Music (MUS)

Major and Minor in Music

Department of Music, College of Arts and Sciences

Chairperson: Daniel Weymouth
Director of Undergraduate Studies: Perry Goldstein
Undergraduate Secretary: Germaine Berry
Office: 3304 Staller Center for the Arts
Phone: (631) 632-7330
E-mail: Perry.Goldstein@stonybrook.edu
Web address: http://www.sunysb.edu/music

Minors of particular interest to students majoring in Music: Jazz (JAZ), Anthropology (ANT), Art History (ARH), Cinema and Cultural Studies (CCS), Dance (DAN), English (EGL), History (HIS), Philosophy (PHI), Theatre Arts (THR)

Music (MUS) and Jazz Music (JAZ)

The study of music entails training in performance, theory, musicianship, and history in the context of a liberal arts degree. Technical study on an instrument or in voice and in music theory is coupled with broad historical and critical study of music.

The undergraduate major in Music at Stony Brook is designed as a balanced educational program that serves as preparation for professional careers and advanced training in performance, composition, scholarship, teaching, and other arts-related careers. The Department also offers the minor in Music and the minor in Jazz Music.

Students graduating with a major in Music pursue graduate study in musical performance, composition, history, and theory; teach music in private and public schools; take jobs in arts-related industries; and pursue advanced study in non-music fields, often in the health professions.

For requirement information regarding the Minor in Jazz Music, see the Jazz Music section of this Bulletin.

Requirements for the Major and Minor in Music

Requirements for the Major in Music (MUS)

The major in Music leads to the Bachelor of Arts degree. All courses offered for the major must be passed with a letter grade of C or higher. Completion of the major requires 63 credits.

Admittance to the Major

Any student wishing to major in Music must pass an audition in voice or instrument and a musicianship examination that tests aural skills and musical literacy (elementary theory, interval recognition, simple melodic, harmonic, and rhythmic dictation, and sight singing). The undergraduate musicianship examination is given four times each year: the first or second day of each semester, in February, and at the end of April. Auditions are held in the General and Scholarship Auditions in February of each year and during the first week of classes. Students should consult the Department office or contact the director of undergraduate studies to sign up for the undergraduate musicianship examination and to make an appointment for an audition.

A. Study within the Area of the Major

1. Theory:
MUS 121 Musicianship I
MUS 122 Beginning Keyboard
MUS 141, 142 Keyboard Harmony A, B
MUS 220, 221 Musicianship II, III
MUS 321, 322 Tonal Harmony I, II
MUS 323 Techniques of Music, 1880 to the Present
MUS 331 Musicianship IV
MUS 421 Analysis of Tonal Music
MUS 422 Analysis of Post-Tonal Music

2. History and Literature:
MUS 130 Sound Structures
MUS 350 Western Music before 1600
MUS 351 Western Music, 1600-1830
MUS 352 Western Music from 1830 to the Present
Two additional history courses numbered 450 to be chosen in consultation with the student's advisor. The courses should be distributed among a range of historical periods. MUS 432 or 434 may be substituted for one semester of MUS 450, as may MUS 339, 437, 439, or 491 with the consent of the Director of Undergraduate Studies.
3. Performance:
a. A minimum of four semesters from courses in the series MUS 161-187 Performance Study (2 credits each) or MUS 361-387 Advanced Performance Study (4 credits each).
b. Mandatory co-registration in a performance ensemble for each semester of lessons. Instrumentalists should enroll in MUS 262 University Orchestra, MUS 263 University Wind Ensemble, or MUS 264 Jazz Ensemble. Singers should enroll in MUS 261 Stony Brook Chorale. Pianists and guitarists should enroll in MUS 391 Chamber Music.
c. Study for a minimum of four semesters from the following: MUS 261 Stony Brook Chorale or MUS 262 University Orchestra or MUS 263 University Wind Ensemble or MUS 264 Jazz Ensemble. MUS 391 Chamber Music may be used to satisfy two semesters of the four semester requirement. Pianists and guitarists who do not pass the audition for one of the ensembles may fulfill the four semesters with MUS 391 Chamber Music; pianists may also substitute MUS 388. Fundamentals of Accompanying; guitarists may substitute MUS 266 Guitar Workshop for two of the semesters.

Note: No more than 30 credits of individual instruction in instrument or voice may be included in the 120 credits required for the B.A. degree.

B. Upper-Division Writing Requirement

As evidence of acceptable writing skills in the discipline, students majoring in Music must submit to the director of undergraduate studies a portfolio of three papers no later than one month before the end of their junior year. Papers written for music history courses (MUS 350, 351, 352 or higher) or for MUS 421 or 422 are preferred, but in any case at least one of the three papers must be from such a course. Up to two of the remaining papers may have been written for other courses in the humanities or fine arts, such as English, theatre arts, or foreign languages. The papers should demonstrate a mastery of language sufficient to express clearly and accurately concepts of sophistication commensurate with upper-division work. A special committee reads the papers and assesses the quality of writing. The committee communicates the results of its assessment by the end of the student's junior year. If writing skills are judged deficient, the committee recommends a course of action for the improvement of such skills and reviews examples of writing during the senior year. Students must demonstrate acceptable writing skills before they graduate.

C. Foreign Language

Students who intend to continue their studies beyond the B.A. degree are advised that most graduate music programs require a reading knowledge of French or German, often both. (For this purpose, but not for the entry skill in foreign language requirement, language courses may be taken under the Pass/No Credit option.)

Honors Program in Music

Candidates for honors in Music must be nominated by a faculty member who agrees to act as sponsor for the honors project. An eligible student may submit a proposal for a project to the proposed sponsor, who forwards the proposal together with a letter of nomination to the Department of Music's undergraduate studies committee. To be eligible, a student must have maintained at least a 3.00 cumulative g.p.a., and a 3.00 g.p.a. in music. After entering the honors program, a student must maintain at least a 3.50 g.p.a. in music.

The project, which may be in performance, composition, history, or theory, must be carried out under the supervision of the sponsor. The completed project is reviewed by an evaluating committee consisting of the sponsor, another member of the Music faculty, and an outside evaluator.

