

MUSIC

SCHOOL OF FINE ARTS

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Academic Chair: Dr. Daniel Luzko

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CURRICULUM

The music curriculum is designed to provide a thorough and high-quality course of study for the transferring music major, as well as opportunities for students in other fields to learn about music through courses and through participation in performing groups. Courses offered in the music curriculum meet major transfer requirements, and many also meet general education requirements in the arts and/or humanities. The curriculum includes courses in music performance, theory, history, and appreciation, as well as a variety of fine vocal and instrumental ensembles. Additionally, courses of instruction are offered in guitar, piano and voice.

MUSIC MAJOR PROGRAM

The department offers this program to qualified music students who wish to develop their performance abilities. Admission to the program is done by auditions, which are scheduled before the start of fall and spring semesters. Students must complete certain course requirements including specific classes in order to receive one-on-one vocal, instrumental, or piano instruction, the main concentrations of the program. For more information call (949) 451-5762 or write jwyma@ivc.edu for vocal music, dluzko@ivc.edu for piano, and srochford@ivc.edu for instrumental music.

PERFORMANCE

INSTRUMENTAL MUSIC

The mission of the instrumental music department is to provide the finest artistic experience possible for its students and listening audiences. The instrumental music area is one of the most active, highly visible and fastest-growing segments of the college. Currently, there are performance opportunities in the Wind Symphony, the Jazz Ensemble, and the Guitar Program. A symphony orchestra is planned for 2005, to be followed by a guitar ensemble, jazz combos, and jazz improvisation courses.

Wind Symphony

The IVC Wind Symphony is an ensemble of traditional band/orchestra wind and percussion instruments. The Wind Symphony performs repertoire from the Renaissance period to the 21st century, including original wind music; quality transcriptions of folk, orchestra, choral and other music; as well as brand new music composed for the medium. Members of the Wind Symphony have represented IVC and the State of California in both the National and Regional Intercollegiate Bands of the College Band Directors National Association. Members have also performed in the Music Association of California Community Colleges intercollegiate bands. The ensemble has performed by invitation for the IVC Foundation, the Western States Collegiate Wind Ensemble Festival, the Southern California School Band and Orchestra Association Conferences, the CSU Los Angeles Community College Festival, and the State Conference of the Music Association of California Community Colleges. Since 1991 the ensemble has performed over thirty world, state, or regional premieres of new music, including over 10 works commissioned directly from professional composers and from IVC composition students.

Jazz Ensemble

The IVC Jazz Ensemble was formed in 1998 and has remained an active and vibrant part of the college since. The ensemble has performed new works from local composers as well as music from the vast repertoire of the jazz big band tradition. Under the direction of Ed Peffer, the ensemble has performed at the League for Innovation State Conference, for the IVC Foundation, and at the Fullerton College Jazz Festival. The ensemble also offers opportunities for students to perform in smaller combos and to study improvisation. Guest solo artists are featured each season.

Guitar Program

The IVC Guitar program was reinstated in 2000 after a nearly 15-year absence. Under the direction of world-renowned guitarist and lutenist John Schneiderman, the program offers recital opportunities for students to perform as soloists and in small and large ensembles. The guitar program is the fastest-growing segment of the instrumental music area.

The Wind Symphony, Jazz Ensemble, and Guitar Program are exemplary of the California Community Colleges. The membership is drawn from traditional college-age students as well as from community members of all ages. Graduates of the program have transferred to and graduated from such institutions as USC, UCLA, UC Irvine, CSU Fullerton, CSU Long Beach, and Chapman University.

The Wind Symphony rehearses on Wednesday evenings from 7:00-10:00 p.m., and the Jazz Ensemble rehearses Thursday evenings from 7:00-10:00 p.m. The Wind Symphony and Jazz Ensemble are not beginning instrument classes; students should have three years of ensemble experience before joining. Interested wind, percussion and guitar players are encouraged to consider joining. For further information, please contact Dr. Stephen Rochford, Director of Instrumental Music, at (949) 451-5366, or srochford@ivc.edu or instrumentalmusic@ivc.edu.

