MUS 001: Exploring Music: Performance, Creation, and Cultural Practice (3 Credits)
An introduction to music from the perspectives of performer, composer, improvisor, instrument maker, and scholar. Music will be studied as a social art, as a performance practice, as acoustic architecture and spontaneous creation, and as historical artifact and cultural signifier. Projects for the class include playing music, listening and analysis, composing, recording, and writing. No knowledge of music, notation, or instrumental skill is necessary.

Note(s): Open to undergraduates only.
Meets the following Gen Ed requirements: Creation and Criticism in the Arts

MUS 003: Musicianship I–IV (2 Credits)
Musicianship I–IV provides practical training in basic musical skills including: reading music notation; understanding elementary music theory; performing sight-singing, melodic, rhythmic, and harmonic dictation; and basic keyboard skills.

Note(s): Students will be placed in one of four different groups to practice at the appropriate skill level, from beginning through advanced. Students must pass a proficiency test for level I to declare a music major, and must complete a proficiency test for level IV to graduate as a music major.

MUS 005: Diatonic Harmony and Counterpoint I (4 Credits)
A study of melodic writing, elementary counterpoint, and diatonic harmony as practiced during the 18th and 19th centuries through analysis and the development of written and aural skills. Music majors must register concurrently for Musicianship II and III. Designed for music majors and non-majors who have a working knowledge of musical notation.

Meets the following Core requirements: Critical Analysis, International Perspectives
Meets the following Gen Ed requirements: Creation and Criticism in the Arts

MUS 006: Diatonic Harmony and Counterpoint II (4 Credits)
A study of melodic writing, elementary counterpoint, and diatonic harmony as practiced during the 18th and 19th centuries through analysis and the development of written and aural skills. Music majors must register concurrently for Musicianship I–IV. Designed for music majors and non-majors who have a working knowledge of musical notation.

Prerequisite(s): MUS 005

Note(s): Equivalent of MUS 005 or consent of instructor. Limit 18 students.

Meets the following Core requirements: Critical Analysis, International Perspectives
Meets the following Gen Ed requirements: Creation and Criticism in the Arts

MUS 007: Individual Instruction (1 Credit)
Private lessons in the performance of musical instruments. Lessons are not covered by tuition and must be arranged in person through the Music Department’s administrative assistant prior to the first day of classes. Students may audition for lesson scholarships which must be applied for through the Music Department’s administrative assistant prior to the first day of classes.

Note(s): See individual lesson instructors in faculty roster. Open to undergraduates only.

MUS 014: Musics of the World: Southeast Asia, Korea and Japan (3 Credits)
A survey of music from a variety of the world's cultures providing a global perspective on music making. Music is studied as a phenomenon of cultural evolution in order to discover concepts that bind musical cultures together, as well as to identify the features that characterize particular musical practices. Both art music and indigenous folk music traditions are examined. This course surveys traditional music in Africa, the Mediterranean, and the Americas.

Meets the following Core requirements: Critical Analysis, International Perspectives
Meets the following Gen Ed requirements: Creation and Criticism in the Arts, Multicultural Perspectives

MUS 015: Musics of the World: Africa, the Mediterranean, and the Americas (3 Credits)
A survey of music from a variety of the world's cultures providing a global perspective on music making. Music is studied as a phenomenon of cultural evolution in order to discover concepts that bind musical cultures together, as well as to identify the features that characterize particular musical practices. Both art music and indigenous folk music traditions are examined. This course surveys traditional music in Africa, the Mediterranean, and the Americas.

Meets the following Core requirements: Critical Analysis, International Perspectives
Meets the following Gen Ed requirements: Creation and Criticism in the Arts, Multicultural Perspectives

MUS 016: Women, Gender, and Musical Creativity (3 Credits)
Studies in the contributions of women composers and performers to music across space and time, including critical consideration of the intersections of gender and creativity. This course involves listening, reading, lectures and discussion, and draws on historical and critical perspectives to examine the creative lives of musicians ranging from 12th-century visionary, and composer Hildegard von Bingen, to avant-garde teacher Nadia Boulanger, to the iconic Indian playback singer Lata Mangeshkar, and legendary Egyptian singer Umm Kulthum.

Note(s): Graduate Students should seek instructor approval. Limit 25 students. Open to undergraduates only.

Meets the following Core requirements: Critical Analysis, International Perspectives, Race, Gender & Power, Written and Oral Communication II

Meets the following Gen Ed requirements: Historical Perspectives, Women and Gender

MUS 020: American Music (3 Credits)
Selected topics in the musical and cultural history of American music, with emphasis on the multicultural sources of American folk, popular, and art music traditions. This course concentrates on listening to, reading about, and writing on American music from literary, historical, cultural, and musical perspectives. Music majors are required to write an extensive musical analysis, while non-music majors can focus instead on the literary, historical, and sociological aspects of the music under discussion.

Meets the following Core requirements: Critical Analysis, International Perspectives, Race, Gender & Power, Written and Oral Communication II

Meets the following Gen Ed requirements: Creation and Criticism in the Arts, Multicultural Perspectives, Written Communication
MUS 025: Mills College Choir (1 Credits)
The Mills College Choir is a non-audition vocal ensemble that performs a great variety of literature for women’s voices from the Renaissance to the 21st century. Its members represent a wide range of academic disciplines from across the campus. Our goal is to create a supportive community working toward a common artistic goal and striving for excellence not only as individuals, but also as a group. The ability to read music is not required, and we do not hold auditions. However, you must be able to carry a tune and sing in the range of alto or soprano. 
Instructor Consent Required: Y

MUS 026: Music Improvisation Ensemble I (1 Credits)
MIE is an instrumental/vocal ensemble devoted to intensive work on non-idiomatic (and pan-idiomatic) improvisation. Some basic instrumental or vocal experience is required. The focus of the course is on careful listening, sensitivity to the moment, creating an atmosphere of mutual respect, and developing a vocabulary which allows players to compose spontaneously with others.
Note(s): Acceptance into the course is determined by an informal audition that takes place during the first session of the semester. The purpose of the audition is to assess your level of technical ability and experience of playing with others. Graduates admitted with the consent of the instructor(s). Limit 15 students. Open to undergraduates only.
Instructor Consent Required: Y

MUS 027: Contemporary Performance Ensemble (1 Credits)
This ensemble is dedicated to the study and performance of contemporary music from a wide range of perspectives, including both established “classics” and selected new works written by student composers especially for the group. All instruments and voices are welcome. Auditions for new members of the ensemble are held during the first session of each semester.
Note(s): Open to undergraduates only.
Instructor Consent Required: Y

MUS 27E: ADVANCED VOCAL ENSEMBLE (0.25-0.5 Credits)

MUS 028: Gamelan Ensemble (1-2 Credits)
The performance practice and theory of Javanese gamelan music are studied through playing and composing in this traditional Indonesian percussion ensemble, using the famed American gamelan built by composer Lou Harrison with William Colvig. All levels of musical expertise are welcome.

