

Music Production

Bachelor of Arts in Music Production

36 credits minimum, 23 credits upper division

MUS 107	Music Theory I	2
MUS 109	Musicianship Skills I	1
MUS 111	Keyboard Harmony I	1
Two semesters at 1 unit of private lessons		2
BUS 255	Environment of Business	4
MUS 200	Introduction to Music Production	3
MUS 300/300L	Studio Recording I and Studio Recording I Lab	4
MUS 333	History and Survey of Film Music	3
MUS 365	Advanced Music Production	3
MUS 400/400L	Studio Recording II and Studio Recording II Lab	4
MUS 475	Capstone: Senior Recital/Thesis	1
Eight units from any combination of the following: ¹		8
MUS 340	Piano	
MUS 341	Organ	
MUS 342	Voice	
MUS 343	Strings	
MUS 344	Woodwinds	
MUS 345	Brass	
MUS 346	Percussion	
MUS 347	Composition	
MUS 439	Creating Music	
MUS 444	Audio Masterclass	
MUS 492	Internship (1 semester only)	
BUS 375	Principles of Marketing	
BUS 468	Venture Development	
COMM 348	Website Design and Publishing	
COMM 406	Legal Issues & the New Media	
PHYS 309	Applied Electronics	
PHYS 370	Digital Electronics	
MULT 470	High Definition Digital Cinema I for Multimedia	
Total Hours		36

¹ A maximum of 4 additional units may be applied beyond the private music lesson requirement.

Courses

Lower Division

MUS 101. Music and Culture. (3).

A music appreciation course designed to cultivate perceptive listening of the music of all stylistic periods with emphasis on the role of music within its cultural history. (nonmajors accepted).

MUS 102. Fundamentals of Music. (3).

Emphasis is placed on the basic skills of reading and writing music. Students need have no prior knowledge of music. (Recommended for elementary classroom teachers or anyone interested in music.) (for non-majors).

MUS 103. Music for Classroom Teachers. (3).

Intended for future elementary classroom teachers, this course is designed to equip students with the basic skills of reading and writing music, and understanding of the importance of music in the curriculum, and familiarity with the materials and methods for teaching music to children. Students need have no prior knowledge of music and is designed for non-music majors.

MUS 107. Music Theory I. (2).

A study of the primary written materials used for music making. Work will focus on the learning of scales, key signatures, intervals, chords, diatonic chords, commercial chord symbols, rhythm and meter, and an introduction to harmony.

MUS 108. Music Theory II. (2).

An exploration of diatonic harmony achieved through the study of part writing procedures and analysis. Materials will include triads and seventh chords in all inversions, non-chord tones, and an introduction to localized musical structures such as cadences and phrases. Prerequisite: MUS 107.

MUS 109. Musicianship Skills I. (1).

A lab course for achieving basic musical performance skills. The three main components of the course are rhythm, melody reading with solfege, and ear-training exercises. As the first semester in a four-semester sequence, materials will include elementary rhythms in simple and compound meter, diatonic melodies from literature with stepwise motion and simple leaps, interval singing and identification, and ear-training on all of the above materials.

MUS 110. Musicianship Skills II. (1).

A continuation of Musicianship Skills I. Rhythmic exercises will include one and two-part patterns with the inclusion of ties, rests, and syncopation. Melodic reading will consist of diatonic melodies from literature with skips in all chords. Ear-training exercises will include the identification of the intermediate rhythms, diatonic melodies, and simple harmonic progressions. Prerequisite: MUS 109.

MUS 111. Keyboard Harmony I. (1).

A lab course for applying basic theoretical knowledge to the keyboard. Students will perform exercises using diatonic materials, including major and minor scales, triads and seventh chords, and four-part chorale voicing of chords. This is the first semester of a three-semester sequence.

MUS 112. Keyboard Harmony II. (1).

A continuation of Keyboard Harmony I. Students will perform short diatonic progressions in a four-part chorale style, using the voice-leading procedures learned in the Music Theory II course. This is the second semester of a three-semester sequence. Prerequisite: MUS 111.

MUS 113. Class Voice. (1).

A study of the fundamentals of vocal production and solo vocal literature in a class setting. (Not applicable for the music major whose primary instrument is voice.)

MUS 114. Class Piano. (1).

A practical study of music fundamentals and basic piano technique through the medium of the keyboard. (Not applicable for the music major whose primary instrument is piano.)