PIANO PERFORMANCE

The department offers a vibrant program with outstanding piano faculty and a busy calendar of concerts, master classes and other activities. The recently renovated stock of acoustic and electronic instruments with the Kawai piano program offer students high-quality instruments for performance and practice, including a 9-foot concert grand piano for recitals and master classes. Each year the department proudly offers a piano series with faculty and internationally renowned guest pianists, among them such artists as Misha Dacic, Andrzej Dutkiewicz, and John Que. IVC piano students have successfully transferred to major four-year universities and colleges including Chapman, CSU Fullerton, and UC Berkeley. For further information, contact director Dr. Daniel Luzko at dluzko@ivc.edu.

CHORAL PERFORMANCE

Irvine Masterworks Chorale

The Irvine Masterworks Chorale, soon to celebrate its 25th anniversary season, has enjoyed an exciting journey since its inception with the opening of the college in 1979. The Masterworks Chorale performs a diverse repertoire of music, including major works with orchestra. The repertoire includes music from a variety of musical styles, reflective of multiple periods of music history and various musical cultures throughout the world, including Africa, Japan, India, China, and Latin America.

Masterworks Chorale members have performed twice in Carnegie Hall in New York and have traveled in European tours to Germany, Austria, and Switzerland. Their most recent international concert tour was to South America, where they performed in Argentina, Paraguay and Brazil. A concert tour to Mexico City is being planned for the 2004-2005 season. Masterworks Chorale members have been selected regularly for honor choirs at both the Western Regional and National Conferences of the American Choral Directors Association. Masterworks Chorale participates in several invitational choral festivals each year in addition to its regular concert season.

For further information please see the Masterworks Chorale website at www.ivc.edu/chorale. To schedule an audition, please call (949) 451-5358 or email choralmusic@ivc.edu. Rehearsals are held on Tuesday evenings from 7:00-10:00 p.m. on the college campus, in Room A 311.

Oriana Choir

The Oriana Choir, a women's chamber choir established in August 2003, performs the finest literature for treble voices, both accompanied and a cappella. The repertoire comes from a variety of sources and includes folk song arrangements, motets, duet arrangements, and newly composed music for women's voices. Six members of this new ensemble were chosen by audition for the ACDA Women's Honor Choir in February 2004 at Las Vegas, a significant honor and a tribute to the musicality of the ensemble. This is a daytime ensemble, and women with some choral singing experience are welcome. For further information, contact the director at choralmusic@ivc.edu.

MUSIC LESSONS

The Music Department recognizes that, for many students, learning how to play an instrument or sing can be a source of great enrichment in their college education. Class lessons in **guitar, piano and voice** are offered by expert teachers—performers of the highest caliber who can be seen and heard in professional venues around Southern California.

Not only do students learn the rudiments of performance; they are able to proceed from beginning to intermediate and advanced levels of instruction. Class instruction in performance has proven educational benefits, enhancing learning as well as providing peer support and motivation. An additional benefit is that class lessons are economical for IVC students.

MUSIC HISTORY

The Department of Music offers general education breadth courses in music history. These courses are appropriate as part of a student's general education transfer preparation or as part of a student's interest in learning more about the diverse disciplines of the arts. Music Appreciation (Music 20) is the standard collegiate lower-division course covering musical style and genre, as well as historical and biographical information about the many European classical music traditions. World Music (Music 21) covers musical style and genre, and historical and sociological aspects of music from non-European sources. History of Jazz (Music 27) and History of Rock (Music 28), one of the most popular courses in the program, cover musical style and genre, as well as historical, biographical, and political aspects of these most important contemporary art forms. All of these courses are transferable to both the UC and CSU systems.

DEGREE OPTION

• Associate in Arts Degree in Music

Students must complete a minimum of 60 units of credit, including the courses in the major ("Major Requirements") and general education requirements (pages 56-61), with an overall GPA of 2.0 or better. A minimum of 12 units must be completed at Irvine Valley College. See pages 52-54 for further information.

TRANSFER PREPARATION

Courses that fulfill major requirements for an associate degree at Irvine Valley College may not be the same as those required for completing the major at a transfer institution offering a baccalaureate degree. Students who plan to transfer to a four-year college or university should (1) refer to the University Studies major (page 182) and "Transfer Planning" (page 63); (2) consult the catalog of their prospective transfer institution (see the IVC Transfer Center for assistance); and (3) schedule an appointment with an IVC counselor to develop a plan of study before beginning their program. It may be helpful to meet with the department faculty at IVC.

