

## Modern Languages and Literatures (MLL)

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### MLL 101 SPECIAL TOPICS IN FOREIGN LANGUAGE (1-4)

### MLL 102 SPECIAL TOPICS IN FOREIGN LANGUAGE (1-4)

### MLL 160A HUMANITIES LEARNING COMMUNITY (4)

MLL 160 A/B is a year long course, which features weekly lectures and small seminars. It constitutes a Humanities Learning Community (HLC) for any first-year student. The learning objectives of the HLC will satisfy A3 (Critical Thinking) and C3 (Comparative Perspectives and/or Foreign Languages) GE Areas.

### MLL 160B HUMANITIES LEARNING COMMUNITY (4)

MLL 160 A/B is a year long course, which features weekly lectures and small seminars. It constitutes a Humanities Learning Community (HLC) for any first-year student. The learning objectives of the HLC will satisfy A3 (Critical Thinking) and C3 (Comparative Perspectives and/or Foreign Languages) GE Areas.

### MLL 161A CRITICAL ENCOUNTERS IN LANGUAGES AND CULTURES (2)

MLL 161 A/B is a year long course, which, combined with FR 101, GER 101, or SPAN 201, features weekly lectures and small seminars. It constitutes a Humanities Learning Community (HLC) for any first-year student. The learning objectives of the HLC will satisfy A3 (Critical Thinking) and C3 (Comparative Perspectives and/or Foreign Languages) GE categories.

### MLL 161B HUMANITIES LEARNING COMMUNITY (2)

MLL 161 A/B is a year long course, which, combined with FR 101, GER 101, or SPAN 201, features weekly lectures and small seminars. It constitutes a Humanities Learning Community (HLC) for any first-year student. The learning objectives of the HLC will satisfy A3 (Critical Thinking) and C3 (Comparative Perspectives and/or Foreign Languages) GE Areas.

### MLL 195 ELEMENTARY SPECIAL STUDIES (1-4)

Directed, individual, lower-division study in a modern language.

### MLL 214 WORLD LITERATURES IN ENGLISH (4)

Introduction to selected works of world literature from Asia, Africa, Europe, North America, Latin America and Mexico, and from the classic literatures of Greece and Rome. Background lectures on literature, literary genres, and the different cultural histories will be given. Basic techniques of reading, analysis, and composition will be emphasized. Satisfies GE Area C2 (Literatures, Philosophies, and Values). Prerequisite: ENGL 101. May be repeated for credit.

### MLL 314 WORLD LITERATURES IN ENGLISH TRANSLATION (4)

Studies in world literatures in English translation. Topics may include non-western cultural and religious values, colonialism versus emerging nationalisms, and the quest for identity, personal, cultural, and national. Satisfies GE Area C2 (Literatures, Philosophies, and Values). Prerequisite: ENGL 101. May be repeated for credit.

### MLL 495 SPECIAL STUDIES (1-4)

Directed and individual study on subject(s) of special interest. Students must prepare a proposal which is subject to the approval of the department chair. May be repeated once for credit for a total of 4 units.

## Music (MUS)

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### MUS 101 INTRODUCTION TO MUSIC (3-4)

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 Area C3 (Comparative Perspectives and/or Foreign Languages).

### MUS 105 MUSIC THEORY FOR NON-MAJORS (4)

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, and the use of music notation software. Not open to Music majors. Satisfies GE Area 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 and minors; 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. Prerequisites: open to Music majors and minors only 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, and 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 and individual explorations of the fundamental techniques of singing. Develop strategies to address tone production, breath control, diction, repertory, and interpretation. Music Education students learn basic vocal pedagogy. 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)

An exploration of basic performance techniques, and pedagogy and teaching strategies for guitar. Offered for upper-division credit as MUS 418. May be repeated for credit with consent of instructor. Prerequisite: consent of instructor.

### MUS 120 EAR TRAINING I (2)

Development of sight-singing and dictation skills using pentatonic and diatonic materials. Techniques include moveable-do solfa, drills in intervals, triads, and dictation, augmented by computer software and group work. Also emphasizes development of broad listening skills, using examples of great works based upon simple diatonic melodies. Prerequisite: MUS 106 or equivalent.

### MUS 122 STRING METHODS (1)

An exploration of basic performance techniques, pedagogy, and teaching strategies associated with orchestral string instruments. Offered for upper-division credit as MUS 422. May be repeated for credit with consent of instructor. Prerequisite: consent of instructor.

