

## MUSIC (MUS)

### **MUS 001: Exploring Music: Performance, Creation, and Cultural Practice (3 Credits)**

An introduction to music from the perspectives of performer, composer, improviser, 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.

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

### **MUS 002: Music in Western Culture (0.25-1.25 Credits)**

**Note(s):** Designed for non-majors

### **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:** Create, Innovate & Experiment

**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.

**Meets the following Core requirements:** Create, Innovate & Experiment

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

### **MUS 007: Individual Instruction - Instrumental (1 Credits)**

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.

**MUS 007A: INDIV INSTRUM INST-CELLO (0.25 Credits)**

**MUS 007AA: Indiv Instr Instruction: Bass (0.25 Credits)**

**MUS 007B: INDIV INSTR INST-CLARINET (0.25 Credits)**

**MUS 007BB: Indiv Instruct Instr-Sitar (0.25 Credits)**

**MUS 007C: Indiv Instr Instruction: Flute (0.25 Credits)**

**MUS 007D: INDIV INSTRUM INST-HARP (0.25 Credits)**

**MUS 007E: INDIV INSTRUM INST-OBOE (0.25 Credits)**

**MUS 007F: INDIV INSTRUM INST-ORGAN (0.25 Credits)**

**MUS 007G: Indiv Instr Instruction: Piano (1 Credits)**

**MUS 007H: INDIV INSTR INST-RECORDER (0.25 Credits)**

**MUS 007I: INDIV INSTR INST-VIOLIN (1 Credits)**

**MUS 007J: INDIV INSTR INST-VIOLA (0.25 Credits)**

**MUS 007K: INDIV INST-CLAVICHORD (0.25 Credits)**

**MUS 007L: Indiv Instrum Instr: Saxophone (1 Credits)**

**MUS 007M: INDIV INST-HARPSICHORD (0.25 Credits)**

**MUS 007N: INDIV INSTR-BASSOON (0.25 Credits)**

**MUS 007O: INDIV INSTR-TRUMPET (0.25 Credits)**

**MUS 007P: INDIV INSTRUM-PERCUSSION (1 Credits)**

**MUS 007Q: Indiv Instr Instruction:Guitar (0.25 Credits)**

**MUS 007R: Indiv Instruction:Composition (0.25 Credits)**

**MUS 007S: INDIV INSTRUM-GAMELAN (0.25 Credits)**

**MUS 007T: INDIV INSTRUM-DOUBLE BASS (0.25 Credits)**

**MUS 007U: Indiv Instrum Instr:French Horn (0.25 Credits)**

**MUS 007V: INDIV INSTRUM-TROMBONE (0.25 Credits)**

**MUS 007X: Indiv Instrum Instr: Elec Bass (1 Credits)**

**MUS 007Y: Indiv Instrum Instr: Mandolin (0.25 Credits)**

**MUS 007Z: INDIV INST PERF & COMP BANJO (0.25 Credits)**

**MUS 009: Individual Instruction - Voice (1 Credits)**

Private lessons in vocal performance. 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.

**MUS 009CC: Individ Instr Perf Voice (1 Credits)****MUS 009I: Indiv Instruction Violin (1 Credits)****MUS 009L: Indiv Instruction Saxophone (1 Credits)****MUS 009R: Indiv Instruction Composition (1 Credits)****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 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 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, 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

**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:** Create, Innovate & Experiment, 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).

**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.

**Instructor Consent Required:** Y

**MUS 027E: Chamber Ensemble (0.25 Credits)****MUS 027F: CREATIVITY, SPONTANEITY IN PERF (0.25 Credits)****MUS 027H: Jazz Workshop Ensemble (0.25 Credits)****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 028P: Plucked String Ensemble (0.25 Credits)****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.

**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 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.

**MUS 043: 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.

**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.

**Meets the following Core requirements:** Create, Innovate & Experiment

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

**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.

**Meets the following Core requirements:** Create, Innovate & Experiment

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

**MUS 056: Musical Form: Listening and Analysis (4 Credits)**

An introduction to the analysis of Western classical music forms such as binary, rondo, minuet and trio, and sonata form, involving further study of tonal and chromatic harmony. Repertory is drawn from major orchestral, keyboard, chamber, and vocal works of the 18th and 19th centuries. Studies involve aural and written analyses of key elements of musical form, including structure, style, texture, scoring, modulation, rhythm, melody, and harmony.

**Prerequisite(s):** MUS 006

**Note(s):** Students who have not taken MUS 006 but who have prior training in the theory and practice of music are encouraged to contact the professor to discuss whether this is the right course for them. The course is open to non-majors who have sufficient musical training.