MAJOR REQUIREMENTS: MUSIC

ASSOCIATE IN ARTS DEGREE

<i>Complete the following courses:</i>		Units
First Semester		
MUS 3	Harmony I	5
MUS 34-39, 40-48	One of the performance groups	2
MUS 50, 51 or 52	Applied Music: Instrumental, Keyboard or Voice	0.5
MUS 54	Beginning Piano (or proficiency exam)	2
MUS 53	Concert Music	0.5
MUS 180	Music Laboratory	0.5
Second Semester:		
MUS 4	Harmony II	5
MUS 34-39, 40-48	One of the performance groups	2
MUS 50, 51 or 52	Applied Music: Instrumental, Keyboard or Voice	0.5
MUS 55	Intermediate Piano (or proficiency exam)	2
MUS 53	Concert Music	0.5
MUS 180	Music Laboratory	0.5

(Continued, next page)

Third Semester:

MUS 5	Harmony III	5
MUS 34–39 40–48	One of the performance groups	2
MUS 50, 51 or 52	Applied Music: Instrumental, Keyboard or Voice	0.5
MUS 56	Advanced Piano (or proficiency exam)	2
MUS 53	Concert Music	0.5
MUS 180	Music Laboratory	0.5

Fourth Semester:

MUS 6	Harmony IV	5
MUS 34–39, 40–48	One of the performance groups	2
MUS 50, 51 or 52	Applied Music: Instrumental, Keyboard or Voice	0.5
MUS 56	Advanced Piano (or proficiency exam)	2
MUS 53	Concert Music	0.5
MUS 180	Music Laboratory	0.5
TOTAL UNITS:		34–42

MUS 4: Harmony II

5 Units

5 hours

Recommended Preparation: Mus. 3

In Harmony II, the student will study diatonic harmony in major and minor modes, linear six-four chords, diatonic seventh chords, modal interchange, secondary dominants, modulation, form, analysis, and composition. Also included are sight-singing and dictation of diatonic melodies in two parts, harmonic and rhythmic dictation, recognition of altered chords, and keyboard harmony. NR

MUS 5: Harmony III

5 Units

5 hours

Recommended Preparation: Mus. 4

This course studies voice leading through species counterpoint. Students will study the application of contrapuntal principles and variation of form and composition in musical masterworks of various styles; analyze the techniques of prolonged counterpoint in compositions; and create examples of contrapuntal writing. The course will include sight-singing and dictation of diatonic and modulating melodies, harmonic dictation in two- and three-part textures, rhythmic dictation, and keyboard harmony. This course is required of all music majors. NR

MUS 6: Harmony IV

5 Units

5 hours

Recommended Preparation: Mus. 5

This course studies harmony, focusing on the chromatic practices of the nineteenth and twentieth centuries, including ninth, eleventh, and thirteenth chords; sequences; altered and secundal harmony; and polychord construction. Students will practice sight-singing, dictation of diatonic and modulating melodies, harmonic dictation, and keyboard harmony. Students are required to complete original compositions. This course is required of all music majors. NR

MUS 15: Music Composition

3 Units

3 hours

Prerequisite: Mus. 1

Recommended Preparation: Mus. 3

This course focuses on writing original musical compositions for standard instruments or voice. The course includes an in-depth study of the technical aspects of composing—such as orchestration, instrumentation, and counterpoint—as manifest in a variety of twentieth century styles. The appreciation and analysis of works are also emphasized. R-E-3

MUSIC APPRECIATION AND HISTORY

MUS 20: Music Appreciation

3 Units

3 hours

This course introduces skills for listening to music, with an emphasis on the various Euro-Western classical music traditions. Students will learn to identify components of music such as meter, tempo, dynamics, texture, orchestration, and style characteristics. Students will also learn biographical information regarding significant composers, as well as the cultural, social, religious, and political contexts in which these traditions have existed and continue to exist. Students will also be provided with guidance in selecting concerts and recordings of the various music traditions learned in the course. Attendance at live concerts is required. NR

MUS 21: World Music

3 Units

3 hours

This course introduces skills for listening to music within both Western and non-Western musical traditions. Students study vocal and instrumental traditions, as well as musical components such as tempo, dynamics, texture, orchestration, form, and style characteristics. Students also consider historical, cultural, socio-economic, religious, and/or political contexts and issues that bear upon the music. Attendance at live concerts may be required. NR

