

## Music (MUS)

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### MUS 101 INTRODUCTION TO MUSIC (3)

What does music mean? Why does music matter? These questions will shape the development of listening tools and cultural perspectives appropriate to the diverse and changing roles music plays in different times and places. No prior background in music is required. Satisfies GE, category C4 (Comparative Perspectives).

### MUS 105 MUSIC THEORY FOR NON MAJORS (3)

Through writing and analysis, this course incorporates the following concepts: rhythm and meter; basic properties of sound; intervals; diatonic scales and triads; diatonic chord progressions, basic cadential formulas, melodic and phrase structure; dominant seventh; use of music notation software. Not open to music majors. Satisfies GE, category C1 (Applied Arts Combining Studio and Theory).

### MUS 106 FUNDAMENTALS OF MUSIC THEORY (3)

Intensive practice in developing skill and fluency reading music notation. Aural and written practice recognizing, writing and using intervals, scales and key signatures. Beginning sight singing and dictation using simple pitch and rhythmic materials. Should be taken concurrently with MUS 109. Restricted to music majors; open to non-majors only with consent of instructor.

### MUS 109 INTENSIVE KEYBOARD LAB I (2)

A course designed for prospective music majors who fail to meet the keyboard competencies required for entry into the program. Those students who also lack knowledge of theory fundamentals should take MUS 105 with this course. Prerequisite: prospective major status and recommendation of a music advisor.

### MUS 110 THEORY I: DIATONICISM (3)

This course incorporates the concepts from MUS 105. In addition, through writing and analysis, the course will include: introduction to sequence; secondary dominants; modulation to closely related keys; secondary leading tones; Diminished seventh and non-dominant 7th chords, borrowed chords will be addressed. Figured bass; non-harmonic tones; melodic and phrase structure; and voice leading involving 4 part choral writing. Use of music notation software. A concurrent laboratory experience in ear training and sight-singing including melodic, harmonic, and rhythmic dictation is required. See Ear Training I. Prerequisite: MUS 105 or 106, or consent of instructor.

### MUS 115 VOCAL METHODS (1)

Group work in the fundamental techniques of singing. Problems of tone production, breath control, diction, repertory, and interpretation. Offered for upper-division credit as MUS 415 with additional course requirements. May be repeated for credit with consent of instructor. Prerequisite: consent of instructor.

### MUS 118 GUITAR METHODS (1)

Basic performing techniques on guitar. Offered for upper-division credit as MUS 418 with additional course requirements. May be repeated for credit with consent of instructor. Prerequisite: consent of instructor.

### MUS 120 EAR TRAINING I (2)

Development of sightsinging and dictation skills using pentatonic and diatonic materials. Techniques include moveable-do solfa, takadimi rhythmic system, and drills in intervals, triads and dictation, facilitated by computer software and partner work. Also emphasizes development of broad listening skills, using examples of great works based upon simple diatonic melodies. Prerequisite: MUS 105 or equivalent.

### MUS 122 STRING METHODS (1)

Basic performing techniques on orchestral string instruments. Offered for upper-division credit as MUS 422 with additional course requirements. May be repeated for credit with consent of instructor. Prerequisite: consent of instructor.

### MUS 123 WOODWIND METHODS (1)

Basic performing techniques on band and orchestral woodwind instruments. Offered for upper-division credit as MUS 423 with additional course requirements. May be repeated for credit with consent of instructor. Prerequisite: consent of instructor.

### MUS 124 BRASS METHODS (1)

Basic performing techniques on band and orchestral brass instruments. Offered for upper-division credit as MUS 424 with additional course requirements. May be repeated for credit with consent of instructor. Prerequisite: consent of instructor.

### MUS 129 PERCUSSION METHODS (1)

Basic performing techniques on standard percussion instruments. Offered for upper-division credit as MUS 429 with additional course requirements. May be repeated for credit with consent of instructor. Prerequisite: consent of instructor.

### MUS 133 PRIVATE INSTRUCTION-STRINGS (1)

Private instruction on one instrument. May be repeated for credit. Prerequisite: audition.

### MUS 134 PRIVATE INSTRUCTION-WOODWINDS (1)

Private instruction on one instrument. May be repeated for credit. Prerequisite: audition.

### MUS 137 PRIVATE INSTRUCTION-BRASS (1)

Private instruction on one instrument. May be repeated for credit. Prerequisite: audition.