**Meets the following Core requirements:** Create, Innovate & Experiment

**Meets the following Gen Ed requirements:** Creation and Criticism in the Arts, Historical Perspectives

**MUS 057: Individual Instruction - Instrumental (1 Credits)**

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.

**MUS 057A: INDIV INSTRUM-CELLO (0.25-1.25 Credits)****MUS 057AA: Indiv Inst Instruction: Bass (0.25 Credits)****MUS 057B: INDIV INSTRUM INST-CLARINET (0.25 Credits)****MUS 057C: Indiv Instr Instruction: Flute (0.25-0.5 Credits)****MUS 057F: Indiv Inst Instr: Organ (0.25-0.5 Credits)****MUS 057G: Indiv Instr Instruction: Piano (1 Credits)****MUS 057I: INDIV INSTRUM INST-VIOLIN (1 Credits)****MUS 057J: INDIV INST PERF & COMP-VIOLA (1 Credits)****MUS 057L: Indiv Instrum Instr: Saxophone (0.25 Credits)****MUS 057O: INDIV INSTRUM INST-TRUMPET (1 Credits)****MUS 057P: Indiv Inst Instr: Percussion (0.25-0.5 Credits)****MUS 057Q: INDIV INSTRUM INST - GUITAR (0.25-0.5 Credits)****MUS 057R: INDIV INSTRUM INST - COMPOSITI (0.25-0.5 Credits)****MUS 057U: Indiv Instrum Instr: French Horn (0.25 Credits)****MUS 057X: Indiv Instrum Instr: Elec Bass (0.25-0.5 Credits)****MUS 057Y: Indiv Instrum Instr: Mandolin (0.25-0.5 Credits)****MUS 57G: Indiv Instruct in Performance (1 Credits)****MUS 57W: Indiv Instr: Viola Da Gamba (0.25-0.5 Credits)****MUS 58W: Indiv Instr: Viola Da Gamba (0.25-0.5 Credits)****MUS 059: Individual Instruction - Voice (1 Credits)**

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.

**MUS 059CC: Indiv Instrction in Voice (1 Credits)****MUS 070: 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 081: MUS THEATER: NJINGA QUEEN KING (0.25-1.25 Credits)****MUS 100: JAZZ: "MAKIN' IT" (0.25-1.25 Credits)****MUS 101: 20th-Century Styles and Techniques I: 1900-1945 (3 Credits)**

This course focuses on developments in 20th-century music from the turn of the century to the Second World War and ends with a survey of musical developments after 1945. It examines the history of 20th-century music within its cultural and intellectual context, focusing on a broad range of repertoires from the "mainstream" to experimental traditions and the avant-garde. The course also explores interactions between 20th-century Western "art music," popular music, and music from other cultures.

**Meets the following Core requirements:** Create, Innovate & Experiment

**Meets the following Gen Ed requirements:** Creation and Criticism in the Arts, Historical Perspectives

**MUS 102: Experimental Music: From 1952 to the Present (3 Credits)**

This course focuses on major developments in Experimental Music in the 20th and 21st centuries. Beginning with John Cage's notorious "silent" piece, 4'33", it extends the traditional definition of experimentalism to a musical movement that is global, multiethnic, and stylistically heterogeneous and includes music by Björk, the Art Ensemble of Chicago, Yoko Ono, Julius Eastman, Sonic Youth, Pauline Oliveros, Laurie Anderson, José Maceda, Halim El-Dabh, and many others.

**Meets the following Core requirements:** Create, Innovate & Experiment

**Meets the following Gen Ed requirements:** Creation and Criticism in the Arts, Historical Perspectives

**MUS 107: Individual Instruction - Instrumental and Composition (1-2 Credits)**

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.