MUS 27: History of Jazz

3 Units

3 hours

This course studies the development of musical styles, players, genres and forms of jazz. Emphasis is on styles, genres, forms, composers, and geographical centers of activity associated with jazz. Supplementary historical and biographical information will assist in placing the music within the context of Western cultural and intellectual history. NR

MUS 28: History of Rock

3 Units

3 hours

This course traces the development of rock music from the Civil War to the present. The musical as well as the sociological and political aspects of its evolution will be featured. Students will study the elements of music—melody, harmony, rhythm—as they are used in rock music. Attendance at live concerts may be required. NR

COURSES

MUSIC COMPOSITION AND THEORY

MUS 1: The Basics of Music

3 Units

3 hours

This course is a study of the basic principles and structures of music including rhythm and pitch notation, counting, scales, key signatures, intervals, and triads. Students develop basic skills in music reading, sight-singing, aural dictation, and notation. Attendance at live concerts may be required. UC credit provisions (see UC course list). NR

MUS 3: Harmony I

5 Units

5 hours

Recommended Preparation: Mus. 1

This course involves an intensive study of diatonic harmony in major and minor modes, harmonization of the given melody, non-harmonic tones, dominant seventh chords, and the cadential tonic six-four chord, as well as an analysis of basic forms in music. The student will study the writing, singing and recognition of diatonic melodies and harmonies. Rhythmic recognition and dictation as well as keyboard harmony will be included. NR

MUSIC (CHORAL PERFORMANCE)

MUS 34: Irvine Valley College Singers

2 Units

.5 hour lecture, 5.5 hours lab

Limitation: By audition only

Recommended Preparation: Mus. 1 or the equivalent

The focus of the Irvine Valley College Singers is on the rehearsal and performance of standard choral literature and world music, including chant, traditional polyphonic and folk styles, in many languages. Students practice vocal techniques and ensemble singing. IVC Singers is open to all students by audition. Public performance is required for credit. R-E-3

MUS 37: Women's Chorus

2 Units

.5 hour lecture, 5.5 hours lab

Recommended Preparation: Mus. 1 and 80

Music 37 focuses on the rehearsal and performance of choral music for women's voices from the sixteenth century to the present. The course includes development of vocal technique and ensemble singing. Public performance is required for credit. R-E-3

MUS 38: Irvine Singers

2 Units

.5 hour lecture, 5.5 hours lab

Limitation: Audition required

Recommended Preparation: Mus. 1, 39, or 80

The Irvine Singers ensemble focuses on the study and performance of repertoire for chamber choir, both a cappella and with instrumental accompaniment. The ensemble performs concerts of choral repertoire for the smaller ensemble, from early polyphony to new music by living composers. Entrance is by audition, and public performance is required for credit. UC credit pending. R-E-3

MUS 39: Irvine Masterworks Chorale

2 Units

.5 hour lecture, 5.5 hours lab

Limitation: By audition only

Recommended Preparation: Mus. 1 or equivalent

The Masterworks Chorale gives public concerts, often with orchestral accompaniment. The group offers singers a variety of experiences, including the opportunity to perform major works of the great composers, multicultural repertoire and new works. The focus of the repertoire varies each time the course is offered. Public performance is required for credit. R-E-3

MUSIC (INSTRUMENTAL PERFORMANCE)

MUS 40: Wind Ensemble

2 Units

1 hour lecture, 3.5 hours lab

Limitation: Must have previous orchestral wind or percussion instrumental training. Not a beginning instruments course.

The Wind Ensemble performs wind and percussion repertoire from the Renaissance, baroque, classical, and romantic periods, as well as twentieth century and contemporary works. Instrumentation will vary according to the demands of the repertoire. The emphasis is on a high degree of individual musicianship and ensemble performance. Participation in formal concerts, both on and off campus, is required of this ensemble. R-E-3

MUS 41: Performance Ensemble: Symphonic Wind Ensemble

2 Units

.5 hour lecture, 5.5 hours lab

Limitation: Must have previous instrumental training.

The Symphonic Wind Ensemble, a wind and percussion symphony, performs traditional and contemporary literature, including newly commissioned works. The emphasis is on a high degree of individual musicianship and ensemble performance. The focus of the repertoire varies each time the course is offered. Participation in formal concerts, both on and off campus, is required. R-E-3

MUS 42: Symphony Orchestra

2 Units

1 hour lecture, 3.5 hours lab

Limitation: Must have previous orchestra string, wind or percussion instrumental training. Not a beginning instruments course.

