COURSE DESCRIPTIONS

Spring 2007: updates since Fall 2006 are in red

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 music, 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 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, 142 Keyboard Harmony A, B
Practical studies in music theory through basic keyboard exercises.
Prerequisite to MUS 141: MUS 122
Corequisites to MUS 141: MUS 220 and 321
Prerequisite to MUS 142: MUS 141
Corequisites to MUS 142: MUS 221 and 323
1 credit per course

MUS 161 to 187 Performance Studies
A 45-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
2 credits per course

MUS 161 Piano
Corequisite: MUS 391

MUS 163 Harpsichord
Corequisite: MUS 391

MUS 165 Violin
Corequisite: MUS 262

MUS 166 Viola
Corequisite: MUS 262

MUS 167 Cello
Corequisite: MUS 262

MUS 168 String Bass
Corequisite: MUS 262 or 263 or 264

MUS 169 Classical Guitar
Corequisite: MUS 391

MUS 170 Flute
Corequisite: MUS 262 or 263 or 264

MUS 171 Oboe
Corequisite: MUS 262 or 263

MUS 172 Clarinet
Corequisite: MUS 262 or 263

MUS 173 Bassoon
Corequisite: MUS 262 or 263

MUS 175 Horn
Corequisite: MUS 262 or 263 or 264

MUS 176 Trumpet
Corequisite: MUS 262 or 263 or 264

MUS 177 Trombone
Corequisite: MUS 262 or 263 or 264

MUS 180 Percussion
Corequisite: MUS 262 or 263 or 264

MUS 182 Voice
Corequisite: MUS 261

MUS 187 Other Instruments
Corequisite: MUS 262 or 263 or 264

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
1 credit

MUS 208 Technology in the Arts
A multidisciplinary, hands-on introduction to the concepts and techniques of computer-influenced art, combining art, music, and theatre. Students explore computer creation and manipulation of sounds and images, as well as various ways of combining them. Current creative work using these techniques is studied. Additional hours in Laboratory for Technology in the Arts or Fine Arts SINC site required. This course is offered as MUS 208, ARS 208, and THR 208.
Prerequisite: One 200-level ARS, MUS or THR course
3 credits

MUS 220 Musicianship II
Sight-singing, dictation, and transcription of more complex melodic, harmonic, and rhythmic material, including diatonic chord progressions.
Prerequisites: MUS 121 and 222 and 321
Corequisites: MUS 141 and 322
2 credits

MUS 221 Musicianship III
Advanced sight-singing and dictation, including modal, modulating, and chromatic melodies; chord progressions and diatonic and modulating chorales; and complex rhythms.
Prerequisites: MUS 141 and 220
Corequisites: 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.
Prerequisites: 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 camp and one away game is also required. Grading is based on attendance. May be repeated for credit. 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 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 recording and DJs, the MP3 phenomenon, cross-cultural borrowings, gender and technology, the Internet, interactivity, and new models of consumption. Not for major credit. Prerequisite: One of the following: MUS 101, 105, 119, 119, or 130 3 credits

MUS 301-1 Music of the Baroque
The development during the late Renaissance of a new style in Italy and elsewhere is traced through opera and oratorio, cantata and choral, concerto, suite, and trio sonata, to its ultimate expression in the works of Handel, Bach, and their contemporaries. Not for music major credit. Prerequisite: MUS 101 or 119 or 130 3 credits

MUS 302-1 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 119 or 130 3 credits

MUS 303-1 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 119 or 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 119 or 130 3 credits

MUS 305-G Music in the Romantic Era
The expressive art of the century between the birth of Schubert and the death of Brahms is examined in selected works of these and other figures such as Berlioz, Mendelssohn, Chopin, Schumann, Liszt, Wagner, and Verdi. Not for music major credit. Prerequisite: MUS 101 or 119 or 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 119 or 130 3 credits

MUS 307-I Imaginative Worlds of Opera
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 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 1960s
The music of Bob Dylan, John Cage, the Beatles, Pauline Oliveros, Ornette Coleman, Elliott Carter, John Coltrane, Laura Nyro, and others is examined in conjunction with texts from the 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 for credit as the topic changes. Prerequisite: One of the following: MUS 101, 105, 109, 119, or 130 3 credits