### MUS 138 PRIVATE INSTRUCTION-PERCUSSION (1)

Private instruction on percussion instruments. May be repeated for credit. Prerequisite: audition.

### MUS 139 PRIVATE INSTRUCTION-KEYBOARD (1)

Private instruction on one keyboard instrument. May be repeated for credit. Prerequisite: audition.

### MUS 141 PRIVATE INSTRUCTION-VOICE (1)

Private voice instruction. May be repeated for credit. Prerequisite: audition.

### MUS 143 PRIVATE INSTRUCTION-GUITAR (1)

Private guitar instruction. May be repeated for credit. Prerequisite: audition.

### MUS 147 APPLIED MUSIC STUDIES (1)

Advanced individual study of instrument or voice. Instructor permission required. May be repeated for credit.

### MUS 150 SURVEY OF U.S. MUSIC (3)

An introductory course with lectures and demonstrations dealing with the broad range of music in the United States from the Colonial period to the present. Satisfies GE, category C1 (History of the Fine Arts).

### MUS 151 REPERTORY CLASS-PRIVATE INSTR (1)

This class provides an opportunity for students to perform their repertory in a group setting. Private instruction faculty coach students in technique, interpretation, and presentation. Classes are normally offered for voice and classical instrumental. Also offered for upper-division credit as MUS 451. May be repeated for credit. Prerequisite: concurrent enrollment in appropriate private instruction course.

### MUS 159 AUDIO AND RECORDING PRODUCTION I (1)

Fundamentals of audio and recording production in a studio and of live performances. Discussion and demonstrations of major types of software and/or hardware used in the production of music including creative and innovative methods. Students will develop skills in all phases of studio and live performance operation and will complete a number of individual projects.

**MUS 189 JAZZ IMPROVISATION I (1-2)**

Exploration of the techniques of melodic composition and improvisation based on the scales and chords used in jazz. Maybe repeated for credit. Prerequisite: MUS 105 and consent of instructor.

**MUS 199 STUDENT INSTRUCTED COURSE (1-3)**

Topic will differ each semester. Cr/NC only.

**MUS 201 MUSIC IN ACTION (3)**

Experience great classical, jazz and world music performances created by today's musicians. Students are engaged as audiences for on-campus, videotaped and recorded performances of renowned and important performers and composers and for Music Department productions. Post-performance small group discussions and on-line chats ask students to further engage by reflecting upon their shared experiences. Attendance is required at several on-campus free admission performances. Satisfies GE, category C4.

**MUS 209 INTENSIVE KEYBOARD LAB II (2)**

A continuation of work begun in MUS 109. Prerequisite: MUS 109.

**MUS 210 THEORY II: CHROMATICISM (3)**

This course incorporates the concepts from Music Theory II. IN addition, through writing and analysis, the course will include: Neapolitan and augmented sixth chords, chromatic harmony, altered chords and dominants, mixture chords; modulation to distantly related keys, and 9th, 11th and 13th chords, melodic, phrase and theme structure, voice leading involving 4-part choral writing. Use of music notation software. A concurrent laboratory experience in ear training and sight-singing including melodic, harmonic, and rhythmic dictation is required. See Ear Training II. Prerequisite: MUS 110 or consent of instructor.

**MUS 212 JAZZ HARMONY AND ARRANGING I (3)**

Study of basic melodic and harmonic materials commonly used in jazz. Application through arranging projects for small jazz groups. Prerequisite: MUS 110 or consent of instructor.

**MUS 220 EAR TRAINING II (2)**

Continuation of Ear Training I. Sight-singing progresses to two-, three- and four-part music, incorporating the most common chromatic tones. Dictation focuses upon triad inversions, continuing development of melodic and rhythmic dictation skills, and the introduction of polyphonic dictation. Listening skills are pursued using great works which emphasize contrapuntal techniques. Prerequisite: MUS 120 or equivalent.

**MUS 220 EAR TRAINING II (2)**

Continuation of Ear Training I. Sight-singing progresses to two-, three- and four-part music, incorporating the most common chromatic tones. Dictation focuses upon triad inversions, continuing development of melodic and rhythmic dictation skills, and the introduction of polyphonic dictation. Listening skills are pursued using great works which emphasize contrapuntal techniques. Prerequisite: MUS 120 or equivalent.