The Symphony Orchestra performs traditional and contemporary repertoire, including newly commissioned works. The emphasis is on a high degree of individual musicianship and ensemble performance. Participation in formal concerts, both on and off campus, is required. R-E-3

MUS 43: Performance Ensemble: String Orchestra

2 Units

.5 hour lecture, 5.5 hours lab

Limitation: Must have previous instrumental training and ensemble experience.

The String Orchestra performs traditional and contemporary literature, including newly commissioned works. The emphasis is on a high degree of individual musicianship and ensemble performance. The focus of the repertoire varies each time the course is offered. Participation in formal concerts, both on and off campus, is required. R-E-3

MUS 44: Guitar Ensemble

2 Units

1 hour lecture, 3.5 hours lab

Limitation: Must have previous classical guitar training. This is not a beginning instruments course.

The Guitar Ensemble performs repertoire for multiple guitars, from Renaissance music to contemporary literature, including newly commissioned works. Emphasis is on a high degree of individual musicianship, sight-reading, and ensemble performance. Participation in formal concerts, both on and off campus, is required. Music 44 was formerly Music 69. R-E-3

MUS 46: Jazz Ensemble

2 Units

1 hour lecture, 3.5 hours lab

Limitation: Previous standard jazz ensemble wind, keyboard, or rhythm section instrumental training. This course is not for beginners.

The Jazz Ensemble focuses on the rehearsal and performance of standard jazz literature for big band ensembles, ranging from swing to contemporary genres. Participation in formal concerts, both on and off campus, is required. R-E-3

MUS 47: IVC Big Band

2 Units

.5 hour lecture, 5.5 hours lab

Limitation: Students must have previous instrumental training and ensemble experience.

The IVC Big Band performs traditional and contemporary big band jazz literature, including newly commissioned works. The emphasis is on a high degree of individual musicianship and ensemble performance. Participation in formal concerts, both on and off campus, is required. R-E-3

MUS 48: Jazz Combos

2 Units

.5 hour lecture, 5.5 hours lab

Limitation: Students must have previous instrumental or vocal training and must be able to read music.

Recommended Preparation: Mus. 1 and/or Mus. 71.

This is a class of mid-sized and small jazz ensembles performing traditional and contemporary literature composed for variable instrumentation. The emphasis is on a high degree of individual musicianship and ensemble performance. This is not a beginning instruments class. Participation in formal concerts, both on and off campus, is required. R-E-3

MUS 70: Beginning Jazz Improvisation

2 Units

1.5 hours lecture, 1.5 hours lab

Recommended Preparation: Music theory (Mus. 1), chord construction and previous instrumental or vocal experience/training.

This course introduces basic techniques of jazz improvisation, including scales and chord constructions, with applications toward performance. This is not a beginning instruments class. A combination of Music 70, 71, and 72 may be taken a maximum of four times. R-A-3

MUS 71: Intermediate Jazz Improvisation

2 Units

*1.5 hours lecture, 1.5 hours lab**Recommended Preparation: Music theory (Mus. 1), chord construction, and previous instrumental or vocal experience/training.*

This course covers techniques of jazz improvisation at the intermediate level, including scales and chord constructions, with applications toward performance. This is not a beginning instruments class. Public performance may be required. A combination of Music 70, 71, and 72 may be taken a maximum of four times.

R-A-3

MUS 72: Advanced Jazz Improvisation

2 Units

*1.5 hours lecture, 1.5 hours lab**Recommended Preparation: Music theory (Mus. 1), chord construction, and previous instrumental or vocal experience/training.*

This covers advanced techniques of jazz improvisation, including scales and chord constructions, with applications toward performance. This is not a beginning instruments class. Public performance may be required. A combination of Music 70, 71, and 72 may be taken a maximum of four times.

R-A-3

MUSIC (APPLIED MUSIC)**MUS 50: Applied Music: Instrumental**

.5 Unit

*1 hour lab**Limitation: By audition only**Corequisite: Mus. 53*

This course provides one half-hour individual lesson per week in a traditional band or orchestral instrument with an instructor on the Applied Music staff. Performances for a faculty jury will be required at the end of the semester. The course is designed primarily for the music major whose performance ability is at college level.

