forms and instrument categories introduced, along with cross-cultural concepts and in-class adaptations, where applicable.

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

Prerequisites: Upper-division standing, permission 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 permission 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 permission 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 or permission of the instructor.

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

**Topics:**

1. Chamber Music Literature
2. Keyboard Music

**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 permission 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)

**Topics:**

1. Survey of Musical Analysis

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

Prerequisites: Graduate standing; must be taken concurrently with MUS 725; or permission 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 725 Practicum in Composition (Unit: 1)**

Prerequisites: Graduate standing; must be taken concurrently with MUS 720 and MUS 730; or permission 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 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; permission 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.

**Topics:**

1. Graduate Orchestral and Band Instruments
2. Graduate Piano Major
3. Graduate Voice Major

**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: Permission 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.

**Topics:**

1. Graduate Major Repertoire--Voice
2. Graduate Major Repertoire--Piano
3. Graduate Major Repertoire--Instrumental

**MUS 781 Choral Conducting (Units: 2)**

Prerequisite: Permission 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: Permission 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 permission 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; permission 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 860 Applied Music Lessons (Units: 2)**

Prerequisites: Restricted to graduate Music students; audition; and permission of the department.

In-depth composition project or survey of repertoire and technique for one instrument or voice. May be repeated for a total of 6 units.

**MUS 894 Creative Work Project (Units: 3)**

Prerequisites: Permission 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: Permission 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: 1-3)**

Prerequisite: Permission 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)