**MUS 250 SURVEY OF EUROPEAN MUSIC (3)**

An introductory course with lectures and demonstrations dealing with classical European music from the Middle Ages to contemporary music. Satisfies GE, category C1 (History of the Fine Arts).

**MUS 251 HISTORY OF WESTERN MUSIC - ANCIENT WORLD TO 1750 (3)**

History of Western Music from the Ancient World to 1750. The course embodies the study of the evolution of musical genres, from the earliest plainchant of the Medieval church to the intricate polyphony of the High Baroque including the music of Bach and Handel. Listening and analytical study of specific compositions requires the student to have a working knowledge of musical notation and theory. Prerequisites: MUS 110, or by consent of the instructor.

**MUS 252 HISTORY OF WESTERN MUSIC 1750-PRESENT (3)**

History of music in the Western tradition, dating from 1750 to the present. The course embodies the study of representative composers including Mozart, Beethoven, Brahms and Stravinsky, as well as analytical studies of specific works dating from this time period. This course is offered to both majors and non-majors with a working knowledge of musical notation and theory. Prerequisites: MUS 210, or by consent of instructor.

**MUS 259 MUSIC TECHNOLOGY: TOOLS AND APPLICATIONS (2-3)**

A hands-on survey of hardware and software resources for music notation, midi sequencing, digital recording and synthesizer operation. The focus will be on building basic skills for using these tools in real-world situations. Required for music education students; open only to music majors.

**MUS 289 JAZZ IMPROVISATION II (3)**

Basic voice-leading techniques for improvising on common functional chord progressions: blues, "Rhythm" changes and various "standards". Prerequisite: MUS 110 and MUS 189; or consent of instructor.

**MUS 292 JAZZ PIANO I (1)**

An introduction to jazz improvisation at the keyboard. Emphasis is placed on developing skill in reading lead sheets, in chord substitution and voicing at the keyboard, and in creating an improvised "piano trio" texture. Prerequisite: MUS 209 or consent of instructor.

**MUS 295 COMMUNITY INVOLVEMENT PROGRAM (1-4)**

CIP involves students in basic community problems, performing such tasks as tutoring, coaching, and performing for hospitals and schools. Students taking CIP through the Music Department must arrange for supervision by a Music Department advisor. Students in the music education concentration must see their advisor about special requirements. Cr/NC only.

**MUS 300 SEMINAR: (SUBTITLE) (3)**

An intensive study, for music majors, of the history, theory or research methodology of a specific topic in music. May be repeated for credit under different subtitles. Prerequisites: 9 units of theory and concurrent enrollment in MUS 320, or consent of instructor.

**MUS 301 MUSIC AND TECHNOLOGY: THEN AND NOW (3)**

How does technology affect musical composition, performance and listening? An exploration of the effects of musical notation, music printing, acoustic musical instruments, self-playing musical instruments, recording, electronic instruments and digital resources on past and present music making. No prior background in music is required. Satisfies GE, Category C1 (History of the Fine Arts).

**MUS 309A KEYBOARD PROFICIENCY LAB (1)**

The study of functional keyboard; figured bass, harmonization, transposition and sight-reading. Prerequisite: Placement test. Students who lack sufficient keyboard fluency may take pre-major Intensive Keyboard Labs (MUS 109 and 209) to meet the required competency.

**MUS 309B KEYBOARD PROFICIENCY LAB (1)**

The study of functional keyboard; figured bass, harmonization, transposition and sight-reading. Prerequisite: Placement test. Students who lack sufficient keyboard fluency may take pre-major Intensive Keyboard Labs (MUS 109 and 209) to meet the required competency.

**MUS 310 THEORY III: FORM AND ANALYSIS (3)**

This course incorporates the concepts from Music Theory I and II. In addition, through analysis from the macro to the micro large-scale form, orchestration, motive identification and tracking, detailed harmonic progression (sonorities, functions and modulation types) are studied. Variation techniques, binary and ternary forms, sonata forms, contrapuntal forms are including in the study of such composers as Bach, Mozart, Beethoven and Mahler. Use of music notation software. A concurrent laboratory experience in ear training and sight-singing including melodic, harmonic, and rhythmic dictation is required. See Ear Training III.

**MUS 312 JAZZ HARMONY AND ARRANGING II (3)**

A continuation of MUS 212. Study of advanced melodic and harmonic materials commonly used in jazz. Application through arranging projects for small (saxophone ensemble) and large (big band) jazz groups. Prerequisite: MUS 212.