Complete guidelines for the honors program are available from the director of undergraduate studies.

The Minors in Music (MUS) and Jazz Music (JAZ)

Both the minor in Music (MUS) and the minor in Jazz Music (JAZ), each of which has a General track and a Theory track, are designed to provide students interested in music with a foundation in the theory and history of music and experience in a performing ensemble. Less rigorous than the Music major, the minor is not intended to prepare students for advanced study or professional work in music.

The General track is designed for students who are interested in music but who do not seek training in more sophisticated aspects of music theory and musicianship. The Theory track, for which students take Music major courses in theory and musicianship, is for students who want to acquire more specialized knowledge and skills in the areas of music theory and musicianship.

Requirements for the Minor in Music (MUS)

All courses offered for the minor must be passed with a letter grade of C or higher. At least three credits from Requirement 2 or 3 in either track must be upper division. The General track requires 20 to 22 credits; the Theory track requires 24 credits.

A Note on the Performance Requirement: With the permission of the director of undergraduate studies, students who do not pass the audition for one of the ensembles may fulfill the performance requirement through private lessons (MUS 161-187). For students in the minor who fulfill the performance requirement through lessons, the ensemble corequisite for private lessons (MUS 161-187) will be waived.

General Track

1. Theory:
MUS 119 Elements of Music or MUS 130 Sounds Structures
MUS 315, 316 Structural Principles of Music
2. History:
MUS 101 and two courses chosen from the following: MUS 105, 106, 301-314, 317-320
3. Performance:
Two semesters of one or more of the following:
MUS 261 Stony Brook Chorale
MUS 262 University Orchestra
MUS 263 University Wind Ensemble
MUS 264 Jazz Ensemble
MUS 266 Guitar Workshop
MUS 391 Chamber Music

Theory Track
1. Theory:
MUS 121 Musicianship I
MUS 130 Sound Structures
MUS 220 Musicianship II
MUS 221 Musicianship III
MUS 321 Tonal Harmony I
MUS 322 Tonal Harmony II

2. History:
Two courses from the following: MUS 105, 106, 301-314, 317-320

3. Performance:
Three credits from the following:
MUS 261 Stony Brook Chorale
MUS 262 University Orchestra
MUS 263 University Wind Ensemble
MUS 264 Jazz Ensemble
MUS 266 Guitar Workshop
MUS 391 Chamber Music

Requirements for the Minor in Jazz Music (JAZ)
For requirement information regarding the Minor in Jazz Music, see the Jazz Music section of this Bulletin.

Sample Course Sequence for the Major in Music

<table>
<thead>
<tr>
<th>Freshman Fall</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Year Seminar 101</td>
<td>1</td>
<td>First Year Seminar 102</td>
<td>1</td>
</tr>
<tr>
<td>D.E.C. A</td>
<td>3</td>
<td>D.E.C. A</td>
<td>3</td>
</tr>
<tr>
<td>MUS 121</td>
<td>2</td>
<td>MUS 220</td>
<td>2</td>
</tr>
<tr>
<td>MUS 122</td>
<td>1</td>
<td>MUS 141</td>
<td>1</td>
</tr>
<tr>
<td>MUS 130</td>
<td>3</td>
<td>MUS 322</td>
<td>3</td>
</tr>
<tr>
<td>MUS 321</td>
<td>3</td>
<td>MUS 350</td>
<td>4</td>
</tr>
<tr>
<td>Performance Study</td>
<td>2</td>
<td>Performance Study</td>
<td>2</td>
</tr>
<tr>
<td>Ensemble</td>
<td>1-2</td>
<td>Ensemble</td>
<td>1-2</td>
</tr>
<tr>
<td>Total</td>
<td>16-17</td>
<td>Total</td>
<td>17-18</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sophomore Fall</th>
<th>Spring</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 221</td>
<td>2</td>
<td>MUS 331</td>
</tr>
<tr>
<td>MUS 142</td>
<td>1</td>
<td>MUS 421</td>
</tr>
<tr>
<td>MUS 323</td>
<td>3</td>
<td>MUS 352</td>
</tr>
<tr>
<td>MUS 351</td>
<td>4</td>
<td>Performance Study</td>
</tr>
<tr>
<td>Performance Study</td>
<td>2</td>
<td>Ensemble</td>
</tr>
<tr>
<td>Ensemble</td>
<td>1-2</td>
<td>D.E.C.</td>
</tr>
<tr>
<td>D.E.C.</td>
<td>3</td>
<td>D.E.C.</td>
</tr>
<tr>
<td>Total</td>
<td>16-17</td>
<td>Total</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Junior Fall</th>
<th>Spring</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 422</td>
<td>3</td>
<td>Performance Study</td>
</tr>
<tr>
<td>MUS 450</td>
<td>4</td>
<td>Ensemble</td>
</tr>
<tr>
<td></td>
<td>Fall 2009</td>
<td></td>
</tr>
<tr>
<td>--------------------------</td>
<td>-----------</td>
<td></td>
</tr>
<tr>
<td>Performance Study</td>
<td>2-4</td>
<td></td>
</tr>
<tr>
<td>Upper-Division Music elective</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Ensemble</td>
<td>1-2</td>
<td></td>
</tr>
<tr>
<td>D.E.C.</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>16-19</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15-18</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance Study</td>
<td>2-4</td>
</tr>
<tr>
<td>Performance Study</td>
<td>2-4</td>
</tr>
<tr>
<td>Ensemble</td>
<td>1-2</td>
</tr>
<tr>
<td>Ensemble</td>
<td>1-2</td>
</tr>
<tr>
<td>D.E.C.</td>
<td>3</td>
</tr>
<tr>
<td>D.E.C. (Upper-Division)</td>
<td>3</td>
</tr>
<tr>
<td>D.E.C.</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>12-13</td>
</tr>
<tr>
<td></td>
<td>Total</td>
</tr>
<tr>
<td></td>
<td>12-15</td>
</tr>
</tbody>
</table>
MUS