MUS 029: Haitian Drumming (1 Credits)
Renowned master of Haitian drumming Daniel Brevil has worked to foster an understanding of Haiti, its traditions, and its distinct cultural expressions. Students will study basic patterns of the traditional rhythms and songs from Port Au Prince (Haiti) and small creole dialog. This course will also provide students with an introduction to the culture and history of Haiti.

MUS 030: Vocal Jazz Improvisation Ensemble (1 Credits)
The ability to sing in tune is required; an adventurous spirit is suggested. This class explores the boundaries of vocal ensemble through an array of improvisational exercises and jazz tunes. Voice technique; ensemble blend and balance; and jazz rhythms, song forms, and scat singing are also integral to this work which often yields greater personal and creative freedom. Culminates in an evening class performance.

MUS 031: Performance Collective (1 Credits)
Performance Collective is devoted to the practice and performance of vocal and instrumental chamber music from the Baroque era to the 21st century. Through participation in weekly master classes students enhance chamber music skills, develop interpretations of a variety of musical styles and periods, and prepare and perform concerts held in Mills Hall and Littlefield Concert Hall. Students form a true collective by performing practical tasks of a concert as well as their chosen repertoire. Prerequisite: At least one year of private instruction. Entrance determined by informal audition.
Note(s): Entry to the course is determined by informal audition.

MUS 032: Early Music Vocal Ensemble-Beginning (1 Credits)
The purpose of this vocal ensemble is to study and perform early music. Emphasis is on the musical styles and forms of the Middle Ages, Renaissance, and Baroque periods. Students will develop their ability to perform in small ensembles and improve such aspects of singing as intonation, articulation, phrasing, balance, and interpretation. This course is geared toward students and faculty who have not had much vocal or choral experience and have beginning sight-reading skills.

MUS 033: Early Music Vocal Ensemble (1 Credits)
The purpose of this vocal ensemble is to study and perform early music. Emphasis is on the musical styles and forms of the Middle Ages, Renaissance, and Baroque periods. Students will develop their ability to perform in small ensembles and improve such aspects of singing as intonation, articulation, phrasing, balance, and interpretation. This course is designed for students and faculty with choral experience and sight reading skills.
Note(s): Open to undergraduates only.

MUS 034: Early Music Instrumental Ensemble (1 Credits)
The Mills Early Music Instrumental Ensemble explores the fascinating and gorgeous repertoires of the Medieval, Renaissance, and the Baroque periods. All instruments are welcome, modern or early. No prior experience in early music is required, just a sense of musical adventure! This class will include some basic improvisation exercises as well as ensemble techniques, stylistic differences in the various eras and countries, ornamentation and divisions, musicianship, and more, all of which will apply directly to the music we’ll work on for a short performance. Students must be able to read music.

MUS 035: Early Music Ensemble-Baroque (1 Credits)
This class explores the music of the 17th and 18th centuries for mixed ensembles of instruments and voices. All instrumentalists and singers are welcome. The department has harpsichords for keyboard players who wish to gain experience playing figured bass. The course will culminate in a lunchtime concert. Participation in the Baroque Ensemble will develop skills in rhythm, sight-reading, intonation, ensemble playing, and ornamentation.

MUS 040: The Technique and Mystery of Singing (2 Credits)
The Technique and Mystery of Singing introduces and reinforces the foundational techniques of singing, tone production, musicianship, and interpretation. This class is designed to explore and develop the singing voice in each student while covering the basic elements of vocal technique, including analysis of individual problems and corrective solutions.
Note(s): Open to undergraduates only.
MUS 041: The Music of India: Brahma to Bhangra (3 Credits)
An introduction to the classical music of South Asia from Vedic times to the present, along with selected dance traditions, regional/popular music genres, film music, and Indian music in the West. Critical issues include gender, religion, identity, colonialism, nationalism, and diaspora. Students learn basic vocal and rhythmic techniques of Hindustani music, develop insights into the historical, cultural, aesthetic, and performance facets of Indian music through listening and reading assignments; audio/video material; correspondences with South Asian art history; and guest presentations.
Note(s): No previous study or knowledge of music required. Graduate students require permission of the instructor. Limit 25 students. Open to undergraduates only. Open to juniors and seniors only.
Meets the following Core requirements: None
Meets the following Gen Ed requirements: Creative, Innovative & Experiment

MUS 043: Mills College Percussion Group (1 Credit)
This ensemble performs music based on percussion that sometimes includes other instruments, from a tradition started at Mills College in the 1930s by composers Lou Harrison, Henry Cowell, and John Cage. It performs both classic works from the 20th century, and new pieces written especially for the group.
Note(s): Students must be able to read music proficiently. Limit 12 students. Open to undergraduates only.
Instructor Consent Required: Y

MUS 047: Introduction to Electronic Music (4 Credits)
Introduction to the techniques and theory of electronic music and basic recording techniques. Introduction to acoustics, the operation of standard analog electronic audio modules, and a survey of the compositional and artistic developments of the last 50 years. Hands-on experience in electronic music composition, recording, multi-tracking, signal processing, mixing, and creation of short compositions and studies using these resources.
Note(s): Open to non-majors. No previous music experience is required. Limit 17 students.
Meets the following Core requirements: None
Meets the following Gen Ed requirements: Creative, Innovative & Experiment

MUS 054: Introduction to Computer Music (4 Credits)
Introduction to the theory, techniques, and literature of computer music via a hands-on, practical studio approach. Course includes a music- and art-oriented guide to computers—their architecture, programming, data structures, real-time control, and input-output techniques. Students will learn basic programming techniques on computer music systems. In addition, the course includes a survey of developments in computer music, and special activities in and around the Center for Contemporary Music.
Note(s): No previous music or computer experience is required. Limit 20 students.
Meets the following Core requirements: None
Meets the following Gen Ed requirements: Creative, Innovative & Experiment

MUS 056: Listening to Music (4 Credits)
How does music work? Why does it move us? In an introduction to active listening for non-majors and majors, we learn to understand the basic elements of music in order to develop listening in rewarding new ways. Alongside Western classical music, we also explore global perspectives (Indian, Chinese, Arab and African) which highlight the shared common tendencies of music making worldwide. Listening to vocal, orchestral, piano, chamber, and dance music, we develop understanding of the key elements of musical form – structure, style, sound color, texture, scoring, rhythm, melody, and harmony.
Meets the following Core requirements: None
Meets the following Gen Ed requirements: Creative, Innovative & Experiment
MUS 111: Improvisation Workshop (4 Credits)
This course will offer practical experience of non-idiomatic or pan-
idiomatic improvisation in small and large group contexts. Emphasis
will be on listening, understanding social structures and how they
affect improvisation, basic ear training to improve rhythmic and
melodic skills, and building self-confidence. Students should have at
least intermediate instrumental or vocal skills.
Instructor Consent Required: Y

MUS 113: Intermedia Collaborations (3 Credits)
This interdisciplinary course is focused on late 20th-century creativity,
improvisation, and interactive media. Students from different arts
disciplines will survey significant collaborative works and current
technologies and engage in collaborative projects for live performance,
Internet broadcast, and other performance technologies. Students will
also identify and interview Bay Area professional women in creative
music, visual arts, literature, and theater and create a website linked
with the existing Bay Area Women in Creative Music website.