**MUS 107A: Indiv Instr Instruction: Cello (0.25-0.5 Credits)**

**MUS 107AA: Indiv Inst Instruction: Bass (0.25 Credits)**

**MUS 107B: Individ Instrum Inst-Clarinet (0.25-0.5 Credits)**

**MUS 107BB: Indiv Instruct Instru-Sitar (0.25-0.5 Credits)**

**MUS 107C: INDIV INSTRUM INST-FLUTE (0.25-0.5 Credits)**

**MUS 107D: Indiv Instr Instruction: Harp (0.25-0.5 Credits)**

**MUS 107E: INDIV INSTRUM INST - OBOE (1-2 Credits)**

**MUS 107F: Ind Instr Instruct:Harpichord (0.25-0.5 Credits)**

**MUS 107G: Indiv Instr Instruction: Piano (1-2 Credits)**

**MUS 107I: INDIV INSTRUM INST-VIOLIN (1-2 Credits)**

**MUS 107J: INDIV INSTRUM INST - VIOLA (1-2 Credits)**

**MUS 107L: Indiv Instrum Instr: Saxophone (1-2 Credits)**

**MUS 107M: Indiv Instru Instr:Harpichord (0.25-0.5 Credits)**

**MUS 107O: Indiv Instrum Inst: Trumpet (1-2 Credits)**

**MUS 107P: INDIV INST PERF - PERCUSSION (1-2 Credits)**

**MUS 107Q: INDIV INSTRUM INST - GUITAR (0.25-0.5 Credits)**

**MUS 107R: INDIV INSTRUM INST - COMPOSITI (1-2 Credits)**

**MUS 107S: Indiv Instrum Instr: Gamelan (1-2 Credits)**

**MUS 107T: INDIV INST PERF -DOUBLE BASS (1-2 Credits)**

**MUS 107V: Indiv Instrum Instr: Trombone (0.25-0.5 Credits)**

**MUS 107X: Indiv Instrum Instr: Elec Bass (0.25-0.5 Credits)**

**MUS 107Y: Indiv Instrum Instr: Mandolin (0.25-0.5 Credits)**

**MUS 107Z: Indiv Instrum Instr: Banjo (0.25-0.5 Credits)**

**MUS 109: Individual Instruction - Voice (1-2 Credits)**

Private lessons in vocal performance. 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.

**MUS 109CC: Individ Instr Voice (1-2 Credits)**

**MUS 109E: Individ Instruction Oboe (1 Credits)**

**MUS 109G: Individ Instruction Piano (1 Credits)**

**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 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, 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

**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 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.

**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, Historical Perspectives, Written 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.

**Meets the following Core requirements:** Critical Analysis, International Perspectives

**Meets the following Gen Ed requirements:** Creation and Criticism in the Arts, Historical 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.

**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.”

**Note(s):** Sophomores and Graduate students by consent of instructor 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: Workshop in Performance and Literature (2-3 Credits)****MUS 126: 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).

**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.

**Instructor Consent Required:** Y

**MUS 127E: Advanced Vocal Ensemble (0.25-0.5 Credits)****MUS 127F: CREATIVITY, SPONTANEITY IN PERF (0.25 Credits)****MUS 127H: Jazz Workshop Ensemble (0.25 Credits)****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 128P: Plucked String Ensemble (0.25-0.5 Credits)****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.

**Note(s):** 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.

**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.

**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: MUSIC, POETRY, ART OF JOHN CAGE (0.25-1.25 Credits)****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.

**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 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.

**Instructor Consent Required:** Y

**MUS 144: MOZART (0.25-1.25 Credits)****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.

**Meets the following Core requirements:** Create, Innovate & Experiment

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

**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, centrality 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. (4-4 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 cooperation 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)

**Meets the following Core requirements:** Create, Innovate & Experiment

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

**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.

**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.

**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, Schoenbergian tonal theory, and Lehrsahl 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)****MUS 157W: Indiv Instr: Viola Da Gamba (0.25-0.5 Credits)****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.

**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.

**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.

**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.

**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.

**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.

**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 180: Special Topics in Music (2 Credits)**

Exploration of themes and/or topics not offered as part of the regular curriculum. Course content to be determined by the instructor. May be repeated for credit when topics differ.

**MUS 181: MUS THEATER: NJINGA QUEEN KING (0.25-1.25 Credits)****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.

**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.

**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.

**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 York 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.

**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.

**MUS 222: IMPROVISATIONAL MUSIC WORKSHOP (0.25-1.25 Credits)****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 orchestrational assignment, as well as analytical projects.