Music

MUS 101 - D: Introduction to Music
The basic concepts of music such as melody, harmony, rhythm, counterpoint, and form are studied through investigation of the historical and contemporary masterpieces of the Western classical tradition, of various non-Western musics, and of various "popular" traditions. The different styles and types of music are considered not only in light of the cultural values they embody, but also in relation to present-day cultural and musical values. No previous musical training is assumed. Not for credit after MUS 130.
3 credits

MUS 105 - G: Music Cultures of the World
An introduction to selected musical genres and styles from around the world with an emphasis on music making in relation to the social and cultural practices of various peoples. Not for music major credit.
3 credits

MUS 109 - D: Rock Music
A study of rock music, including an investigation of its musical constituents--rhythm, form, pitch structure, instrumental texture, and vocal style--and an historical survey beginning with the roots of rock in earlier folk and popular styles and tracing its development from the end of World War II to the present. Special attention is paid to various syntheses of African and European traditions.
3 credits

MUS 119 - D: The Elements of Music
Beginning with the rudiments of music, such as meter, tempo, rhythm, and how to read notes in several clefs, this "hands on" course goes on to examine how music is organized, covering scales, keys, intervals, chords, form, and style in classical music. Students also compose throughout the semester and sharpen their listening skills through attendance at concerts. Serves as prerequisite to many music department courses.
3 credits

MUS 120: Elementary Musicianship
Beginning ear-training, including harmonic, rhythmic and melodic dictation, interval and chord recognition, and sight-singing of diatonic melodies. Intended for students who are not prepared to enter MUS 121 but who aspire to be music majors. May be repeated, but credit counts toward graduation only once. Not for music major credit.
Prerequisite: MUS 119 or 130 or placement by undergraduate musicianship examination
2 credits

MUS 121: Musicianship I
Sight-singing, dictation, and transcription of melodic, harmonic, and rhythmic material.
Prerequisite: Placement by undergraduate musicianship examination (consult department concerning dates)
Corequisites: MUS 122 and 321
2 credits

MUS 122: Beginning Keyboard
Basic keyboard skills, including reading in clefs and rudimentary technical competence.
Prerequisite: Placement by undergraduate keyboard examination
Corequisites: MUS 121 and 321
1 credit

MUS 130 - D: Sound Structures
Development of strategies for informed listening, analysis, and writing about music. Topics include timbre and sonority, meter and rhythm, melodic design, form, organization of pitch and harmony, and interactions between music and language. Repertory is drawn from a wide range of historical periods and cultural contexts. Considerable emphasis on writing and on acquiring concepts and vocabulary appropriate to diverse types of music.
Prerequisite: Primarily intended for prospective music majors and minors; others with sufficient musical background by permission of instructor.
3 credits

MUS 141: Keyboard Harmony A
Practical studies in music theory through basic keyboard exercises.
Prerequisite: MUS 122
Corequisites: MUS 220 and 321
1 credit

MUS 142: Keyboard Harmony B
Practical studies in music theory through basic keyboard exercises.
Prerequisite: MUS 141
Corequisites: MUS 221 and 323
1 credit

MUS 161: Piano
A forty-five-minute individual lesson each week, with five hours of practice required. Students are required to play for a jury at the end of each term. Open to music majors and, enrollment permitting, to other students with a serious interest in music. May be repeated.
Prerequisites: Audition required
Corequisite: MUS 391
2 credits

MUS 165: Violin
A forty-five-minute individual lesson each week, with five hours of practice required. Students are required to play for a jury at the end of each term. Open to music majors and, enrollment permitting, to other students with a serious interest in music. May be repeated.
Prerequisite: Audition required
Corequisite: MUS 262
2 credits

MUS 166: Viola
A forty-five-minute individual lesson each week, with five hours of practice required. Students are required to play for a jury at the end of each term. Open to music majors and, enrollment permitting, to other students with a serious interest in music. May be repeated.
Prerequisite: Audition required
Corequisite: MUS 262
2 credits

MUS 167: Cello
A forty-five-minute individual lesson each week, with five hours of practice required. Students are required to play for a jury at the end of each term. Open to music majors and, enrollment permitting, to other students with a serious interest in music. May be repeated.
Prerequisite: Audition required
Corequisite: MUS 262
2 credits

MUS 168: String Bass
A forty-five-minute individual lesson each week, with five hours of practice required. Students are required to play for a jury at the end of each term. Open to music majors and, enrollment permitting, to other students with a serious interest in music. May be repeated.
Prerequisites: Audition required
MUS 169: Classical Guitar
A forty-five-minute individual lesson each week, with five hours of practice required. Students are required to play for a jury at the end of each term. Open to music majors and, enrollment permitting, to other students with a serious interest in music. May be repeated.
Prerequisites: Audition required Corequisite: MUS 262 or 263 or 264
2 credits

MUS 170: Flute
A forty-five-minute individual lesson each week, with five hours of practice required. Students are required to play for a jury at the end of each term. Open to music majors and, enrollment permitting, to other students with a serious interest in music. May be repeated.
Prerequisites: Audition required Corequisite: MUS 262 or 263 or 264
2 credits

MUS 171: Oboe
A forty-five-minute individual lesson each week, with five hours of practice required. Students are required to play for a jury at the end of each term. Open to music majors and, enrollment permitting, to other students with a serious interest in music. May be repeated.
Prerequisites: Audition required Corequisite: MUS 262 or 263
2 credits

MUS 172: Clarinet
A forty-five-minute individual lesson each week, with five hours of practice required. Students are required to play for a jury at the end of each term. Open to music majors and, enrollment permitting, to other students with a serious interest in music. May be repeated.
Prerequisites: Audition required Corequisite: MUS 262 or 263
2 credits

MUS 173: Bassoon
A forty-five-minute individual lesson each week, with five hours of practice required. Students are required to play for a jury at the end of each term. Open to music majors and, enrollment permitting, to other students with a serious interest in music. May be repeated.
Prerequisites: Audition required Corequisite: MUS 262 or 263
2 credits

MUS 175: Horn
A forty-five-minute individual lesson each week, with five hours of practice required. Students are required to play for a jury at the end of each term. Open to music majors and, enrollment permitting, to other students with a serious interest in music. May be repeated.
Prerequisites: Audition required Corequisite: MUS 262 or 263 or 264
2 credits