**MUS 314 ORCHESTRATION (2)**

Techniques of instrumentation and choral arranging. Prerequisites: MUS 323, 324 or 325, and 210 or 212 or 317; performance experience on strings, woodwind, brass, and percussion instruments (recommended); and consent of instructor.

**MUS 315 DICTION - ENGLISH/ITALIAN (1-2)**

This hands-on course complements vocal instruction and theatre arts classes through diction training. Students will learn to use the "International Phonetic Alphabet" to help them analyze and transliterate English for the stage, Italian and Latin songs and arias.

**MUS 316 DICTION - FRENCH AND GERMAN (1-2)**

A continuation of MUS 315. Students will learn to use the "International Phonetic Alphabet" to help them analyze and transliterate foreign texts in French and German.

**MUS 317 SMALL JAZZ BAND ARRANGING (3)**

Arranging for two, three and four parts in a jazz style is explored. Instrumental and vocal orchestration is studied. Prerequisites: MUS 112 and 212.

**MUS 320 EAR-TRAINING III (2)**

Continuation of Ear Training II. Focuses upon the music of Bach. Bach's chorales form the core of sight-singing and dictation exercises, supplemented by excerpts from cantatas and other works. The full chromatic gamut is introduced, and more advanced harmonic and rhythmic patterns. Listening and analysis activities focus upon a diverse selection of Bach's works. Prerequisite: MUS 220 or equivalent.

**MUS 321 AURAL SKILLS PRACTICUM (1)**

Focus varies each semester. Will stress the development of such practical skills as sight-singing, dictation, oral tradition, transcription, repertory building, score-reading, rhythm training, and sight-reading of various periods, cultures, and styles. May be repeated for credit. See each concentration for number of semesters required.

**MUS 323 CHAMBER SINGERS (1-2)**

Small vocal ensemble. Repertoire may include madrigals, motets, masses and partsongs from the Medieval, Renaissance, Baroque and 20th century periods. Emphasis is placed on the development of comprehensive musicianship, interpretive skills, and ensemble sensitivity. Frequent public performances. Admission by audition. May be repeated for credit.

**MUS 324 SONOMA COUNTY BACH CHOIR (1-2)**

Medium-sized vocal ensemble specializing in rehearsal and performance of music from the Renaissance, Baroque, Classical and 20th-century periods. Repertoire features major choral/orchestral works by Schutz, Bach, Mozart, and others, performed with historical instrumentation and performance practices. Frequent public performances. Admission by audition.

**MUS 325 SSU CHORUS (1-2)**

Large chorus featuring a wide range of accompanied and a cappella literature. Emphasis placed on development of vocal technique and musicianship skills, and on preparation of repertoire. Includes public performances. No previous choral experience required; singers will be given a simple screening after enrolling. May be repeated for credit.

**MUS 326 GUITAR ENSEMBLE (1-2)**

The course focuses on all aspects of the literature for multiple guitars~performance, listening, sight-reading and technique. A wide variety of repertory is covered and a public performance is required. Project proposals from class members are welcomed. Prerequisite: consent of instructor.

**MUS 327 SYMPHONIC WIND ENSEMBLE (1-2)**

Woodwind, brass and percussion ensemble of 60+ music majors, qualified non-majors and community members. Focus is on the performance of serious wind band literature, including the best of the traditional band repertoire. Four annual concerts includes some touring. Placement by audition. May be repeated for credit.

**MUS 329 CHAMBER MUSIC ENSEMBLES (1-2)**

Enrolled students will be assigned to various ensembles according to instrumentation and expertise. During each semester outstanding musicians from the San Francisco Symphony and the San Francisco Opera Orchestra will coach each ensemble on a periodic basis. Course culminates in a series of public performances. Admission by audition. May be repeated for credit.

**MUS 330 MUSICAL THEATRE PRODUCTION (1-3)**

A course devoted to the study and performance of operatic and musical theatre literature. Designed for singers, actors and others interested in Music Theatre. Maybe repeated for credit. Prerequisite: By audition.

**MUS 340 MUSICAL THEATRE SCENES WORKSHOP (1-3)**

A performance course designed to broaden student's familiarity with the opera and musical theatre repertoire. Students have input regarding literature and scenes. The class is open to all students. May be repeated for credit.