MUS 114: Musics of the World: Southeast Asia, Korea and Japan (3 Credits)
A survey of music from a variety of the world’s cultures provide
a global perspective on music making. Music is studied as a
phenomenon of cultural evolution in order to discover concepts that
bind musical cultures together, as well as to identify the features
that characterize particular musical practices. This course focuses
on musics from Indonesia, the Philippines, Vietnam, China, Korea,
and Japan. Lecture-demonstrations by performers of traditional and
contemporary music from these countries will offer examples of the
preservation and evolution of diverse musical styles.
Meets the following Core requirements: Critical Analysis, International
Perspectives
Meets the following Gen Ed requirements: Creation and Criticism in the
Arts, Multicultural Perspectives

MUS 116: Women, Gender, and Music (3 Credits)
Studies in the contributions of women composers and performers to
music across space and time, including critical consideration of the
intersections of gender and creativity. This course involves listening,
reading, lectures and discussion, and draws on historical and critical
perspectives to examine the creative lives of musicians ranging from
12th-century visionary, and composer Hildegard von Bingen, romantic
pianist-composer Clara Wieck Schumann, and avant-garde teacher
Nadia Boulanger, to the iconic Indian playback singer Lata Mangeshkar,
and legendary Egyptian singer Umm Kulthum.
Note(s): Graduate Students should seek instructor approval Limit 25
students. Open to undergraduates only.
Meets the following Core requirements: Critical Analysis, International
Perspectives, Race, Gender & Power
Meets the following Gen Ed requirements: Historical Perspectives, Women and Gender

MUS 117: Studies in European Music and Culture to 1750 (3 Credits)
This course involves studies in European Music and Culture during
three of its most innovative and rich historical periods – Medieval,
Renaissance, and Baroque – from the beginnings of notated diatonic
music (Assyria, 3,400 years ago) through the chants of the mystic
visionary Hildegard of Bingen, to the glorious music of Johann
Sebastian Bach. We look at how this exceptional period is responsible
for some of the greatest innovations (from the advent of printing
and publishing to the rise of polyphonic music and harmony) and
masterworks by both men and women, from both “West” and “East.”
Note(s): Graduate students are welcome, but should seek instructor’s
permission. Limit 20 students.
Meets the following Core requirements: Critical Analysis, International
Perspectives, Race, Gender & Power, Written and Oral Communication

MUS 118: Classical and Romantic Music (3 Credits)
This course takes the form of a survey of the repertory of European
Art Music, 1750--1900. We study the major musical genres –
including symphony, sonata, character piece, opera, tone poem
– and compositional styles/forms from the Enlightenment to late
Romanticism. We also explore some of the musical voices – those
of women and people of color – which are usually overlooked in
traditional histories of music. Includes a wide selection of repertory,
readings in music history, critical analysis of selected works, and a
consideration of the music’s cultural, social, political contexts.
Note(s): Designed for music majors and non-majors with a working
knowledge of musical notation. Open to seniors and graduate students
without musical backgrounds who wish to conduct interdisciplinary
research. Limit 20 students.
Meets the following Core requirements: Critical Analysis, International
Perspectives

MUS 119: Performance Practice of Baroque and Classical Music (3 Credits)
A study of historical performance practices of Baroque and classical
music, with emphasis on both research and performance. A survey of
the musical forms and compositional and performance styles of each
period through music examples and source readings. Small ensemble
work with class performances and guest lectures by prominent early
music specialists. The course concludes with a final concert.

MUS 120: American Music (3 Credits)
Selected topics in the musical and cultural history of American music,
with emphasis on the multicultural sources of American folk, popular,
and art music traditions. This course concentrates on listening to,
reading about, and writing on American music from literary, historical,
cultural, and musical perspectives. Music majors are required to write
an extensive musical analysis, while non-music majors can focus
instead on the literary, historical, and sociological aspects of the music
under discussion.
Note(s): Open to undergraduates only.
Meets the following Gen Ed requirements: Creation and Criticism in the
Arts, Multicultural Perspectives, Written Communication
MUS 121: Film Music: Mood and Meaning (3-4 Credits)
An overview of the use of music in international cinema, from silent film to the current emphasis on the use of popular songs, and through them the manipulation of shared memory. The course examines the development of sound “conventions” through which we recognize what is about to happen and how we’re expected to feel; the constant reassertion and subversion of these conventions and codes; the development of film music style; and the recent supremacy of “sound design.”

Notes:
- Sophomores and Graduate students by consent of instructor only. Limit 20 students. Open to undergraduates only. Open to juniors and seniors only.
- Meets the following Core requirements: Critical Analysis, Create, Innovate & Experiment
- Meets the following Gen Ed requirements: Creation and Criticism in the Arts

MUS 124: Contemporary Instrumentation and Orchestration (3 Credits)
Historical, analytical, and practical study of instrumentation and orchestration, with emphasis on gaining advanced facility in writing for the orchestral instruments. The course surveys fundamental and advanced techniques for writing for each instrument. The course also covers the basics of score reading, notation, and copying. Focus will be on instrumentation and orchestration from the standpoints of 20th-century and world musics. Students are required to turn in several small and one large orchestrational assignment, as well as analytical projects.

Prerequisite(s): MUS 003 and MUS 005

MUS 125: Music Improvisation Ensemble I (1 Credits)
MIE is an instrumental/vocal ensemble devoted to intensive work on non-idiomatic (and pan-idiomatic) improvisation. Some basic instrumental or vocal experience is required. The focus of the course is on careful listening, sensitivity to the moment, creating an atmosphere of mutual respect, and developing a vocabulary which allows players to compose spontaneously with others.