MUS 176: Trombone
A forty-five-minute individual lesson each week, with five hours of practice required. Students are required to play for a jury at the end of each term. Open to music majors and, enrollment permitting, to other students with a serious interest in music. May be repeated.
Prerequisites: Audition required Corequisite: MUS 262 or 263 or 264
2 credits

MUS 177: Trumpet
A forty-five-minute individual lesson each week, with five hours of practice required. Students are required to play for a jury at the end of each term. Open to music majors and, enrollment permitting, to other students with a serious interest in music. May be repeated.
Prerequisites: Audition required Corequisite: MUS 262 or 263 or 264
2 credits

MUS 180: Percussion
A forty-five-minute individual lesson each week, with five hours of practice required. Students are required to play for a jury at the end of each term. Open to music majors and, enrollment permitting, to other students with a serious interest in music. May be repeated.
Prerequisites: Audition required Corequisite: MUS 262 or 263 or 264
2 credits

MUS 182: Voice
A forty-five-minute individual lesson each week, with five hours of practice required. Students are required to play for a jury at the end of each term. Open to music majors and, enrollment permitting, to other students with a serious interest in music. May be repeated.
Prerequisites: Audition required Corequisite: MUS 261
2 credits

MUS 187: Other Instruments
A forty-five-minute individual lesson each week, with five hours of practice required. Students are required to play for a jury at the end of each term. Open to music majors and, enrollment permitting, to other students with a serious interest in music. May be repeated.
Prerequisites: Audition required Corequisite: MUS 262 or 263 or 264
2 credits

MUS 189: Beginning Jazz Improvisation
Beginning study of jazz theory, nomenclature, and chord-scale relationships as they relate to the playing of improvised jazz solos. In-class performances and transcription analysis are an integral part of the course. May be repeated.
Prerequisite: Audition required

MUS 208: Introduction to Media Technology
A survey and hands-on introduction to digital media. Students are introduced to the practical, conceptual, and historical use of computers and related imaging tools in the visual arts through lecture, labs, readings, and project critiques. This course serves as preparation for further study in electronic media and as an opportunity for students in the arts to gain basic computer literacy. Students will develop strategies for combining images and text. Students will then distribute these works on the web. Emphasis is on the conceptual and artistic potential of the technology. No prior computer experience is required. This course is offered as MUS 208, ARS 208, and THR 208.
Pre- or Corequisite: One ARS, CCS, CSE, ISE, MUS, or THR course
3 credits

MUS 221: Musicianship III
Advanced sight-singing and dictation, including modal, modulating, and complex melodies; chord progressions and diatonic and modulating chorales; and complex rhythms.
Prerequisite: MUS 141 and 220
Corequisite: MUS 142 and 323
2 credits

MUS 261: Stony Brook Chorale
Study and performance of a repertory from the Middle Ages to the present. Grading is based upon attendance. Ability to read music is required; advanced sight-reading is not. May be repeated.
MUSIC (MUS) - COURSES

Fall 2009

Prerequisite: Audition, held at first class meeting; ability to read music
1 credit

MUS 262: University Orchestra
Study and performance of works from the repertory of the concert orchestra. Grading is based upon attendance. May be repeated.
Prerequisite: Audition required
1 credit

MUS 263: University Wind Ensemble
Study and performance of works for ensembles of woodwinds, brass, and percussion in various combinations. Grading is based upon attendance. May be repeated.
Prerequisite: Audition required
1 credit

MUS 264: Big Band Jazz Ensemble
Study and performance of works for jazz ensemble. Grading is based on attendance. May be repeated.
Prerequisite: Audition required
1 credit

MUS 265: Workshop in Performance
Practice in performance skills in a small group workshop setting under the guidance of a performance instructor. May be repeated.
Prerequisite: Audition required
1 credit

MUS 266: Guitar Workshop
An overview of guitar technique and fingerboard harmony, featuring in-class performance, transcription of tablature systems, and arranging for solo guitar. May be repeated.
Prerequisite: Audition required
1 credit

MUS 267: Jazz Combo
Arranging and extended improvising skills for the small jazz ensemble. Emphasis on in-class performances, transcription assignments, and learning standard jazz compositions. May be repeated.
Prerequisite: Audition required
1 credit

MUS 268: Stony Brook Seawolves Marching Band
The study and performance of music from the marching band repertoire. The course requires attendance at a marching band camp prior to the beginning of the Fall term. Attendance at home games and one away game is also required. Grading is based on attendance. May be repeated.
Prerequisite: must be able to read music
1 credit

MUS 289: Intermediate Jazz Improvisation
Intermediate study of jazz theory, nomenclature, and chord-scale relationships as they relate to the playing of improvised jazz solos. In-class performances and transcription analysis are an integral part of the course. May be repeated.
Prerequisite: Audition required
1 credit

MUS 290: Vocal Repertory
Performance and analysis of works from the vocal repertory. May be repeated.
Corequisite: MUS 182 or 382
1 credit

MUS 291: Improvisation
Study of jazz improvisation as an integral component of the course. May be repeated.
Prerequisite: Audition required
3 credits

MUS 300 - H: Music, Technology, and Digital Culture
Study of the interactions between music, technology, and culture in popular and concert music since World War I. Issues of production, distribution, and reception, involving such topics as the impact of radio on composition in the 1920s and 1930s, early synthesizers, and the rise of electronic music, digital sampling and DJs, the MP3 phenomenon, cross-cultural borrowings, gender and technology, the internet, interactivity, and new models of consumption. Not for major credit.
Prerequisite: MUS 182 or MUS 382
1 credit

MUS 301 - I: The Music of J.S. Bach
Study of the vocal and instrumental works of Johann Sebastian Bach, considering the cultural and musical traditions in which they were grounded and their continuing impact on musical developments from the Bach revival of the 19th century to the "authentic" performance practice movement of the 20th century. Not for music major credit.
Prerequisite: MUS 101 or MUS 119 or MUS 130
3 credits

MUS 302 - I: Imaginative Worlds of the Baroque
Study of the vocal and instrumental works of Bach, Handel, Vivaldi, and Scarlatti, with emphasis on the evolution of the consort, chamber orchestra, and solo instrumental style. Not for music major credit.
Prerequisite: MUS 101 or MUS 119 or MUS 130
3 credits