**MUS 123 WOODWIND METHODS (1)**

An exploration of basic performance techniques, pedagogy, and teaching strategies associated with band and orchestral woodwind instruments. Offered for upper-division credit as MUS 423. May be repeated for credit with consent of instructor. Prerequisite: consent of instructor.

**MUS 124 BRASS METHODS (1)**

An exploration of basic performance techniques, pedagogy, and teaching strategies associated with band and orchestral brass instruments. Offered for upper-division credit as MUS 424. May be repeated for credit with consent of instructor. Prerequisite: consent of instructor.

**MUS 129 PERCUSSION METHODS (1)**

An exploration of basic performance techniques, pedagogy, and teaching strategies associated with standard percussion instruments. Offered for upper-division credit as MUS 429. 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. Advanced individual study of voice. 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 149 REHEARSAL OBSERVATION SERIES (1)**

The Rehearsal Observation Series is a Credit / No Credit course, which brings students to the forefront of the music making process. It corroborates the "doing/experiencing" philosophy of the music department, linking that directly to curriculum. It helps non-musicians particularly understand how this mystery that is music actually works. Rehearsal observations occur on a regular basis. Attendance is mandatory and a required Rehearsal Observation Form is submitted after each rehearsal. Satisfies GE Area C1. Prerequisite: MUS 150, or may be taken concurrently.

**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 Area C1 (History of the Fine Arts).

**MUS 151 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. Also offered for upper-division credit as MUS 451. May be repeated for credit. Prerequisite: concurrent enrollment in appropriate private instruction course.

**MUS 160A HUMANITIES LEARNING COMMUNITY (4)**

MUS 160 A/B is a year long course, which features weekly lectures and small seminars. It constitutes a Humanities Learning Community (HLC) for any first-year student. The learning objectives of the HLC will satisfy A3 (Critical Thinking) and C3 (Comparative Perspectives and/or Foreign Languages) GE Areas.

**MUS 160B HUMANITIES LEARNING COMMUNITY (4)**

MUS 160 A/B is a year long course, which features weekly lectures and small seminars. It constitutes a Humanities Learning Community (HLC) for any first-year student. The learning objectives of the HLC will satisfy A3 (Critical Thinking) and C3 (Comparative Perspectives and/or Foreign Languages) GE Areas.

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

An exploration and development of basic jazz vocabulary, including scales, chords, rhythm, and techniques used in melodic improvisation. May be repeated for credit with consent of instructor. Prerequisites: MUS 105, MUS 106, and consent of instructor.

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

Topic will differ each semester. Cr/NC only.

**MUS 201 MUSIC IN ACTION (4)**

Experience live classical, jazz and world music performances created by today's musicians, students, and professionals. In-class discussions allow students to build a vocabulary about the performances they will review. The capstone experience is a small group presentation on an area of music mutually chosen. Attendance is required at seven on-campus, free-admission performances. Satisfies GE Area C3.

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

A continuation of work begun in MUS 109. Prerequisite: MUS 109, or consent of the instructor.

**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; 9th, 11th, and 13th chords; melodic, phrase, and theme 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 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 and seventh chords, continuing development of melodic and rhythmic dictation skills, and the introduction of polyphonic dictation. Listening skills are pursued using great works. 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 Area 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 examines the evolution of musical genres and styles, from the ancient Greeks and 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. Prerequisite: MUS 110, or 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 includes the study of representative composers such as C.P.E. Bach, Mozart, Beethoven, Brahms, Stravinsky, and Cage as well as analytical studies of their works. This course requires a working knowledge of musical notation and theory. Prerequisite: MUS 210, or 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 voiceleading techniques for improvising on common functional chord progressions: blues, "Rhythm" changes, and various "standards." Prerequisites: 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 (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 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, and detailed harmonic progression (sonorities, functions, and modulation types) are studied. Variation techniques, binary and ternary forms, sonata forms, and contrapuntal forms are included 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)**

An exploration of fundamental techniques of instrumental and choral arranging. Students will develop familiarity with instrumental and vocal ranges, transpositions, the characteristic sounds of different families of instruments, and various tone color combinations. Students will create arrangements for a variety of ensembles. Prerequisites: MUS 210, MUS 220. Familiarity with woodwind, brass, and/or string instruments is recommended. 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 and dialects for the stage, Italian and English 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 songs and texts in French and German.