**MUS 342 HISTORY OF JAZZ (1-3)**

The study of jazz from its origins to the present. Listening to music is the core of the class; emphasis is on developing skill in recognizing and describing what happens in classic performances. The changing styles of jazz are related to the social and cultural context of the music in each style period.

**MUS 343 STUDIES IN MUSICAL GENRES (1-3)**

An in-depth study of a particular type of music. Course activities will include lecture, listening and in-class performances. Prerequisite: MUS 101, MUS 201 or consent of instructor. Satisfies GE category C1.

**MUS 344 STUDIES-SPECIFIC COMPOSERS (1-3)**

An in-depth study of the life and works of a single composer. Course activities will include lecture, listening and in-class performances. Prerequisite: MUS 101, 201 or consent of instructor. Satisfies GE category C1.

**MUS 346 STUDIES IN MUSIC THEORY (1-3)**

The detailed study of a particular theoretical system in music. May be repeated for credit with consent of the instructor.

**MUS 347 STUDIES IN WORLD MUSIC (1-3)**

The detailed study of the music of a particular country or area outside the Western European musical tradition. May be repeated for credit.

**MUS 350 SURVEY OF WORLD MUSIC (3)**

This class examines the world's musical cultures with an emphasis on musical repertoires and how they relate to social, cultural and religious contexts. Students are encouraged to show their musical talents and participate in learning a few melodies and rhythm. Satisfies GE, category C4 (Comparative Perspectives).

**MUS 353 INDIAN SINGING ENSEMBLE (1-2)**

Experience the joy of Indian singing as we explore the philosophical and spiritual concept of Nada Brahma (the universe is sound; music being eternal bliss). No requirements; bring your throat.

**MUS 359 AUDIO AND RECORDING PRODUCTION II (1)**

A continuation of Audio and Recording Production I. Prerequisite: MUS 159 or by consent of instructor.

**MUS 370 MUSIC AND DANCE IN THE WORLD'S RELIGIONS (3)**

A survey of music and dance in the world's major religions as well as in the traditional religions of Africa, Asia and the Native Americans. Satisfies GE, category C4 (Comparative Perspectives).

**MUS 376 CHAMBER WIND ENSEMBLE (1-2)**

While the core instrumentation of the group is the traditional wind octet or harmoniemusik, the ensemble maintains a flexible instrumentation to accommodate a diverse and exciting repertoire. Original repertoire from composers such as Gabrieli, Strauss, Dvorak and Stravinsky form the core repertoire of this group comprised of select members from the Symphonic Wind Ensemble.

**MUS 377 BRASS ENSEMBLE (1)**

This ensemble is a vibrant group of interested trumpet, horn, baritone, trombone and tuba players who perform a wide array of pieces from Gabrieli antiphonal music to jazz works as well as music in the Philip Nones brass repertory. The group meets weekly and plays concerts on and off campus.

**MUS 378 PERCUSSION ENSEMBLE (1)**

An outgrowth of the Symphonic Wind Ensemble, the Percussion Ensemble performs a mixture of historically relevant repertoire as well as pieces of the modern repertory. The ensemble affords its members the chance to cultivate sensitive chamber music skills and to explore performance techniques on all the various percussion instruments.

**MUS 379 CONTEMPORARY JAZZ ENSEMBLE (1-2)**

Rehearsal and performance of literature from post-bebop through fusion, with different ethnic music, classical music, rock, and free improvisation. May be repeated for credit. A Latin music ensemble is also offered some semesters. Prerequisite: consent of instructor.

**MUS 389 JAZZ IMPROVISATION III (3)**

A continuation of MUS 289. Advanced chord-scale and chord substitution techniques for improvising on functional chord progressions. Prerequisite: MUS 289.

**MUS 390 JAZZ BIG BAND (1-2)**

The Big Band performs the best literature for the medium from the traditional swing era to modern big band arrangers. May be repeated for credit.

**MUS 391 CONCERT JAZZ ENSEMBLE (1-2)**

Rehearsal and performance of literature in traditional and contemporary jazz idioms. Repertory includes original arrangements especially designed for the ensemble by music faculty and students. May be repeated for credit. Prerequisite: consent of instructor.

**MUS 392 JAZZ PIANO II (1)**

Continuation of MUS 292. Prerequisite: MUS 292 or consent of instructor.