MUS 303 - I: The Music of Beethoven
Study of the symphonic, vocal, and chamber music of Ludwig van Beethoven, one of the pivotal composers of the Western world, through consideration of the cultural and musical context of late 18th- and early 19th-century Europe and of the heroic image of Beethoven in the 20th century. Not for music major credit.
Prerequisite: MUS 101 or MUS 119 or MUS 130
3 credits

MUS 304 - K: Contemporary Traditions in American Music: 1900 to the Present
Study of the development of diverse 20th-century musical traditions in the U.S. from the perspectives of the musical structures and social contexts that define an "American music." The traditions of jazz, blues, musical theatre, folk music, and popular music are considered, for instance, with respect to such issues as how historical events, race, and gender affect the production and reception of music, how philosophical beliefs shape musical composition, and how technological changes resulted in the music "consumer." Not for music major credit.
Prerequisite: MUS 101 or MUS 119 or MUS 130
Advisory Prerequisite: Completion of D.E.C. categories I and J
3 credits

MUS 305 - G: Music in the Romantic Era
Study of the symphonic, vocal, and chamber music of the Romantics, Brahms, and Mahler, concluding with the transformation of the symphonic idea in works of Stravinsky and Webern. Not for music major credit.
Prerequisite: MUS 101 or MUS 119 or MUS 130
3 credits

MUS 306 - G: The Symphony
Study of important symphonic works from the 18th century to the present. The course will concentrate on the development of styles from Haydn, Mozart, and Beethoven through the Romantics, Brahms, and Mahler, concluding with the transformation of the symphonic idea in works of Stravinsky and Webern. Not for music major credit.
Prerequisite: MUS 101 or MUS 119 or MUS 130
3 credits

MUS 307 - I: Imaginative Worlds of Opera

MUSIC (MUS) - COURSES

Considering opera's blend of drama, music, spectacle and stage action, the course examines diverse European operatic traditions from a variety of angles, ranging from expressive roles for music to social and cultural values embodied in individual works. Study focuses on outstanding repertory pieces such as Mozart's Marriage of Figaro, Verdi's Otello, and Berg's Wozzeck. Not for music major credit.
Prerequisite: MUS 101 or 119 or 130
3 credits

MUS 308 - K: History of Jazz
Historical survey of jazz styles from their antecedents in the late 19th century and early ragtime and blues, through New Orleans jazz, swing, bebop, "cool" jazz, "free" jazz, fusion, and Latin styles. Guidance in the appreciation of jazz and related musics, musical analysis of representative works, and demonstrations of improvisation. Jazz as an expression of cultural pluralism. Not for music major credit.
Prerequisite: MUS 101 or 109 or 119 or 130
Advisory Prerequisite: Completion of D.E.C. categories I and J
3 credits

MUS 309 - G: Music Since 1900
An introduction to the variegated and rapidly changing trends of the last and current centuries, including impressionism, expressionism, neoclassicism, twelve-tone and other serialism, chance and texture music, electronic and computer music, as well as styles derived from folk music, jazz, and other forms of popular music. Not for music major credit.
Prerequisite: MUS 101 or 119 or 130
3 credits

MUS 310 - K: Music and Culture in the 1960's
The music of Bob Dylan, John Cage, the Beatles, Pauline Oliveros, Ornette Coleman, Elliot Carter, John Coltrane, Laura Nyro, and others is studied in conjunction with texts from or criticism of the 1960s. Music and texts are correlated through the topics of chaos, protest, Black culture, technology, the women's movement, youth culture, and others. Not for music major credit.
Prerequisite: MUS 101 or 119 or 130
3 credits

MUS 311 - J: Topics in Non-Western Music
A survey of 20th-century musical styles within a selected non-Western area. Individual genres are examined in terms of their musical features and in their relationship to aspects of life such as religious observance, social relations, issues of ethnic and national identity, migration, and transnational cultural exchange. Semester supplements to this Bulletin contain specific description when course is offered. May be repeated as the topic changes.
Prerequisite: One of the following: MUS 101, 105, 106, 119, or 130
3 credits

MUS 312 - J: Music in the Middle East
A survey of traditional and contemporary musics of Turkey, Iran, Israel, and the Arab world. Musics of rural and urban communities are examined both in terms of their structure and style, and in the ways that they relate to aspects of Middle Eastern life such as religious observance, social relations, ethnic and national identity, modernization, and emigration. Not for music major credit.
Prerequisite: One of the following: MUS 101, 105, 106, 119, or 130
3 credits

MUS 313 - G: Cross-Cultural Musics from Stravinsky to World Beat
An investigation into cross-cultural exchanges in Western and non-Western classical and popular musics in the 20th century, exploring the political and social contexts of, the role of technology in, and the aesthetic and ethical implications of musical borrowings. Among the topics covered are turn-of-the-century exoticism, uses of folk music by classical composers, mutual borrowings between the West and Indonesia, Middle Eastern music and the West, and Paul Simon and the music of South Africa. Not for music major credit.
Prerequisite: One of the following: MUS 101, 105, 106, 119, or 130
3 credits

MUS 314 - G: Women Making Music
A study of the contributions made by women to music-making in various contemporary and historical cultures of the world, with emphasis on Western traditions. Topics include women as composers, performers, and listeners; genres designed for women; women's roles in relation to men's; gender implications in musical style; and depictions of women in musical dramas. All types of music are considered: "classical," rock, pop, folk, jazz, various "fusions," and non-Western musics such as those from India, China, Indonesia, and the Middle East. This course is offered as both MUS 314 and WST 314.
Prerequisite: MUS 101 or 119 or 130
3 credits

MUS 315: The Structural Principles of Music I
An introduction to the language and basic structural concepts of the art of tonal music through the study of such elements as melody, rhythm, harmony, counterpoint, and form; analysis, written exercises, and discussion of theoretical principles. Not for music major credit.
Prerequisite: MUS 119
3 credits