MUS 116. Class Guitar. (1).

A study of fundamental guitar technique in a class setting. (Not applicable for the music major whose primary instrument is guitar.)

MUS 140/140A. Piano. (1-2,1-2).**MUS 140B/140C. Piano. (1-2,1-2).****MUS 141. Organ. (1-2).****MUS 142/142A. Voice. (1-2,1-2).****MUS 142B/142C. Voice. (1-2,1-2).****MUS 142D. Voice. (1-2).****MUS 143. Strings. (1-2).**

Includes violin, viola, cello, bass, harp and classical guitar.

MUS 143A. Strings: Violin. (1-2).**MUS 143B. Strings: Viola. (1-2).**

MUS 143C. Strings: Cello. (1-2).

MUS 143D. Strings: Double Bass. (1-2).

MUS 143E. Strings: Guitar. (1-2).

MUS 143F. Strings: Harp. (1-2).

MUS 144. Woodwinds. (1-2).

Includes flute, oboe, clarinet, saxophone and bassoon.

MUS 144A. Woodwinds: Flute. (1-2).

MUS 144B. Woodwinds: Clarinet. (1-2).

MUS 144C. Woodwinds: Oboe. (1-2).

MUS 144D. Woodwinds: Bassoon. (1-2).

MUS 144E. Woodwinds: Saxophone. (1-2).

MUS 145. Brass. (1-2).

Includes trumpet, trombone, euphonium, French horn and tuba.

MUS 145A. Brass: Trumpet. (1-2).

MUS 145B. Brass: Trombone/Tuba. (1-2).

MUS 145C. Brass: French Horn. (1-2).

MUS 145D. Brass/Tuba Euphonium. (1-2).

MUS 146. Percussion. (1-2).

Includes mallet and percussion instruments.

MUS 147. Composition. (1-2).

Individual lessons on modern procedures for composing music in the tradition of European and American concert music.

MUS 150. Women's Chorale. (1).

The study of various styles of choral music with emphasis on vocal development. Opportunity for public performance. Prerequisite: consent of instructor.

MUS 153. Wind Ensemble. (1).

The study of representative literature with special emphasis on performance. Prerequisite: consent of instructor.

MUS 154. Chamber Music. (1).

The study and performance of instrumental and vocal chamber music. Prerequisite: Permission of Music Department chair.

MUS 155. Jazz Ensemble. (1).

The study and performance of literature appropriate for this performance medium. By audition.

MUS 160. Percussion Ensemble. (1).

The development of techniques for all percussion instruments, including work with mallets, Includes the study and performance of standard percussion ensemble literature.

MUS 180. California Lutheran Choir. (1).

The study of choral repertoire representing all historical periods and musical styles. Frequent public performance. By audition.

MUS 181. University Symphony. (1).

The study of representative instrumental literature of different historical periods, with emphasis on public performances. By audition.

MUS 200. Introduction to Music Production. (3).

A introductory course in music production suitable for non-majors or students pursuing a major in Music Production. This course explores create techniques utilized in computer-based music production. Classes meet in a Macintosh Computer lab and the Music Production Lab (I-202). The ability to read music is helpful but not required. No prerequisite. Offered each semester.

MUS 207. Music Theory III. (2).

A study of chromatic materials in tonal music, including the analysis and part writing procedures for secondary functions, mode mixture, Neapolitan and augmented-sixth chords, diatonic and chromatic modulation. Prerequisite: MUS 108.

MUS 208. Music Theory IV. (2).

A study of musical materials and compositional techniques from the early 20th-century to the present. The course will be divided into two parts: the first being focuses on the Pre-WW II works of Debussy, Stravinsky, Bartok, and the Second Viennese school; the second will survey major trends since WW II, with an emphasis on music by American composers. Prerequisite: MUS 207.

MUS 209. Musicianship Skills III. (1).

A continuation of Musicianship Skills II. Students will learn advanced rhythmic exercises, including patterns with small and large beat divisions. Melody reading and ear-training exercises will focus on chromatic and modal materials. Prerequisite: MUS 110.

MUS 210. Musicianship Skills IV. (1).

As the fourth and final semester of the Musicianship Skills sequence, this course will focus on performance skills of advanced rhythms, chromatic and atonal melodies, and other materials common in 20th-century music. Rhythmic exercises will include meter changes, polyrhythms, and metric modulation. Ear-training will include the identification of atonal melodies and trichords. Prerequisite: MUS 209.