Notes:
- Acceptance into the course is determined by an informal audition that takes place during the first session of the semester. The purpose of the audition is to assess your level of technical ability and experience of playing with others. Graduates admitted with the consent of the instructor(s). Limit 15 students. Open to undergraduates only.
- Instructor Consent Required: Y

MUS 127: Contemporary Performance Ensemble (1 Credits)
This ensemble is dedicated to the study and performance of contemporary music from a wide range of perspectives, including both established “classics” and selected new works written by student composers especially for the group. All instruments and voices are welcome. Auditions for new members of the ensemble are held during the first session of each semester.

Notes:
- Open to undergraduates only.
- Instructor Consent Required: Y

MUS 128: Gamelan Ensemble (1-2 Credits)
The performance practice and theory of Javanese gamelan music are studied through playing and composing in this traditional Indonesian percussion ensemble, using the famed American gamelan built by composer Lou Harrison with William Colvig. All levels of musical expertise are welcome.

MUS 129: Haitian Drumming (1 Credits)
Renowned master of Haitian drumming Daniel Brevil has worked to foster an understanding of Haiti, its traditions, and its distinct cultural expressions. Students will study basic patterns of the traditional rhythms and songs from Port Au Prince (Haiti) and small creole dialog. This course will also provide students with an introduction to the culture and history of Haiti.

MUS 130: Vocal Jazz Improvisation Ensemble (1 Credits)
The ability to sing in tune is required; an adventurous spirit is suggested. This class explores the boundaries of vocal ensemble through an array of improvisational exercises and jazz tunes. Voice technique, ensemble blend and balance; and jazz rhythms, song forms, and scat singing are also integral to this work which often yields greater personal and creative freedom. Culminates in an evening class performance.

MUS 131: Performance Collective (1 Credits)
Performance Collective is devoted to the practice and performance of vocal and instrumental chamber music from the Baroque era to the 21st century. Through participation in weekly master classes students enhance chamber music skills, develop interpretations of a variety of musical styles and periods, and prepare and perform concerts held in Mills Hall and Littlefield Concert Hall. Students form a true collective by performing practical tasks of a concert as well as their chosen repertoire. Prerequisite: At least one year of private instruction. Entrance determined by informal audition.

Notes:
- Entry to the course is determined by informal audition.

MUS 132: Early Music Vocal Ensemble-Beginning (1 Credits)
The purpose of this vocal ensemble is to study and perform early music. Emphasis is on the musical styles and forms of the Middle Ages, Renaissance and Baroque periods. Students will develop their ability to perform in small ensembles and improve such aspects of singing as intonation, articulation, phrasing, balance, and interpretation. This course is geared toward students and faculty who have not had much vocal or choral experience and have beginning sight-reading skills.

MUS 133: Early Music Vocal Ensemble (1 Credits)
The purpose of this vocal ensemble is to study and perform early music. Emphasis is on the musical styles and forms of the Middle Ages, Renaissance, and Baroque periods. Students will develop their ability to perform in small ensembles and improve such aspects of singing as intonation, articulation, phrasing, balance, and interpretation. This course is designed for students and faculty with choral experience and sightreading skills.

Notes:
- Open to undergraduates only.

MUS 134: Early Music Instrumental Ensemble (1 Credits)
The Mills Early Music Instrumental Ensemble explores the fascinating and gorgeous repertoires of the Medieval, Renaissance, and the Baroque periods. All instruments are welcome, modern or early. No prior experience in early music is required, just a sense of musical adventure! This class will include some basic improvisation exercises as well as ensemble techniques, stylistic differences in the various eras and countries, ornamentation and divisions, musicianship, and more, all which will apply directly to the music we’ll work on for a short performance. Students must be able to read music.
MUS 135: Early Music Ensemble-Baroque (1 Credits)
This class explores the music of the 17th and 18th centuries for mixed ensembles of instruments and voices. All instrumentalists and singers are welcome. The department has harpsichords for keyboard players who wish to gain experience playing figured bass. The course will culminate in a lunchtime concert. Participation in the Baroque Ensemble will develop skills in rhythm, sight-reading, intonation, ensemble playing, and ornamentation.

MUS 136: Music Instrument Building (1-2 Credits)
The primary objective of this course is for each student to construct a musical instrument of her own design within the duration of a single semester. Guidance is furnished for all phases of the project—conception, design, planning, and construction. Emphasis is placed on maintaining a consistent connection between concept, process, and result, with a working prototype being the primary goal rather than a polished final product. Research on acoustics, electronics, and traditional instrument construction may be required between classes. No prior hand-tool or machine-tool experience necessary.

MUS 137: Seminar in Music Literature and Criticism (4 Credits)
This seminar is devoted to the intensive examination of a major topic in musical literature (recent topics include Migration and Music; Music and Conflict; Béla Bartók and Igor Stravinsky), with exploration of appropriate research methods and bibliographical resources. Students may choose a focus for their research depending on their individual emphasis, whether historical studies, analysis, compositional style, or performance practice. Emphasis on developing advanced skills in oral and written communication through in-depth interdisciplinary studies.

Prerequisite(s): MUS 056 and MUS 118
Note(s): Seniors and graduate students from other majors who have some musical background are welcome. The senior project may be completed in conjunction with this seminar for music students with an emphasis in history/theory. Graduate theses may be developed out of this seminar’s research paper and presentation. Limit 15 students. Open to seniors only.

Meets the following Core requirements: Critical Analysis, Written and Oral Communication II
Meets the following Gen Ed requirements: Creation and Criticism in the Arts, Historical Perspectives, Written Communication

MUS 138: Musical Instrument Making (1 Credit)
The course provides students with the opportunity to learn the basic skills and techniques required to build a musical instrument. Topics include materials and tools, instrumentation, design, planning, and construction. Emphasis is placed on developing an understanding of the physical and technical aspects of instrument making, as well as the creativity and individual expression that are essential to the process.

MUS 139: Musical Instrument Building Workshop (1 Credit)
The workshop is designed for students who have completed the prerequisite course MUS 138. It provides an opportunity for hands-on experience in the construction of a musical instrument. The course includes lectures, demonstrations, and practical exercises, as well as discussions of theoretical and historical aspects of instrument building.

MUS 140: The Technique and Mystery of Singing (2 Credits)
The Technique and Mystery of Singing introduces and reinforces the foundational techniques of singing, tone production, musicianship, and interpretation. This class is designed to explore and develop the singing voice in each student while covering the basic elements of vocal technique, including analysis of individual problems and corrective solutions.