MUS 316: The Structural Principles of Music II
An introduction to the language and basic structural concepts of the art of 20th-century music through the study of such elements as melody, rhythm, harmony, counterpoint, and form; analysis, written exercises, and discussion of theoretical principles. Not for music major credit.
Prerequisite: MUS 315
3 credits

MUS 317: Interactive Media, Performance, and Installation
An investigation of the relationship between music and film and video. Students script, shoot, edit, and create short videos with soundtracks, exploring different aspects of visuals and music. All editing is done digitally. Works may be made for screen, installation, or performance. Also examines historical and contemporary artistic exploration with such media. This course is offered as ARS 317, MUS 317 and THR 317.
Prerequisite: One ARS, CCS, CSE, ISE, MUS, or THR course
Advisory Prerequisite: ARS/MUS/THR 208 or ARS 225
3 credits

MUS 318: Movie Making: Shoot, Edit, Score
An investigation of the relationship between music and film and video. Students script, shoot, edit, and create short videos with soundtracks, exploring different aspects of visuals and music. All editing is done digitally. Works may be made for screen, installation, or performance. Also examines historical and contemporary artistic exploration with such media. This course is offered as ARS 318, MUS 318, and THR 318.
Prerequisite: ARS/MUS/THR 208 or ARS 225 or CCS 101
3 credits

MUS 319 - J: Music in Latin America

Stony Brook University: www.stonybrook.edu/ugbulletin 8
Survey of music originating in Latin America, featuring both a historical overview and in-depth case studies from various parts of the region. Musical types covered may include: the local, traditional, and folkloric styles; the meditated and hybrid styles generally associated with urban youth populations; and music of the Latin American concert repertoire. The music is studied with respect to the ways it has served as a vital means through which to articulate ethnicity, nationality, modernity, and other key aspects of individual and social identity.

**MUS 320 - G: U.S. Popular Music**
The study of popular music in the United States. Topics may include popular music in the U.S. since 1945; American popular music of colonial times; and American musical theatre. The course explores such aspects as musical structure and form, the nature of the commercial music industry, and how issues of gender, race, geography, economics, and technology affect the creation, performance, and reception of popular music. Not for music major credit.

**MUS 321: Tonal Harmony I**
Tonal harmony taught through practice in homophonic writing, including the harmonization of chorales. Students study excerpts from the musical repertoire as it pertains to questions of musical construction.

**MUS 322: Tonal Harmony II**
Practice in homophonic writing, including the harmonization of chorales, including diatonic harmonies, altered chords, and modulation.

**MUS 323: Techniques of Music, 1880 to the Present**
Study and practice in the techniques used in the late 19th and 20th centuries to organize pitch, rhythm, tone color, and dynamics.

**MUS 331: Musicianship IV**
Sight-singing and dictation of complex tonal, modal, and atonal material. Special emphasis on melodic, harmonic, and rhythmic idioms characteristic of 20th-century music.

**MUS 339: Beginning Composition**
Individual projects in composition discussed and critiqued in class. Enrollment limited to eight. May be repeated once.

**MUS 340: Introduction to Music Technologies**
An introduction to the computer-based technologies that are changing the art of music. Hands-on experience with hard-disk recording and sound manipulation, MIDI, sequencing, notation programs, sound module programming, and using the Web. Exploration of the impact of these technologies on aesthetic choices. Significant time in the computer lab required.

**MUS 341: Sound Design**
An investigation into the scientific, formal and artistic qualities of sound developed for students who may or may not have had formal musical training. Students will write reviews of sound pieces, create film or game soundtracks, and create sound-based works in response to course content, and write a paper on acoustic or psycho-acoustic phenomena. Emphasis is on studio production techniques, history of sound art and basic acoustics. Students will work on Macintoshes in the SINC site and LTA. This course is offered as ARS 341, MUS 341, and THR 341.

**MUS 344: Audio Engineering**
A theoretical examination of the principals of operation of the essential components of the sound recording and reinforcement chain from acoustic venue, through transduction, electronic manipulation and storage, and the reproduction of the acoustic field in various listening environments.

**MUS 350 - G: Western Music Before 1600**
The vibrant traditions of Western music from Gregorian chant and the beginnings of polyphony to the suave motets of Palestrina and the expressive madrigals of Monteverdi. Emphasis is on learning to think historically, on development of writing skills, and on cultivation of listening skills.

**MUS 351 - I: Western Music 1600-1830**
Musical traditions in early modern Europe from Monteverdi through Beethoven. Study of diverse genres such as opera, cantata, symphony, and string quartet within their cultural contexts. Focus is on the understanding of historical processes, on academic prose writing, and on comprehension of complex musical structures.

**MUS 352 - G : Western Music from 1830 to the Present**
Western musical traditions from Schubert through David Lang, John Zorn, and Laurie Anderson. Consideration of the central genres of orchestral, vocal, and chamber music and their transformations by various cultural and technological forces. Focus on music stylistic change and proliferation, and on academic writing about music.

**MUS 355 - G: Special Topics in Music**
Semester supplements to this Bulletin contain specific description when course is offered. May be repeated as the topic changes.

**MUS 361: Piano**
A one-hour individual lesson each week, with 15 hours of practice required. Open only to students with adequate preparation who demonstrate a professional commitment to the performance of music. Lessons are taught either (a) by a member of the music faculty, (b) by a teaching assistant, or (c) by an approved off-campus teacher. Students are required to play for a jury at the end of each term. May be repeated.

**MUS 391: Music History 1700-1800**
The history of music in the eighteenth century, focusing on the major developments in European music during this period. Emphasis is on the study of the major composers and their works, as well as on the social and historical context in which they operate. The course presents a detailed examination of the musical style and techniques of the time, including the development of the sonata, the symphony, the cantata, the oratorio, and the opera. The course also explores the relationship between music and other art forms of the period, such as painting and literature.

**MUS 392: Music History 1800-1900**
The history of music in the nineteenth century, focusing on the major developments in European music during this period. Emphasis is on the study of the major composers and their works, as well as on the social and historical context in which they operate. The course presents a detailed examination of the musical style and techniques of the time, including the development of the symphony, the concerto, the chamber music, and the music theater. The course also explores the relationship between music and other art forms of the period, such as painting and literature.