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

Continued development of sight-singing and dictation skills. Techniques include solfa using moveable do and drills in rhythm and meter, intervals, triads, and full melodies. Emphasizes broad listening skills and memory through frequent melodic and harmonic dictation exercises. Through examples from the 18th and 19th centuries the course will explore modes, chromatic melodies and harmonic progressions, secondary dominants, and modulation. 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, Classical, Romantic, 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 325 SYMPHONIC CHORUS (1-2)**

Large chorus featuring a wide range of accompanied and a cappella literature. Emphasis placed on development of vocal technique, musicianship skills, and preparation of repertoire. Includes public performances. No previous choral experience required; singers will be given a placement audition 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)**

The SSU Symphonic Wind Ensemble is a large wind band dedicated to the study and performance of a wide variety of wind band literature. Membership is open to all University students. Auditions for part assignments are held at the beginning of each semester. The SWE performs 2-4 concerts each semester. This course has a mandatory concert performance requirement. May be repeated for credit.

**MUS 328 STRING ORCHESTRA (1-2)**

This string-based ensemble will explore concert and opera literature from several periods, and eventually will include woodwinds, brass, and percussion players. This course is open to students, faculty, and staff. 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 Bay Area will coach each ensemble. 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 student and public performance of major works of operatic and musical theatre literature. Designed for singers, actors, and others interested in music theatre. The capstone is a fully staged, orchestrally accompanied performance. May be repeated for credit. Prerequisite: by audition, in August only.

**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 often write their own 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 (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 Area C1. May be repeated for credit.

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

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

**MUS 350 SURVEY OF WORLD MUSIC (4)**

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 rhythms. Satisfies GE Area C3 (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. May be repeated for credit.

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

The Chamber Wind Ensemble is a small, one-on-a-part wind band dedicated to the study and performance of a wide variety of music for small ensembles. Instrumentation is flexible to accommodate various styles of music. The CWE performs 2-3 concerts each semester. This course has a mandatory concert performance requirement. May be repeated for credit. Membership is open to all University students. Prerequisite: consent of instructor.

**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 repertoire. 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 repertoire. The ensemble affords its members the chance to cultivate sensitive chamber music skills and to explore performance techniques on all the various percussion instruments. May be repeated for credit.

**MUS 379 LATIN JAZZ BAND (1-2)**

Rehearsal and performance of literature from the Latin diaspora, focusing on the music of the Caribbean and South America. May be repeated for credit. 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 ORCHESTRA (1-2)**

An 18-20 piece Big Band that performs the best literature from the traditional Swing Era to the present day. 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. May be repeated for credit.

**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. May be repeated for credit.

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

Topic differs each semester. Cr/NC only. May be repeated for credit.

**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 an emphasis on conducting patterns, baton technique, and the development of effective rehearsal procedures common to instrumental and vocal ensembles. Prerequisites: MUS 110, MUS 120, and at least two of the following: MUS 115/415, MUS 122/422, MUS 123/423, MUS 124/424, and MUS 129/429.

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

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

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

Advanced instrumental conducting techniques. Students will further develop expressive conducting skills and explore a variety of teaching methods and strategies necessary for conducting and rehearsing instrumental ensembles. Students in the course function as a live ensemble, providing a live laboratory to explore various conducting concepts and issues. Mandatory 20 hours of observation outside of class. Prerequisites: MUS 401, MUS 402, and 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 5 tunes.  
Prerequisite: MUS 312 or 389.

**MUS 415 VOICE METHODS (1)**

Group and individual explorations of the fundamental techniques of singing. Develop strategies to address tone production, breath control, diction, repertory, and interpretation. Music Education students learn basic vocal pedagogy. May be repeated for credit with consent of instructor. Prerequisite: consent of instructor.

**MUS 418 GUITAR METHODS (1)**

An exploration of basic performance techniques, pedagogy, and teaching strategies for 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 20th century. Emphasizes accurately singing and hearing music of increasing chromatic complexity and 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)**

An exploration of basic performance techniques, pedagogy, and teaching strategies associated with orchestral string instruments. May be repeated for credit with consent of instructor. Prerequisite: consent of instructor.

**MUS 423 WOODWIND METHODS (1)**

An exploration of basic performance techniques, pedagogy, and teaching strategies associated with band and orchestral woodwind instruments. May be repeated for credit with consent of instructor. Prerequisite: consent of instructor.

**MUS 424 BRASS METHODS (1)**

An exploration of basic performance techniques, pedagogy, and teaching strategies associated with band and orchestral brass instruments. May be repeated for credit with consent of instructor. Prerequisite: consent of instructor.

**MUS 425 COMPOSERS FORUM (1)**

Individual projects in creative work. Individual projects in jazz performance. May be repeated for credit.