MUS 141: The Music of India: Brahma to Bhangra (3 Credits)
An introduction to the classical music of South Asia from Vedic times to the present, along with selected dance traditions, regional/popular music genres, film music, and Indian music in the West. Critical issues include gender, religion, identity, colonialism, nationalism, and diaspora. Students learn basic vocal and rhythmic techniques of Hindustani music, develop insights into the historical, cultural, aesthetic, and performance facets of Indian music through listening and reading assignments; audio/video material; correspondences with South Asian art history; and guest presentations.

Note(s): No previous study or knowledge of music required. Graduate students require permission of the instructor prior to enrolling. Limit 25 students. Open to undergraduates only. Open to juniors and seniors only.

Meets the following Core requirements: Create, Innovate & Experiment, International Perspectives, Race, Gender & Power
Meets the following Gen Ed requirements: Creation and Criticism in the Arts, Historical Perspectives, Multicultural Perspectives

MUS 142: Music in India: Composition and Performance (1 Credit)
This course explores the music of India through the study of composition and performance practices, with a focus on the traditional Indian classical and folk music traditions. Students learn about the development of Indian music, its instruments, and its historical and cultural context. The course also includes practical components, such as the study of notation and performance techniques.

MUS 143: Mills College Percussion Group (1 Credits)
This ensemble performs music based on percussion that sometimes includes other instruments, from a tradition started at Mills College in the 1930s by composers Lou Harrison, Henry Cowell, and John Cage. It performs both classic works from the 20th century, and new pieces written especially for the group.

Note(s): Students must be able to read music proficiently. Limit 12 students. Open to undergraduates only. Open to juniors and seniors only.

Instructor Consent Required: Yes

MUS 144: Electronic Music Composition (4 Credits)
This course introduces students to the techniques and theory of electronic music composition. It covers fundamental concepts of signal processing, sound synthesis, and algorithmic composition. Students will learn how to use software such as Max/MSP and Pure Data for creating and manipulating sound. The course includes both theoretical lectures and practical composition projects.

Note(s): No previous music experience is required. Limit 17 students.

Meets the following Core requirements: Critical Analysis, Written and Oral Communication

MUS 145: Introduction to Indian Music (1 Credits)
An introduction to the classical music of South Asia from Vedic times to the present, along with selected dance traditions, regional/popular music genres, film music, and Indian music in the West. Critical issues include gender, religion, identity, colonialism, nationalism, and diaspora. Students learn basic vocal and rhythmic techniques of Hindustani music, develop insights into the historical, cultural, aesthetic, and performance facets of Indian music through listening and reading assignments; audio/video material; correspondences with South Asian art history; and guest presentations.

Note(s): No previous study or knowledge of music required. Graduate students require permission of the instructor prior to enrolling. Limit 25 students. Open to undergraduates only. Open to juniors and seniors only.

Instructor Consent Required: Yes

MUS 146: Composition II (4 Credits)
This course focuses on advanced compositional techniques and practical composition. Students will work on developing their own compositional style and exploring different musical forms and structures. The course includes both theoretical lectures and practical composition projects.

Note(s): No previous music experience is required. Limit 17 students.

Meets the following Core requirements: Critical Analysis, Written and Oral Communication

MUS 147: Introduction to Electronic Music (4 Credits)
Introduction to the techniques and theory of electronic music and basic recording techniques. Introduction to acoustics, the operation of standard analog electronic audio modules, and a survey of the compositional and artistic developments of the last 50 years. Hands-on experience in electronic music composition, recording, multi-tracking, signal processing, mixing, and creation of short compositions and studies using these resources.

Note(s): Open to non-majors. No previous music experience is required. Limit 17 students.

Meets the following Core requirements: Critical Analysis, Written and Oral Communication

MUS 148: Post-Tonal Theory and Analysis (4 Credits)
An intensive study of theoretical issues associated with music from the early 20th century to the most recent experimental works. Emphasis is placed on developing and learning analytical methods and compositional techniques applicable to post-tonal music (such as pitch-class sets, centricity and important referential collections, invariance, combinatoriality, and integral serialism). The structure of the course may vary from a focus on a specific analytical method to analyses of a series of works approached through different theoretical perspectives.

Prerequisite(s): MUS 155
Meets the following Gen Ed requirements: Creation and Criticism in the Arts
MUS 149: Creativity Seminar: conception, collaboration, realization. (4 Credits)
A place to explore ideas across a wide range of "making," this seminar is based on the particular skill-sets and interests of the participants. Team-taught by both music faculty and invited guests, the focus will be on collaboration both within and across disciplines, respectful communication, the importance of "failure" in the learning process, and ultimately, the conception, production, and realization of new collaborative work.

Note(s): Lower division undergraduates may be permitted to take the course with the permission of the instructor(s) Limit 12 students. Open to undergraduates only.

Meets the following Core requirements: Create, Innovate & Experiment
Meets the following Gen Ed requirements: Creation and Criticism in the Arts

MUS 150: Music History and Culture Seminar (3 Credits)
How do we listen to, and interpret music? What is the relationship between music, culture, history, and society? In this course, students develop skills in listening and analysis within particular historical, social, political and/or cultural contexts, and learn to consider important elements of historiography and reception as they affect music. We will study music in all its richness, examining how we can listen not only for aesthetic pleasure, but in analytical, critical, and contextually informed ways.

Note(s): Lower division undergraduates may be permitted to take the course with the permission of the instructor(s) Limit 12 students. Open to undergraduates only.

Meets the following Core requirements: Create, Innovate & Experiment
Meets the following Gen Ed requirements: Creation and Criticism in the Arts, Historical Perspectives

MUS 154: Introduction to Computer Music (4 Credits)
Introduction to the theory, techniques, and literature of computer music via a hands-on, practical studio approach. Course includes a music- and art-oriented guide to computers—their architecture, programming, data structures, real-time control, and input-output techniques. Students will learn basic programming techniques on computer music systems. In addition, the course includes a survey of developments in computer music and special activities in and around the Center for Contemporary Music.

Note(s): No previous music or computer experience is required. Limit 20 students.

Meets the following Core requirements: Create, Innovate & Experiment
Meets the following Gen Ed requirements: Creation and Criticism in the Arts

MUS 155: Advanced Chromatic Harmony and Post-Tonal Theory (3 Credits)
A study of the rich harmonic vocabulary of late 19th- and 20th-century tonal music and an introduction to the theory and techniques employed in post-tonal music. Topics covered include: enharmonic modulation, extended tonality; ninth, eleventh, and thirteenth chords; modes and synthetic scales; pitch-class sets; and serialism. In addition to developing practical skills, course work emphasizes analysis and composition of original pieces based on the topics studied in class.

Prerequisite(s): MUS 056
Note(s): Designed for undergraduate music majors and graduate students who would like to strengthen their music theory background. Limit 15 students.