**MUS 393: Music History 1900-1950**
The history of music in the twentieth century, focusing on the major developments in European music during this period. Emphasis is on the study of the major composers and their works, as well as on the social and historical context in which they operate. The course presents a detailed examination of the musical style and techniques of the time, including the development of the symphony, the concerto, the chamber music, and the music theater. The course also explores the relationship between music and other art forms of the period, such as painting and literature.

**MUS 394: Music History 1950-Present**
The history of music in the twenty-first century, focusing on the major developments in European music during this period. Emphasis is on the study of the major composers and their works, as well as on the social and historical context in which they operate. The course presents a detailed examination of the musical style and techniques of the time, including the development of the symphony, the concerto, the chamber music, and the music theater. The course also explores the relationship between music and other art forms of the period, such as painting and literature.
MUS 363: Harpsichord
A one-hour individual lesson each week, with 15 hours of practice required. Open only to students with adequate preparation who demonstrate a professional commitment to the performance of music. Lessons are taught either (a) by a member of the music faculty, (b) by a teaching assistant, or (c) by an approved off-campus teacher. Students are required to play for a jury at the end of each term. May be repeated.
**Prerequisites:** Audition required
**Corequisite:** MUS 391
**4 credits**

MUS 365: Violin
A one-hour individual lesson each week, with 15 hours of practice required. Open only to students with adequate preparation who demonstrate a professional commitment to the performance of music. Lessons are taught either (a) by a member of the music faculty, (b) by a teaching assistant, or (c) by an approved off-campus teacher. Students are required to play for a jury at the end of each term. May be repeated.
**Prerequisites:** Audition required
**Corequisite:** MUS 262
**4 credits**

MUS 366: Viola
A one-hour individual lesson each week, with 15 hours of practice required. Open only to students with adequate preparation who demonstrate a professional commitment to the performance of music. Lessons are taught either (a) by a member of the music faculty, (b) by a teaching assistant, or (c) by an approved off-campus teacher. Students are required to play for a jury at the end of each term. May be repeated.
**Prerequisites:** Audition required
**Corequisite:** MUS 262
**4 credits**

MUS 367: Cello
A one-hour individual lesson each week, with 15 hours of practice required. Open only to students with adequate preparation who demonstrate a professional commitment to the performance of music. Lessons are taught either (a) by a member of the music faculty, (b) by a teaching assistant, or (c) by an approved off-campus teacher. Students are required to play for a jury at the end of each term. May be repeated.
**Prerequisites:** Audition required
**Corequisite:** MUS 262
**4 credits**

MUS 368: String Bass
A one-hour individual lesson each week, with 15 hours of practice required. Open only to students with adequate preparation who demonstrate a professional commitment to the performance of music. Lessons are taught either (a) by a member of the music faculty, (b) by a teaching assistant, or (c) by an approved off-campus teacher. Students are required to play for a jury at the end of each term. May be repeated.
**Prerequisites:** Audition required
**Corequisite:** MUS 262 or 263 or 264
**4 credits**

MUS 369: Classical Guitar
A one-hour individual lesson each week, with 15 hours of practice required. Open only to students with adequate preparation who demonstrate a professional commitment to the performance of music. Lessons are taught either (a) by a member of the music faculty, (b) by a teaching assistant, or (c) by an approved off-campus teacher. Students are required to play for a jury at the end of each term. May be repeated.
**Prerequisites:** Audition required
**Corequisite:** MUS 391
**4 credits**

MUS 370: Flute
A one-hour individual lesson each week, with 15 hours of practice required. Open only to students with adequate preparation who demonstrate a professional commitment to the performance of music. Lessons are taught either (a) by a member of the music faculty, (b) by a teaching assistant, or (c) by an approved off-campus teacher. Students are required to play for a jury at the end of each term. May be repeated.
**Prerequisites:** Audition required
**Corequisite:** MUS 262 or 263 or 264
**4 credits**

MUS 371: Oboe
A one-hour individual lesson each week, with 15 hours of practice required. Open only to students with adequate preparation who demonstrate a professional commitment to the performance of music. Lessons are taught either (a) by a member of the music faculty, (b) by a teaching assistant, or (c) by an approved off-campus teacher. Students are required to play for a jury at the end of each term. May be repeated.
**Prerequisites:** Audition required
**Corequisite:** MUS 262 or 263
**4 credits**

MUS 372: Clarinet
A one-hour individual lesson each week, with 15 hours of practice required. Open only to students with adequate preparation who demonstrate a professional commitment to the performance of music. Lessons are taught either (a) by a member of the music faculty, (b) by a teaching assistant, or (c) by an approved off-campus teacher. Students are required to play for a jury at the end of each term. May be repeated.
**Prerequisites:** Audition required
**Corequisite:** MUS 262 or 263
**4 credits**

MUS 373: Bassoon
A one-hour individual lesson each week, with 15 hours of practice required. Open only to students with adequate preparation who demonstrate a professional commitment to the performance of music. Lessons are taught either (a) by a member of the music faculty, (b) by a teaching assistant, or (c) by an approved off-campus teacher. Students are required to play for a jury at the end of each term. May be repeated.
**Prerequisites:** Audition required
**Corequisite:** MUS 262 or 263
**4 credits**

MUS 374: Bassoon
A one-hour individual lesson each week, with 15 hours of practice required. Open only to students with adequate preparation who demonstrate a professional commitment to the performance of music. Lessons are taught either (a) by a member of the music faculty, (b) by a teaching assistant, or (c) by an approved off-campus teacher. Students are required to play for a jury at the end of each term. May be repeated.
**Prerequisites:** Audition required
**Corequisite:** MUS 262 or 263
**4 credits**

MUS 375: Horn
A one-hour individual lesson each week, with 15 hours of practice required. Open only to students with adequate preparation who demonstrate a professional commitment to the performance of music. Lessons are taught either (a) by a member of the music faculty, (b) by a teaching assistant, or (c) by an approved off-campus teacher. Students are required to play for a jury at the end of each term. May be repeated.
**Prerequisites:** Audition required
**Corequisite:** MUS 262 or 263
**4 credits**