**MUS 395 COMMUNITY INVOLVEMENT PROGRAM (1-4)**

CIP involves students in basic community problems, performing such tasks as tutoring, coaching, and performing for hospitals and schools. Students taking CIP through the Music Department must arrange for supervision by a Music Department advisor. Students in the music education concentration must see their advisor about special requirements. Cr/NC only.

**MUS 399 STUDENT INSTRUCTED COURSE (1-3)**

Topic differs each semester. Cr/NC only.

**MUS 400 MUSIC FOR THE CLASSROOM (2)**

Philosophy, concepts, and materials for music teaching in the classroom. The structure, nature, and function of music in children's lives. Prerequisite: MUS 105 or equivalent or consent of instructor.

**MUS 401 CONDUCTING TECHNIQUE (2)**

An introduction to the basics of conducting with emphasis on baton technique and development of effective conducting and rehearsal techniques common to instrumental and vocal ensembles.

**MUS 402 CHORAL CONDUCTING AND METHODS (3)**

Basic conducting techniques, and techniques of choral rehearsal and performance. Prerequisite: MUS 401 or consent of instructor.

**MUS 403 INSTRUMENTAL CONDUCTING AND METHODS (3)**

Conducting techniques through the study of selected instrumental works. The course will include score-reading at the piano. Prerequisites: MUS 402 or consent of instructor.

**MUS 410 THEORY IV: 20TH CENTURY TECHNIQUES (3)**

A study of melodic, rhythmic, harmonic and formal organization of 20th century music. Prerequisites: MUS 210, 220, 150 and 250 or consent of instructor.

**MUS 412 JAZZ COMPOSITION (3)**

Study of form and techniques for jazz composition. Students will compose five tunes. Prerequisites: MUS 312 or 389.

**MUS 415 VOICE METHODS (1)**

Group work and teaching techniques in the fundamentals of singing. Problems of tone production, breath control, diction, repertory, and interpretation. May be repeated for credit with consent of instructor. Prerequisite: consent of instructor.

**MUS 418 GUITAR METHODS (1)**

Basic performing and teaching techniques on guitar. May be repeated for credit with consent of instructor. Prerequisite: consent of instructor.

**MUS 420 EAR TRAINING IV (2)**

Continuation of Ear Training III. Begins with Mozart, and proceeds through Beethoven and the Romantics into music of the twentieth century. Emphasizes accurately singing and hearing music of increasing chromatic complexity, using an intervallic approach to augment tonal hearing. Listening and analysis activities focus upon selection of great works from Mozart to Stravinsky. Prerequisite: MUS 320 or equivalent.

**MUS 422 STRING METHODS (1)**

Basic performing and teaching techniques on orchestral string instruments. May be repeated for credit with consent of instructor. Prerequisite: consent of instructor.

**MUS 423 WOODWIND METHODS (1)**

Basic performing and teaching techniques on band and orchestral woodwind instruments. May be repeated for credit with consent of instructor. Prerequisite: consent of instructor.

**MUS 424 BRASS METHODS (1)**

Basic performing and teaching techniques on standard brass instruments. May be repeated for credit with consent of instructor. Prerequisite: consent of instructor.

**MUS 425 COMPOSERS FORUM/JAZZ FORUM (1-3)**

Individual projects in creative work. Individual projects in jazz performance.

**MUS 429 PERCUSSION METHODS (1)**

Basic performing and teaching techniques on standard percussion instruments. May be repeated for credit with consent of instructor. Prerequisite: consent of instructor.

**MUS 433 PRIVATE INSTRUCTION-STRINGS (1)**

Private instruction for advanced students. May be repeated for credit. Prerequisites: MUS 133 and audition.

**MUS 434 PRIVATE INSTRUCTION-WOODWINDS (1)**

Private instruction for advanced students. May be repeated for credit. Prerequisites: MUS 134 and audition.

**MUS 437 PRIVATE INSTRUCTION-BRASS (1)**

Private instruction for advanced students. May be repeated for credit. Prerequisites: MUS 137 and audition.

**MUS 438 PRIVATE INSTRUCTION-PERCUSSION (1)**

Private instruction for advanced students. May be repeated for credit. Prerequisites: MUS 138 and audition.

**MUS 439 PRIVATE INSTRUCTION-KEYBOARD (1)**

Private instruction for advanced students. May be repeated for credit. Prerequisites: MUS 139 and audition.