R-E-3

MUS 51: Applied Music: Keyboard

.5 Unit

*1 hour lab**Limitation: By audition only**Corequisite: Mus. 53*

This course provides one half-hour individual keyboard lesson per week with an instructor on the Applied Music staff. Performances for a faculty jury will be required at the end of the semester. The course is designed primarily for the music major whose performance ability is at college level.

R-E-3

MUS 52: Applied Music: Voice

.5 Units

*1 hour lab**Limitation: By audition only**Corequisite: Mus. 53*

This course provides one half-hour individual voice lesson per week with an instructor on the Applied Music staff. Performances for a faculty jury will be required at the end of the semester. The course is designed primarily for the music major whose performance ability is at college level.

R-E-3

MUS 53: Concert Music

.5 Unit

1.5 hours lab

Music 53 is required of all music majors; however, it is open to all students. Students participate in and attend concerts, recitals, and master classes; organize and prepare programs; and assist in all aspects of pre- and post-performance production.

R-E-3

**MUSIC LESSONS
(INSTRUMENTAL)****MUS 54: Beginning Piano**

2 Units

1.5 hours lecture, 1.5 hours lab

Music 54 introduces basic interpretive, technical, and expressive skills for playing the piano.

Students learn the foundations of keyboard musicianship, including standard music notation; pentascales; scales; and tonic, subdominant and dominant harmonies. They also learn to develop technical facility and critical listening skills.

Attendance at live concerts may be required.

A combination of Music 54, 55, and 56 may be taken a maximum of four times.

R-A-3

MUS 55: Intermediate Piano

2 Units

*1.5 hours lecture, 1.5 hours lab**Recommended Preparation: Mus 54*

Music 55 emphasizes repertoire, technique and performance style. The course promotes the interpretation of intermediate-level compositions of the classical music masters, as well as popular repertoire. The course relies on aspects of piano technique, such as major and minor scales and arpeggios in three octaves, tone production, and sight-reading. Attendance at concerts may be required. A combination of Music 54, 55, and 56 may be taken a maximum of four times.

R-A-3

MUS 56: Advanced Piano

2 Units

*1.5 hours lecture, 1.5 hours lab**Recommended Preparation: Mus. 55*

Music 56 gives students the opportunity to study and perform piano literature at an advanced level. Students work on style, interpretation, technique, harmonization, and improvisation, participating in both individual and group assignments. Attendance at live concerts may be required. A combination of Music 54, 55, and 56 may be taken a maximum of four times.

R-A-3

MUS 83: Beginning Classical Guitar

2 Units

1 hour lecture, 3 hours lab

This is a course emphasizing beginning classical guitar techniques and repertoire. Topics include playing position, tuning, free and rest strokes, alternation, naming of fingers, chords, and arpeggios. The student is introduced to musical notation, time and counting, notes on the open strings, and notes on the frets. In the study of the first position, the student is exposed to sharps, flats, natural signs, and key signatures. Students will develop proficiency in playing simple two-part Spanish pieces. The course is designed for beginning guitarists and/or guitarists with no music reading background. Field trips may be required. A combination of Music 83, 84, and 85 may be taken a maximum of four times.

R-A-3

MUS 84: Intermediate Classical Guitar

2 Units

*1 hour lecture, 3 hours lab**Recommended Preparation: Mus. 83*

This is a course emphasizing intermediate classical guitar techniques and repertoire. Topics include chords, music in two lines, ligado techniques, dotted notes, dynamic markings, and tempo indications. The student will learn Renaissance, baroque, classical, romantic, and modern pieces in the first and second positions, along with single-line exercises in the third and fifth positions. This course is designed for intermediate guitarists with some music reading background. Field trips may be required. A combination of Music 83, 84, and 85 may be taken a maximum of four times.

R-A-3

MUS 85: Advanced Classical Guitar

2 Units

*1 hour lecture, 3 hours lab**Recommended Preparation: Mus. 84.*

This is a course emphasizing advanced classical guitar techniques, repertoire, and interpretation. Topics include reading in the higher positions, contrapuntal music, harmonics, and ornamentation. The student will learn Renaissance, baroque, classical, romantic, and modern pieces in all positions and be exposed to performance practices for all style periods. The course is designed for advanced guitarists with a strong music reading background. Field trips may be required. A combination of Music 83, 84, and 85 may be taken a maximum of four times.