Meets the following Gen Ed requirements: Creation and Criticism in the Arts

MUS 156: Tonal Analysis (3 Credits)
An intensive study of a single analytical method or a comparative survey of various 20th-century analytical techniques, such as Schenkerian analysis, Schoenbergen tonal theory, and Lehrdahl and Jackendoff’s generative theory for tonal music, as applied to a selection of tonal music. Readings from older treatises may also serve as possible guides to analysis and the formulation of historically tempered analytical methodologies.

Prerequisite(s): MUS 155 and MUS 118

Meets the following Gen Ed requirements: Creation and Criticism in the Arts

MUS 157: Seminar by Visiting Professor (2-3 Credits)
Note(s): Open to undergraduates only.

MUS 159: Seminar in Musical Performance, Composition, and Improvisation (4 Credits)
A seminar in creative music making and improvisation for composers and performers, including students from other disciplines. Emphasis is placed on developing individual styles in composition and performance. Students work individually and collaboratively. Interdisciplinary collaborations are highly encouraged. Improvisation across disciplines is part of this exploration. We also evaluate compositions and interdisciplinary works from the last 30 years.

Note(s): Open to juniors, seniors, and graduate students. Limit 15 students.

Meets the following Core requirements: Create, Innovate & Experiment
Meets the following Gen Ed requirements: Creation and Criticism in the Arts

MUS 160: Practicum (2 Credits)
Individual instruction in composition and improvisation. Students may also enroll to study topics in music history, theory, ethnomusicology, or performance literature that are relevant to their creative practice.

Note(s): Maximum enrollment varies by instructor, in a range from 4 to 10 available places. Limit 8 students.

Instructor Consent Required: Y
MUS 161: Sound Techniques of Recording (4 Credits)
This course in recording engineering covers basic acoustics, the design and use of microphones, mixing consoles, tape machines (analog and digital), compressors, limiters, equalizers, reverb units, signal processors, and other equipment. Students will learn editing and multi-tracking in both analog and digital domains (Pro Tools) and will become proficient in our professional recording studios. No previous music or recording experience is required.
Prerequisite(s): MUS 161
Note(s): Open to non-majors. No previous music experience is required. Limit 17 students.
Meets the following Core requirements: Create, Innovate & Experiment
Meets the following Gen Ed requirements: Creation and Criticism in the Arts

MUS 163: The World of Opera (4 Credits)
A journey into the world of opera including European opera from Monteverdi through Mozart, to Verdi, Wagner and Britten, opera in the USA, and Chinese, Persian, and Russian works. Subjects range from, for example, Electra to the ethical dilemmas surrounding development of the atomic bomb in the New Mexico desert. Readings draw on critical perspectives from a variety of disciplines, including comparative literature and cultural studies, to examine race, gender, Orientalism, and the politics of representation. Includes film screenings and a trip to the San Francisco Opera.
Note(s): No previous study of music required. Graduate students with consent of instructor. Limit 25 students.
Meets the following Core requirements: Critical Analysis, International Perspectives
Meets the following Gen Ed requirements: Creation and Criticism in the Arts, Historical Perspectives, Multicultural Perspectives

MUS 164: Advanced Audio Recording (4 Credits)
This course concentrates on the 24-track recording studio, utilizing multi-track recording and overdubbing, advanced microphone, equalization and compression techniques, mixing, and the use of analog and digital signal processors. Digital recording, editing, and plug-ins (Pro Tools) will be covered as well as CD-burning techniques. No previous music experience is required.
Prerequisite(s): MUS 161
Note(s): Open to non-majors. No previous music experience is required. Music 161/261 Sound Techniques is required, or consent of instructor. Limit 17 students.
Meets the following Core requirements: Create, Innovate & Experiment
Meets the following Gen Ed requirements: Creation and Criticism in the Arts

MUS 165: Sound Art (4 Credits)
An introduction to the history and practice of sound art, an interdisciplinary field with influences from music, sculpture, and interactive electronic arts. This course will survey groundbreaking work done by sound artists during the last three decades, and discuss the critical responses to it. Technologies relevant to the practice will be introduced and used in directed projects. Students will create and install their own sound artworks as the final outcome of the course.
Note(s): Open to sophomores, juniors, seniors, and graduate students.

MUS 170: African American Music: The Meaning and the Message (3 Credits)
This course is an exploration through discussion into the ideology of “African American” music, encouraging participants to reflect on how and why this music came to be so labeled. We will concentrate on pivotal periods in the evolution of this concept, highlighting the Harlem Renaissance and the Black Nationalism movement and their influence on America and world cultures.
Meets the following Gen Ed requirements: Creation and Criticism in the Arts, Multicultural Perspectives

MUS 181: MUS THEATER: NJINGA QUEEN KING (0.25-1.25 Credits)
This course is an exploration through discussion into the ideology of “African American” music, encouraging participants to reflect on how and why this music came to be so labeled. We will concentrate on pivotal periods in the evolution of this concept, highlighting the Harlem Renaissance and the Black Nationalism movement and their influence on America and world cultures.

MUS 183: Advanced Seminar in Music (3 Credits)
In-depth examination of and critical inquiry into a specific subject through shared readings, discussion, and written assignments. Course content to be determined by the instructor. May be repeated for credit when topics differ.

MUS 205: Selected Issues in Composition (4 Credits)
Individual problems in composition, planned to strengthen the student’s knowledge of contemporary techniques and forms and to develop the student’s fluency and stylistic growth.
Note(s): Open to graduate students only.

MUS 207: MUS 207 Music/Dance (3 Credits)
The course provides a critical context for understanding the varied and changing relationships between sound and movement within a contemporary view. As a class, we hope to develop a discourse regarding historic and current works, both those that are researched as well as original works that are generated by assignments in class.
Note(s): Advanced undergraduates can petition to add course with the consent of the instructor. Limit 12 students. Open to graduate students only.

MUS 210: Selected Issues in Contemporary Performance and Improvisation (4 Credits)
Evolution of performance practice in contemporary music is examined through seminar discussion, research, and ensemble participation. Special topics will be selected that will include examination of the literature and techniques of innovative performers. Students will create individual and collaborative projects using improvisation, and ways of integrating improvisation into formal compositional structures, as the central focus. May be repeated for credit with the permission of the instructor.
Note(s): Open to graduate students only.