**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.

**MUS 225A: Indiv Instr Instruction: Cello (0.5 Credits)**

**MUS 225AA: Indiv Inst Instruction: Bass (0.25-0.5 Credits)**

**MUS 225AB: Indiv Inst Instruction: Sitar (0.25-0.5 Credits)**

**MUS 225B: INDIV INSTRUM INST-COMPOSITION (0.5-1 Credits)**

**MUS 225BB: Indiv Instr Instruction: Sitar (0.5 Credits)**

**MUS 225C: INDIV INSTRUC PERF&COMP FLUTE (2 Credits)**

**MUS 225CC: Indiv Instr Instruction: Voice (2-4 Credits)**

**MUS 225D: Indiv Instrum Instr: Harp (0.5 Credits)**

**MUS 225F: INDIV INSTRUM INST-ORGAN (0.5-1 Credits)**

**MUS 225G: Indiv Instr Instruction: Piano (2 Credits)**

**MUS 225J: Indiv Instr Instruction: Violin (0.5-1 Credits)**

**MUS 225L: INDIV INSTRUC - SAXOPHONE (2-4 Credits)**

**MUS 225M: Indiv Instrum Instr: Harpsichord (0.5 Credits)**

**MUS 225O: Indiv Instr Instruct: Trumpet (0.5 Credits)**

**MUS 225OU: Indiv Instr Instruct: Oud (0.5 Credits)**

**MUS 225P: Ind Instr Instr: Percussion (2 Credits)**

**MUS 225Q: INDIV INSTRUM INST - GUITAR (0.5-1 Credits)**

**MUS 225R: Indiv Instruction: Composition (2 Credits)**

**MUS 225S: Indiv Instrum Inst: Gamelan (2 Credits)**

**MUS 225T: INDIV INST INSTRU DOUBLE BASS (2 Credits)**

**MUS 225V: Indiv Instrum Instr: Trombone (0.5 Credits)**

**MUS 225W: Indiv Instr: Viola Da Gamba (0.5 Credits)**

**MUS 225Z: INDIV INSTRUC VOICE (0.5-1 Credits)**

**MUS 226A: INDIV INSTRUM INST-CELLO (0.5-1 Credits)**

**MUS 226B: INDIV INSTRUM INST - CLARINET (0.5-1 Credits)**

**MUS 226C: INDIV INSTRUM INST:FLUTE (0.5-1 Credits)**

**MUS 226D: INDIV INSTRUM INST-HARP (0.5-1 Credits)**

**MUS 226F: INDIV INSTRUM INST-ORGAN (0.5-1 Credits)**

**MUS 226G: INDIV INSTRUM INST - PIANO (0.5-1 Credits)**

**MUS 226I: INDIV INSTRUM INST-VIOLIN (0.5-1 Credits)**

**MUS 226L: INDIV INSTRUM INST - SAXOPHONE (0.5-1 Credits)**

**MUS 226M: INDIV INSTRUM INST-HARPSICHORD (0.5-1 Credits)**

**MUS 226O: INDIV INSTRUM INST-TRUMPET (0.5-1 Credits)**

**MUS 226P: INDIV INSTRUM INST-PERCUSSION (0.5-1 Credits)**

**MUS 226Q: Ind Instr Inst-Guitar/Mandolin (0.5 Credits)**

**MUS 226R: INDIV INSTRUM INST-COMPOSITION (0.5-1 Credits)**

**MUS 226T: INDIV INSTRUM INST:DOUBLE BASS (0.5-1 Credits)**

**MUS 226V: Indiv Instrum Instr: Trombone (0.5 Credits)**

**MUS 226W: Indiv Instr: Viola Da Gamba (0.5 Credits)**

**MUS 226Z: INDIV INST IN VOICE (0.5-1 Credits)**

**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.

**Instructor Consent Required:** Y

**MUS 227E: Chamber Ensemble (0.5 Credits)****MUS 227F: CREATIVITY, SPONTANEITY IN PERF (0.5 Credits)****MUS 227H: Jazz Workshop Ensemble (0.5 Credits)****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.

**MUS 228P: Plucked String Ensemble (0.5 Credits)****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 choral 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.

**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.

**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.

**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.

**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.

**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.

**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.

**Note(s):** No previous study or knowledge of music required.

**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.

**Note(s):** Registration for this course requires the instructor's consent for any student who is not in the improvisation specialization of the MFA Performance program.

**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.

**Note(s):** Students must be able to read music proficiently.

**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.

**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.

**MUS 250A: THESIS FOR MASTER'S DEGREE (1 Credits)****MUS 250B: THESIS FOR MASTER'S DEGREE (1 Credits)****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.

**Note(s):** Qualified undergraduates may take this class as an Independent Study, only with instructor's sponsorship.

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

Real-time performance systems, concert audio, and interactive electronics: sound diffusion, MIDI controllers, analog-to-digital interfaces, electronic instrument building, interactive sound installations, composition languages, and computer music networks. Presentation and discussion of student works of electronic music; development of experimental compositional strategies made possible by electronic technology.

**Note(s):** Undergraduates may enroll as Independent Study students with the consent of instructor.

**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 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.

**MUS 257: Seminar by Visiting Professor (2-4 Credits)****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.

**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.

**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 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.

**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.

**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.

**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

**MUS 280: Special Topics (0.25-1.25 Credits)**

**MUS 291: Composition Seminar (4 Credits)**

Individual and group work, discussion and performance of student works, and examination of past and present composers. MUS 291 in the fall is recommended for students entering the MA in composition. MUS 291 in the spring is recommended for students preparing compositions for their Signal Flow presentations.

**MUS 296: INDEPENDENT STUDY (0.25-1 Credits)**