R-A-3

MUSIC LESSONS (VOCAL)

MUS 80: Beginning Voice

2 Units

1.5 hours lecture, 1.5 hours lab

Recommended Preparation: Mus. 1

This course is designed to provide students with vocal training and introduce them to vocal literature from a variety of cultures and genres, including art songs, folk songs, and songs of the musical theatre. The goal is to train students to use the unamplified voice to its best advantage, to interpret and perform songs suited to their individual ability, and to read their vocal parts. Concert attendance may be required. A combination of Music 80 and 81 may be taken a maximum of four times. R-A-3

MUS 81: Intermediate Voice

2 Units

1.5 hours lecture, 1.5 hours lab

Recommended Preparation: Mus. 1

This course exposes students to an intermediate level of vocal training and vocal literature. The course provides training in the International Phonetic Alphabet to assist singers with pronunciation in Italian and other Romance languages as well as English. Singers practice using the unamplified voice to interpret and perform English and Italian art songs and musical theatre repertoire suited to their ability. The course stresses the importance of understanding the mechanism of the voice and how to care for it. Concert attendance may be required. A combination of Music 80 and 81 may be taken a maximum of four times. R-A-3

MUS 82: Vocal Performance Workshop

2 Units

1.5 hours lecture, 1.5 hours lab

This course is designed to give singers regular opportunities to perform in class and in public. Students will evaluate their own singing technique and receive written and verbal feedback from each other and the instructor. Throughout the course, students will concentrate on applying their knowledge of diction, breath support, care of the voice, and expression. The focus of the repertoire varies each time the course is offered. Attendance at concerts may be required. R-E-3

MUSIC (LAB)

MUS 180: Music Laboratory

.5 Unit

1.5 hours learning center

This course is designed to facilitate students' learning of specific skills in the performing arts. The Music Laboratory is recommended for all students taking performing arts classes. This course is graded on a credit/no-credit basis. R-E-3

MUSIC (COMMERCIAL/STUDIO)

MUS 212: Computer Applications in Music

3 Units

2 hours lecture, 3 hours lab

This course identifies hardware and software currently used in the music industry. Students learn how to edit music using various types of software; how to make a 24-track disk/bit recording using the computer as a controller; and how to convert from analog to digital formats. NR

MUS 216: Aesthetics of Music

1.5 Units

1.5 hours

This course surveys philosophical, moral and spiritual viewpoints regarding the art of music from antiquity to the present. It addresses issues concerning philosophies of music, aesthetic experience, theoretical reviews, interpretation, and perceptive listening. NR

MUS 220: Survey of Recording Technology

3 Units

3 hours

This course focuses on current technologies appropriate to the recording project. Topics include analog and digital systems; hard disk and magnetic systems; stationary and portable systems; mixing consoles; microphones, loudspeakers and monitors; editing software; effects; signal processors; and compressors. Students conduct extensive literature reviews of technologies currently used in the industry. NR

MUS 224: Business of Music

3 Units

3 hours

This course examines the business aspects of the music industry, such as contracts, copyright, publishing, licensing agencies, record labels, and a number of legal issues. The course considers the artist, business legalities, and the consumer as a package of essential components within the music industry. It is a survey course for music majors, music technicians, performers, management, and the general consumer. NR

MUS 225: Music Marketing and Promotion

1.5 Units

1.5 hours

Marketing and promotion play a crucial role in the success of the artist and song. This course studies strategies used by some of the leading marketing and promotional companies. Students will have the opportunity to create their own strategies as a group project in an effort to build the ability to evaluate and develop effective marketing and promotional skills. NR

MUS 226: Studio Management

1.5 Units

1.5 hours

This course introduces recording studio basics and affords students an opportunity to build skills in studio management. Topics include identifying typical studio staff members; managing traffic; maintaining good communications; booking studio time; developing a yearly calendar; building good relationships with artists, producers and radio directors; and managing more than one studio at a time. NR

MUS 227: Artist Management and Development

1.5 Units

1.5 hours

This course examines effective strategies for conflict resolution and motivation within the artist-manager relationship. It identifies artist-manager relationship models in today's industry, studies methods of effective career planning and maintenance, and addresses gaining and mastering success. NR

MUS 228: History of Sound Recording

3 Units

3 hours

This course explores the structure and development of the sound recording industry by examining its essential components and how they evolved. Topics include the beginning of sound recording and early companies, the recording session, media types, record playing sources, monophonic vs. stereophonic recordings and recording technologies. The course also discusses the effect of MP3 and the Internet on the recording industry and today's record label. NR