MUS 211: Improvisation Workshop (4 Credits)
This course will offer practical experience of non-idiomatic or pan-idiomatic improvisation in small and large group contexts. Emphasis will be on listening, understanding social structures and how they affect improvisation, basic ear training to improve rhythmic and melodic skills, and building self-confidence. Students should have at least intermediate instrumental or vocal skills.
Note(s): Open to graduate students only.
Instructor Consent Required: Y

MUS 212: Seminar in 20th-Century Literature and Theory (4 Credits)
Intensive studies in various aspects of the history, theory, and literature of contemporary music. Topics may include the New School; theories of the 20th-century avant-garde; 20th-century theories of musical time; postmodernist aesthetics and criticism; the American experimentalist tradition; minimalism, music and politics in the 1960s, Morton Feldman, Karlheinz Stockhausen, and John Cage.
Note(s): Open to graduate students only.
MUS 219: Performance Practice of Baroque and Classical Music (4 Credits)
A study of historical performance practices of Baroque and classical music, with emphasis on both research and performance. A survey of the musical forms and compositional and performance styles of each period through music examples and source readings. Small ensemble work with class performances and guest lectures by prominent early music specialists. The course concludes with a final concert.

Note(s): Open to graduate students only.

MUS 224: Contemporary Instrumentation and Orchestration (4 Credits)
Historical, analytical, and practical study of instrumentation and orchestration, with emphasis on gaining advanced facility in writing for the orchestral instruments. The course surveys fundamental and advanced techniques for writing for each instrument. The course also covers the basics of score reading, notation, and copying. Focus will be on instrumentation and orchestration from the standpoints of 20th-century and world musics. Students are required to turn in several small and one large orchestral assignment, as well as as analytical projects.

Note(s): Open to graduate students only.

MUS 225: Individual Instruction in Performance and Composition (2 Credits)
Open to all graduate students. Lessons are not covered by tuition and must be arranged in person through the Music Department’s administrative assistant prior to the first day of classes. Students may audition for lesson scholarships which must be applied for through the Music Department’s administrative assistant prior to the first day of classes.

Note(s): See individual lesson instructors in faculty roster. Open to graduate students only.

MUS 227: Contemporary Performance Ensemble (2 Credits)
This ensemble is dedicated to the study and performance of contemporary music from a wide range of perspectives, including both established “classics” and selected new works written by student composers especially for the group. All instruments and voices are welcome. Auditions for new members of the ensemble are held during the first session of each semester.

Note(s): Open to graduate students only. Instructor Consent Required: Y

MUS 228: Gamelan Ensemble (2 Credits)
The performance practice and theory of Javanese gamelan music are studied through playing and composing in this traditional Indonesian percussion ensemble, using the famed American gamelan built by composer Lou Harrison with William Colvig. All levels of musical expertise are welcome.

Note(s): Open to graduate students only.

MUS 229: Haitian Drumming (2 Credits)
Renowned master of Haitian drumming Daniel Brevil has worked to foster an understanding of Haiti, its traditions, and its distinct cultural expressions. Students will study basic patterns of the traditional rhythms and songs from Port Au Prince (Haiti) and small creole dialog. This course will also provide students with an introduction to the culture and history of Haiti.

MUS 230: Vocal Jazz Improvisation Ensemble (2 Credits)
The ability to sing in tune is required; an adventurous spirit is suggested. This class explores the boundaries of vocal ensemble through an array of improvisational exercises and lesser-known, yet expanded, jazz chorall arrangements. Voice technique, ensemble blend and balance; and jazz rhythms, song forms, and scat singing are also integral to this work which often yields greater personal and creative freedom. Informal group audition at the first rehearsal. Culminates in a “salon” performance.

Note(s): Open to graduate students only.

MUS 231: Performance Collective (2 Credits)
Performance Collective is devoted to the practice and performance of vocal and instrumental chamber music from the Baroque era to the 21st century. Through participation in weekly master classes students enhance chamber music skills, develop interpretations of a variety of musical styles and periods, and prepare and perform concerts held in Mills Hall and Littlefield Concert Hall. Students form a true collective by performing practical tasks of a concert as well as their chosen repertoire. Prerequisite: At least one year of private instruction. Entrance determined by informal audition.

Note(s): Entry to the course is determined by informal audition.

MUS 232: Early Music Vocal Ensemble—Beginning (2 Credits)
The purpose of this vocal ensemble is to study and perform early music. Emphasis is on the musical styles and forms of the Middle Ages, Renaissance, and Baroque periods. Students will develop their ability to perform in small ensembles and improve such aspects of singing as intonation, articulation, phrasing, balance, and interpretation. This course is geared toward students and faculty who have not had much vocal or choral experience and have beginning sight-reading skills.

Note(s): Open to graduate students only.

MUS 233: Early Music Vocal Ensemble (2 Credits)
The purpose of this vocal ensemble is to study and perform early music. Emphasis is on the musical styles and forms of the Middle Ages, Renaissance, and Baroque periods. Students will develop their ability to perform in small ensembles and improve such aspects of singing as intonation, articulation, phrasing, balance, and interpretation. This course is designed for students and faculty with choral experience and sight reading skills.

Note(s): Open to graduate students only.

MUS 234: Early Music Instrumental Ensemble (2 Credits)
The Mills Early Music Instrumental Ensemble explores the fascinating and gorgeous repertoires of the Medieval, Renaissance, and the Baroque periods. All instruments are welcome, modern or early. No prior experience in early music is required, just a sense of musical adventure! This class will include some basic improvisation exercises as well as ensemble techniques, stylistic differences in the various eras and countries, ornamentation and divisions, musicianship, and more, all which will apply directly to the music we’ll work on for a short performance. Students must be able to read music.

MUS 235: Early Music Ensemble—Baroque (2 Credits)
This class explores the music of the 17th and 18th centuries for mixed ensembles of instruments and voices. All instrumentalists and singers are welcome. The department has harpsichords for keyboard players who wish to gain experience playing figured bass. The course will culminate in a lunchtime concert. Participation in the Baroque Ensemble will develop skills in rhythm, sightreading, intonation, ensemble playing, and ornamentation.

Note(s): Open to graduate students only.
MUS 236: Music Instrument Building (2 Credits)
The primary objective of this course is for each student to construct a musical instrument of her own design within the duration of a single semester. Guidance is furnished for all phases of the project—conception, design, planning, and construction. Emphasis is placed on maintaining a consistent connection between concept, process, and result, with a working prototype being the primary goal rather than a polished final product. Research on acoustics, electronics, and traditional instrument construction may be required between classes. No prior hand-tool or machine-tool experience necessary.

MUS 237: Seminar in Music Literature and Criticism (4 Credits)
This seminar is devoted to the intensive examination of a major topic in musical literature (recent topics include Migration and Music: Music and Conflict; Béla Bartók and Igor Stravinsky), with exploration of appropriate research methods and bibliographical resources. Students may choose a focus for their research depending on their individual emphasis, whether historical studies, analysis, compositional style, or performance practice. Emphasis on developing advanced skills in oral and written communication through in-depth interdisciplinary studies.