**MUS 440 VOCAL/INSTRUMENTAL PROFICIENCY JURY (1)**

A performance illustrating proficiency as well as knowledge of the technique and tone production in voice, on guitar, and on string, woodwind, brass and percussion instruments. For students in the music education concentration or the California Music Subject Matter Competency Program. Cr/NC only. Prerequisites: MUS 415, 418, 422, 423, 424 and 429.

**MUS 441 PRIVATE INSTRUCTION-VOICE (1)**

Private instruction for advanced students. May be repeated for credit. Prerequisites: MUS 141 and audition.

**MUS 442 PRIVATE INSTRUCTION - INDIAN SINGING (1)**

Private instruction in Indian classical singing. Maybe repeated for credit. Prerequisite: MUS 353 and consent of instructor.

**MUS 443 PRIVATE INSTRUCTION-GUITAR (1)**

Private instruction for advanced students. May be repeated for credit. Prerequisites: MUS 143 and audition.

**MUS 445 PRIVATE INSTRUCTION-COMPOSITION (1-2)**

Private instruction in composition for advanced students. May be repeated for credit. Prerequisite: MUS 425 or consent of instructor.

**MUS 446 PRIVATE INSTRUCTION-CONDUCTING (1-2)**

Private instruction in conducting for advanced students. May be repeated for credit. Prerequisite: audition.

**MUS 447 APPLIED MUSIC STUDIES (1)**

Advanced individual study of instrument or voice. Instructor permission required. May be repeated for credit.

**MUS 448 VOCAL ACCOMPANYING WORKSHOP (1-2)**

This course offers pianists and vocalists an opportunity to explore and perform their shared repertoire. Emphasis will be placed on developing communication skills between performers and on improving sight reading proficiency. The course culminates in a recital presented by class members.

**MUS 451 REPERTORY CLASS-PRIVATE INSTRUCTION (1)**

This class provides an opportunity for students to perform their repertory in a group setting. Private instruction faculty coach students in technique, interpretation, and presentation. Classes are normally offered for voice and classical instrumental. May be repeated for credit. Prerequisite: concurrent enrollment in the appropriate private instruction course.

**MUS 453 ADVANCED INDIAN SINGING ENSEMBLE (1)**

This course is designed for advance singers of Indian classical music. It is open to those who have taken 3 semesters of MUS 321/353 or the consent of the instructor.

**MUS 460 TEACHING ASSISTANT IN MUSIC (1-4)****MUS 480 SPECIAL TOPICS (1-4)**

Topic will vary from semester to semester. Consult Schedule of Classes for current offering.

**MUS 481 SPECIAL TOPICS WORKSHOP (1-3)**

Activity will vary from semester to semester. Consult Schedule of Classes for current offering.

**MUS 489 JAZZ IMPROVISATION IV (3)**

Continuation of MUS 389. Advanced rhythmic concepts and techniques for improvisation on contemporary modal and free-form compositions. Prerequisite: MUS 389.

**MUS 490 SENIOR PROJECT (1-3)**

A course in which the work of the music major reaches culmination. Group or individual projects in research, analysis, theory, or performance that bring together all the skills and proficiencies developed by the student. For the music education concentration the project is a summative portfolio. Prerequisites: completion of all music major requirements or consent of instructor.

**MUS 491 SENIOR RECITAL (2-3)**

The preparation and presentation of a senior recital is the culminating activity for music majors in the performance concentration. Prerequisites: completion of all performance concentration requirements or consent of instructor.

**MUS 495 SPECIAL STUDIES (1-4)**

Individualized studies in topics beyond the scope of the regular curriculum. Contract with an instructor, specifying work to be completed. A regular schedule of contract hours is necessary. Prerequisite: consent of instructor.

**MUS 499 INTERNSHIP (1-4)**

Work experience in organizations and projects related to music. Prerequisites: appropriate preparation for successful completion of internships and consent of instructor.

**MUS 500 INTRO TO GRADUATE STUDY (3)**

A course in the methods and materials for research in music. Proficiency in an imaginative use of the resources for accessing musical data will be developed through projects in bibliography. Required of first-semester graduate students.

**MUS 595 SPECIAL STUDIES (1-4)**

Individualized studies in topics beyond the scope of the regular curriculum. Contract with an instructor, specifying work to be completed. A regular schedule of contract hours is necessary. Prerequisite: consent of instructor.