**MUS 426 JAZZ FORUM (1)**

Required for Jazz Performance majors every semester. Students interact with guest artists and clinicians from around the world. May be repeated for credit.

**MUS 429 PERCUSSION METHODS (1)**

An exploration of basic performance techniques, pedagogy, and teaching strategies associated with 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)**

Advanced individual study of voice. May be repeated for credit. Prerequisites: MUS 141 and audition.

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

Private instruction in Indian classical singing. May be repeated for credit. Prerequisites: 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. May be repeated for credit.

**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 advanced singers of Indian classical music. It is open to those who have taken 3 semesters of MUS 321/353 or have the consent of the instructor. Course may be repeated for credit.

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

May be repeated for credit.

**MUS 480 SPECIAL TOPICS (1-4)**

Topic will vary from semester to semester. Consult Schedule of Classes for current offering. May be repeated for credit.

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

Activity will vary from semester to semester. Consult Schedule of Classes for current offering. May be repeated for credit.

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

Continuation of MUS 389. Advanced rhythmic concepts and techniques for improvising 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. May be repeated for credit.

**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. May be repeated for credit.

**MUS 500 INTRODUCTION 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.

**Native American Studies (NAMS)**

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**NAMS 160A HUMANITIES LEARNING COMMUNITY (4)**

NAMS 160 A/B is a year long course, which features weekly lectures and small seminars. It constitutes a Humanities Learning Community (HLC) for any first-year student. The learning objectives of the HLC will satisfy A3 (Critical Thinking) and C3 (Comparative Perspectives and/or Foreign Languages) GE Areas.

**NAMS 160B HUMANITIES LEARNING COMMUNITY (4)**

NAMS 160 A/B is a year long course, which features weekly lectures and small seminars. It constitutes a Humanities Learning Community (HLC) for any first-year student. The learning objectives of the HLC will satisfy A3 (Critical Thinking) and C3 (Comparative Perspectives and/or Foreign Languages) GE Areas.

**NAMS 165 NATIVE CULTURES OF NORTHERN CALIFORNIA (4)**

An introduction to the local and regional diversity of American Indian communities. Through the local and regional lenses, students will gain an understanding of the broader perspectives on Native American history, experience, and contemporary issues. This is a large lecture format with discussion sub-sections. Fulfills GE Area C2 and the Ethnic Studies requirement.

**NAMS 200 INTRODUCTION TO NATIVE AMERICANS (3)**

A survey of the various geographical environments of tribes living in North America. The emphasis is upon precontact cultures, but includes cultural and historical changes to tribes during the settling of this country by Europeans. Satisfies GE Area D1 (Individual and Society) and the Ethnic Studies requirement.

**NAMS 205 INTRODUCTION TO NATIVE AMERICAN ARTS (4)**

NAMS 205 is a general introduction to traditional and contemporary American Indian arts in the U.S. The course is a survey of Native American art in major indigenous cultural regions from pre-Colonial times to the present. Includes information on the culture that produced the art forms and will explore the interplay between tradition and innovation. Satisfies GE Area C1 and the Ethnic Studies requirement.

**NAMS 300 EXPERIMENTAL COURSES (1-4)**

Content varies from semester to semester. The majority of these courses are designed as short-term field excursions into various areas of the country where American Indians lived or are living.

**NAMS 305 NORTH AMERICAN INDIAN HISTORY (4)**

A survey-lecture course. It will chronologically follow the economic, military, social, and legal relationships between North American Indians and Euro-American colonists. Special emphasis will be placed on the relations with the federal and state governments from the Colonial period to the 20th century.

**NAMS 338 NATIVE AMERICANS AND THE CINEMA (4)**

This course examines and critiques the depiction of American Indians in American cinema, including Hollywood movies, independent films, and documentaries. These works are analyzed through an exploration of the social construction of stereotypes, film theory, and historical and cultural contexts. Films by American Indians and non-Indians will be examined and analyzed. Satisfies GE Area C1 and the Ethnic Studies requirement.

**NAMS 346 PHILOSOPHIC SYSTEMS AND SACRED MOVEMENTS IN NATIVE NORTH AMERICA (4)**

NAMS 346 is designed to give students an overview of a broad range of topics arising in the study of diverse Native American philosophical systems and sacred movements, pre-contact to the present. Regional and historical approaches are utilized in the analysis of American Indian religious movements and philosophic systems; archaeoastronomy, art forms, and ceremonies; and a variety of literary genres are investigated as expressions of religious belief and activity. Satisfies GE Area C2 and the Ethnic Studies Requirement.