MUS 376: Trumpet
A one-hour individual lesson each week, with 15 hours of practice required. Open only to students with adequate preparation who demonstrate a professional commitment to the performance of music. Lessons are taught either (a) by a member of the music faculty, (b) by a teaching assistant, or (c) by an approved off-campus teacher. Students are required to play for a jury at the end of each term. May be repeated.
**Prerequisites:** Audition required
**Corequisite:** MUS 262 or 263 or 264
**4 credits**
MUS 377: Trombone
A one-hour individual lesson each week, with 15 hours of practice required. Open only to students with adequate preparation who demonstrate a professional commitment to the performance of music. Lessons are taught either (a) by a member of the music faculty, (b) by a teaching assistant, or (c) by an approved off-campus teacher. Students are required to play for a jury at the end of each term. May be repeated.
Prerequisites: Audition required
Corequisite: MUS 262 or 263 or 264
4 credits

MUS 380: Percussion
A one-hour individual lesson each week, with 15 hours of practice required. Open only to students with adequate preparation who demonstrate a professional commitment to the performance of music. Lessons are taught either (a) by a member of the music faculty, (b) by a teaching assistant, or (c) by an approved off-campus teacher. Students are required to play for a jury at the end of each term. May be repeated.
Prerequisites: Audition required
Corequisite: MUS 262 or 263 or 264
4 credits

MUS 382: Voice
A one-hour individual lesson each week, with 15 hours of practice required. Open only to students with adequate preparation who demonstrate a professional commitment to the performance of music. Lessons are taught either (a) by a member of the music faculty, (b) by a teaching assistant, or (c) by an approved off-campus teacher. Students are required to play for a jury at the end of each term. May be repeated.
Prerequisites: Audition required
Corequisite: MUS 261
4 credits

MUS 387: Other Instruments
A one-hour individual lesson each week, with 15 hours of practice required. Open only to students with adequate preparation who demonstrate a professional commitment to the performance of music. Lessons are taught either (a) by a member of the music faculty, (b) by a teaching assistant, or (c) by an approved off-campus teacher. Students are required to play for a jury at the end of each term. May be repeated.
Prerequisite: Audition required
Corequisite: MUS 262 or 263 or 264
4 credits

MUS 389: Advanced Jazz Improvisation
Advanced study of jazz theory, nomenclature, and chord-scale relationships as they relate to the playing of improvised jazz solos. In-class performances and transcription analysis are an integral part of the course. May be repeated.
Prerequisite: Audition required
1 credit

MUS 391: Chamber Music
Ensembles formed by students enrolled in MUS 161 to 187 or MUS 361 to 387 Performance Study. Two hours of rehearsal per week under the supervision of a faculty member or graduate assistant. May be repeated.
Corequisite: Enrollment in private lessons, MUS 161 through 187, as appropriate
1 credit

MUS 421: Analysis of Tonal Music
An examination, through the study of selected works, of the action and interaction of harmonic progression, rhythm, meter, motive, texture, and line in defining and articulating tonal structures.
Prerequisite: MUS 322
Corequisite: MUS 331
3 credits

MUS 422: Analysis of Post-Tonal Music
Music to be studied is selected from representative works by Debussy, Bartok, Schoenberg, Stravinsky, Webern, and other composers of the 20th and 21st centuries.
Prerequisite: MUS 421
Advisory Prerequisite: MUS 352
3 credits

MUS 423: Tonal Counterpoint
A study of the art of combining voices under the conditions of tonal harmony as observed in works from Bach through the romantic composers.
Prerequisite: MUS 322
Advisory Prerequisite: MUS 351
3 credits

MUS 434: Orchestration
The possibilities and limitations of the commonly used instruments, conventions of notation, and practice in scoring for various ensembles.
Prerequisite: MUS 322
Advisory Prerequisite: MUS 323, MUS 350-352
3 credits

MUS 437: Electronic Music
Historical background, musical works, aesthetic concepts and creative approaches to electronic music. Basic acoustics and sound engineering skills; electronic/live sound production, recording, modification, and editing; critical listening, improvisation, timbral design; musique concrete and live performance will be included. Studio work includes technical practice and creative assignments. Technical background is not required.
Prerequisite: MUS 321; permission of instructor
3 credits

MUS 439: Composition
Open only to students demonstrating sufficient aptitude and capacity for original work. May be repeated.
Prerequisite: Permission of instructor
Advisory Prerequisite: MUS 339
3 credits

MUS 450: Seminar in the History of Music
Advanced study of a topic in music history for music majors. Topics may include study of major composers, major genres, dramatic music, the relation of music and poetry in song, or an historically or geographically defined musical style. Semester supplements to this Bulletin contain specific description when course is offered. May be repeated as the topic changes.
Advisory Prerequisite: MUS 350-352; MUS 322 or 323, depending on topic
3 credits

MUS 475: Undergraduate Teaching Practicum I
Each student receives regularly scheduled supervision from the instructor of the course specified as the forum for the practicum. Responsibilities may include conducting recitation sections of lower-division courses, preparing material for practice or discussion, and helping students with course problems.
Prerequisite: U3 or U4 standing; music major; permission of instructor and department
3 credits, S/U grading

MUS 476: Undergraduate Teaching Practicum II
Each student receives regularly scheduled supervision from the instructor of the course specified as the forum for the practicum. Students assume greater responsibility in such areas as leading discussions and analyzing results of tests that have already been graded.
Students may not serve as teaching assistants in the same course twice.

Prerequisites: MUS 475; permission of instructor and department
3 credits, S/U grading

**MUS 487: Independent Project**

Individual study under the guidance of a faculty member leading to a major essay or composition. May be repeated.

*Prerequisite: Permission of instructor; approval of department's undergraduate studies committee*
0-6 credits

**MUS 488: Internship**

Internship projects arranged in consultation with a faculty member and an outside agency.

*Prerequisite: U3 or U4 standing; 15 credits in music department courses; permission of department*
0-6 credits, S/U grading

**MUS 491: Conducting**

Manual technique and the analysis and preparation of scores for performance. May be repeated.

*Prerequisite: MUS 322; permission of instructor*

*Corequisite: MUS 261 or 262 or 263*

3 credits