Notes: Seniors and graduate students from other majors who have some musical background are welcome. The senior project may be completed in conjunction with this seminar for music students with an emphasis in history/theory. Graduate theses may be developed out of this seminar’s research paper and presentation. Limit 15 students. Open to seniors only.

MUS 241: The Music of India: Brahma to Bhangra (3 Credits)
An introduction to the classical music of South Asia from Vedic times to the present, along with selected dance traditions, regional/popular music genres, film music, and Indian music in the West. Critical issues include gender, religion, identity, colonialism, nationalism, and diaspora. Students learn basic vocal and rhythmic techniques of Hindustani music, develop insights into the historical, cultural, aesthetic, and performance facets of Indian music through listening and reading assignments; audio/video material; correspondences with South Asian art history; and guest presentations.

Notes: No previous study or knowledge of music required. Limit 25 students. Open to graduate students only.

MUS 242: Music Improvisation Ensemble II (2 Credits)
This intensive course gives experienced musical improvisers a chance to further refine their skills at every level. Revisiting the basic building blocks of music we will examine questions of form, rhythm, timbre, and melody from the improviser’s perspective, while working to improve both individual and group improvising techniques. The semester will culminate in a public performance conceived and directed by the ensemble members.

Notes: Registration for this course requires the instructor’s consent for any student who is not in the improvisation specialization of the MFA Performance program. Limit 12 students. Open to graduate students only.

Instructor Consent Required: Y

MUS 243: Mills College Percussion Group (2 Credits)
This ensemble performs music based on percussion that sometimes includes other instruments, from a tradition started at Mills College in the 1930s by composers Lou Harrison, Henry Cowell, and John Cage. It performs both classic works from the 20th century, and new pieces written especially for the group.

Notes: Students must be able to read music proficiently. Limit 12 students. Open to graduate students only.

Instructor Consent Required: Y

MUS 248: Post-Tonal Theory and Analysis (4 Credits)
An intensive study of theoretical issues associated with music from the early 20th century to the most recent experimental works. Emphasis is placed on developing and learning analytical methods and compositional techniques applicable to post-tonal music (such as pitch-class sets, centricity and important referential collections, invariance, combinatoriality, and integral serialism). The structure of the course may vary from a focus on a specific analytical method to analyses of a series of works approached through different theoretical perspectives.

Notes: Open to graduate students only.

MUS 250: Thesis for the Master’s Degree (4 Credits)
The thesis requirement, supervised by a faculty committee, consists of a written paper and a performance component that takes place either as part of the Signal Flow Festival or as a separate recital. Students also participate in group meetings to discuss preliminary plans for their performance and written thesis, and attend two graduate review sessions during which they critically evaluate their own work and that of their peers.

Notes: Open to graduate students only.

MUS 251: Seminar in Computer Music (4 Credits)
Theory and practice of computer music: digital audio recording and mixing, software synthesis, digital signal processing, and instrument and sound design. Presentation and discussion of student works of electronic music, development of experimental compositional strategies made possible by electronic technology.

Notes: Qualified undergraduates may take this class as an Independent Study, only with instructor’s sponsorship. Limit 15 students. Open to graduate students only.

MUS 252: Seminar in Electronic Music Performance (4 Credits)

Notes: Undergraduates may enroll as Independent Study students with the consent of instructor. Limit 15 students. Open to graduate students only.

MUS 256: Tonal Analysis (4 Credits)
An intensive study of a single analytical method or a comparative survey of various 20th-century analytical techniques, such as Schenkerian analysis, Schoenbergian tonal theory, and LeRhdahl and Jackendoff’s generative theory for tonal music, as applied to a selection of tonal music. Readings from older treatises may also serve as possible guides to analysis and the formulation of historically tempered analytical methodologies.

Notes: Open to graduate students only.

MUS 257: Seminar by Visiting Professor (2-4 Credits)
Notes: Open to graduate students only.
MUS 259: Seminar in Musical Performance, Composition, and Improvisation (4 Credits)
A seminar in creative music making and improvisation for composers and performers, including students from other disciplines. Emphasis is placed on developing individual styles in composition and performance. Students work individually and collaboratively. Interdisciplinary collaborations are highly encouraged. Improvisation across disciplines is part of this exploration. We also evaluate compositions and interdisciplinary works from the last 30 years.
Note(s): Open to juniors, seniors, and graduate students. Limit 15 students.

MUS 260: Practicum (2 Credits)
Individual instruction in composition and improvisation. Students may also enroll to study topics in music history, theory, ethnomusicology, or performance literature that are relevant to their creative practice.
Note(s): Maximum enrollment varies by instructor, in a range from 4 to 10 available places. Limit 8 students. Open to graduate students only.
Instructor Consent Required: Y

MUS 261: Sound Techniques of Recording (4 Credits)
This course in recording engineering covers basic acoustics, the design and use of microphones, mixing consoles, tape machines (analog and digital), compressors, limiters, equalizers, reverb units, signal processors, and other equipment. Students will learn editing and multitracking in both analog and digital domains (Pro Tools) and will become proficient in our professional recording studios. No previous music or recording experience is required.
Prerequisite(s): MUS 161
Note(s): Open to non-majors. No previous music experience is required. Limit 17 students.

MUS 264: Advanced Audio Recording (4 Credits)
This course concentrates on the 24-track recording studio, utilizing multi-track recording and overdubbing, advanced microphone, equalization and compression techniques, mixing, and the use of analog and digital signal processors. Digital recording, editing, and plug-ins (Pro Tools) will be covered as well as CD-burning techniques. No previous music experience is required.
Prerequisite(s): MUS 161
Note(s): Open to non-majors. No previous music experience is required. Music 161/261 Sound Techniques is required, or consent of instructor. Limit 17 students.

MUS 265: Sound Art (4 Credits)
An introduction to the history and practice of sound art, an interdisciplinary field with influences from music, sculpture, and interactive electronic arts. This course will survey groundbreaking work done by sound artists during the last three decades, and discuss the critical responses to it. Technologies relevant to the practice will be introduced and used in directed projects. Students will create and install their own sound artworks as the final outcome of the course.
Note(s): Open to sophomores, juniors, seniors, and graduate students.

MUS 266: Advanced Orchestration Seminar (4 Credits)
A seminar combining analysis of the orchestration of selected 20th-century works with practice in scoring original compositions for large ensembles. Students will be required to compose short compositions for standard instrument choirs, and organize a performance of a composition for any instruments of their choosing for a final class concert.
Prerequisite(s): MUS 224
Note(s): Open to graduate students only.