MUS 312-J Music in the Middle East
A survey of traditional and contemporary musics of Turkey, Iran, Iraq, 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, 109, 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, 109, 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, form, point, 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 Performance, Media, and MIDI
Practical and theoretical issues related to interactive performance, combining elements of art, music, theatre, performance art, video, and computer science. Course topics include sound synthesis, sampling, video, lighting, alternative input, and MIDI. This hand-on course stresses small experimental-creative laboratory assignments and culminates in final small-group or individual projects. Additional hours in Laboratory for Technology in the Arts or Fine Arts SINC site required. This course is offered as ARS 317, MUS 317 and THR 317. Prerequisite: At least one 200 or 300-level ARS, MUS, or THR studio or performance course
3 credits

MUS 318 Music and the Moving Image
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. Meets in the Laboratory for Technology and the Arts. This course is offered as ARS 318, MUS 318, and THR 318. Prerequisites: One ARS, MUS, or THR course; familiarity with the use of computers. Advisory Prerequisite: ARS/MUS/THR 208 or ARS/MUS/THR 317 or ARS 225
3 credits

MUS 319-J Music in Latin America
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 mediated 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. Prerequisite: One of the following: MUS 101, 105, 106, 119, or 130
3 credits

MUS 320-G U.S. Popular Music
The study of popular music in the United States. Topics may include popular music of 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. Prerequisite: One of the following: MUS 101, 105, 106, 119, or 130
3 credits

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. Corequisites: MUS 121 and 122
3 credits

MUS 322 Tonal Harmony II
Practice in homophonic writing, including the harmonization of chorales, including diatonic harmonies, altered chords, and modulation. Prerequisites: MUS 121, 122, and 321 Corequisites: MUS 141 and 220
3 credits

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. Prerequisites: MUS 141, 220, and 322 Corequisites: MUS 142 and 221
3 credits

MUS 331 Musicianship IV
Sight-reading and dictation of complex tonal, modal, and atonal material. Special emphasis on melodic, harmonic, and rhythmic idioms characteristic of 20th-century music. Prerequisites: MUS 221, 142, and 322
2 credits

MUS 339 Beginning Composition
Individual projects in composition discussed and critiqued in class. Enrollment limited to eight. May be repeated once. Pre or Corequisite: MUS 332
3 credits

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. Prerequisites: MUS 130 and 322
3 credits

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. Prerequisites: MUS 130, 141, 220, and 321
4 credits

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. Prerequisites: MUS 231 and 350
4 credits

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. Prerequisites: MUS 322 and 351
4 credits

MUS 355-G Special Topics in Music
Semester supplements to this Bulletin contain specific description when course is offered. May be repeated for credit as the topic changes. Prerequisites: One of the following: MUS 101, 105, 106, 119, or 130
3 credits

MUS 361 to MUS 387 Advanced Performance Study
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 to MUS 361-387: Audition required
4 credits per course

MUS 361 Piano
Corequisite: MUS 391
MUS 363 Harpsichord
Corequisite: MUS 391
MUS 365 Violin
Corequisite: MUS 262
MUS 366 Viola
Corequisite: MUS 262
MUS 367 Cello
Corequisite: MUS 262
MUS 368 String Bass
Corequisite: MUS 262 or 263 or 264
MUS 369 Classical Guitar
Corequisite: MUS 391
MUS 370 Flute
Corequisite: MUS 262 or 263 or 264
MUS 371 Oboe
Corequisite: MUS 262 or 263
MUS 372 Clarinet
Corequisite: MUS 262 or 263
MUS 373 Bassoon
Corequisite: MUS 262 or 263
MUS 375 Horn
Corequisite: MUS 262 or 263 or 264
MUS 376 Trumpet
Corequisite: MUS 262 or 263 or 264
MUS 377 Trombone
Corequisite: MUS 262 or 263 or 264
MUS 380 Percussion
Corequisite: MUS 262 or 263 or 264
MUS 382 Voice
Corequisite: MUS 261
MUS 387 Other Instruments
Corequisite: MUS 262 or 263 or 264

MUS 388 Fundamentals of Accompanying
Development of skills required of an accompanist, including sight-reading and instrumental and vocal accompaniment. Specific accompanying assignments are made throughout the semester. May be repeated once. Prerequisite: MUS 161 or 361
2 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
3 credits

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
Advisory Prerequisite: MUS 351
Advisory Corequisite: MUS 352
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 432 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 for credit as the topic changes.
Advisory Prerequisites: MUS 350-352; MUS 322 or 323, depending on topic
3 credits

MUS 475, 476 Undergraduate Teaching Practica I, II
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. In MUS 476, 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 to MUS 475: U3 or U4 standing; music major; permission of instructor and department
Prerequisites to MUS 476: MUS 475; permission of instructor and department
3 credits per course, 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.
Prerequisites: 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