MUS 211. Keyboard Harmony III. (1).

As the third and final semester of the Keyboard Harmony sequence, this course will focus on the performance of advanced diatonic, chromatic, and modulating harmonic progressions. Prerequisite: MUS 112.

MUS 282. Selected Topics. (1-4).**Upper Division****MUS 300. Studio Recording I. (4).**

Studio theory and standard audio recording techniques with a Pro Tools HD workstation are explored in this course. Topics include: microphones, signal flow, outboard equipment, patching, signal processing, plug-ins, studio communication, and recording session management. Lecture, 3 hours/week; Laboratory, 2 hours/week. Prerequisite: MUS 200.

MUS 300L. Studio Recording I Lab. (0).**MUS 301/302. History and Literature of Music. (3,3).**

A survey of Western European musical heritage from ancient times to the present. Includes formal and stylistic analysis of music representing the different periods through listening, score study and live performances. Prerequisite: consent of instructor.

MUS 309. Fundamentals of Conducting. (3).

The study of basic conducting techniques, use of the baton, score study and preparation as well as methods of verbal and nonverbal communication. Prerequisite: consent of instructor.

MUS 312. Alexander Technique. (2).

Introduces students to the principles of the Alexander Technique and the application of these principles in their major areas. The principles develop increased mind and body coordination and are most commonly applied to acting, singing, public speaking, musical instrument performance and athletic performance. Additional fee required. (cross-listed with ACTV 312 & TA 312).

MUS 333. History and Survey of Film Music. (3).

A survey of film music from early 20th Century silent films to the 21st Century. The course will focus on American Feature films, supplemented by examples of scores from animated cartoons, experimental films, documentaries, art films, and 20th Century European Cinema. Open to non-majors. No prerequisites.

MUS 337. Dance for Musical Theater. (2).

This course provides students the opportunity to learn and perform dance styles most common to musical theatre. Tap, jazz, character and basic partnering will be choreographed into three or four dances that will be performed at the end of the course. Course will also cover the history of dance in musical theatre in America. (cross-listed with TA 337).

MUS 340/340A. Piano. (1-2,1-2).

MUS 340B. Piano/Harpsichord. (1-2).

MUS 340C. Piano. (1-2).

MUS 341. Organ. (1-2).

MUS 342/342A. Voice. (1-2,1-2).

MUS 342B/342C. Voice. (1-2,1-2).

MUS 342D. Voice. (1-2).

MUS 343. Strings. (1-2).

Includes violin, viola, cello, bass, harp and classical guitar.

MUS 343A. Strings: Violin. (1-2).

MUS 343B. Strings: Viola. (1-2).

MUS 343C. Strings: Cello. (1-2).

MUS 343D. Strings: Double Bass. (1-2).

MUS 343E. Strings: Guitar. (1-2).

MUS 343F. Strings: Harp. (1-2).

MUS 344. Woodwinds. (1-2).

Includes flute, oboe, clarinet, saxophone and bassoon.

MUS 344A. Woodwinds: Flute. (1-2).

MUS 344B. Woodwinds: Clarinet. (1-2).

MUS 344C. Woodwinds: Oboe. (1-2).

MUS 344D. Woodwinds: Bassoon. (1-2).

MUS 344E. Woodwinds: Saxophone. (1-2).

MUS 345. Brass. (1-2).

Includes trumpet, trombone, euphonium, French horn and tuba.

MUS 345A. Brass: Trumpet. (1-2).

MUS 345B. Brass: Trombone/Tuba. (1-2).

MUS 345C. Brass: French Horn. (1-2).

MUS 345D. Brass/Tuba Euphonium. (1-2).

MUS 346. Percussion. (1-2).

Includes mallet and percussion instruments.

MUS 347. Composition. (1-2).

Individual lessons on modern procedures for composing music in the tradition of European and American concert music.

MUS 350. Women's Chorale. (1).

The study of various styles of choral music with emphasis on vocal development. Opportunity for public performance. Prerequisite: consent of instructor.

MUS 353. Wind Ensemble. (1).

The study of representative literature with special emphasis on performance. Prerequisite: consent of instructor.

MUS 354. Chamber Music. (1).

The study and performance of instrumental and vocal chamber music. Prerequisite: Permission of Music Department chair.

MUS 355. Jazz Ensemble. (1).

The study and performance of literature appropriate for this performance medium. By audition.

MUS 360. Percussion Ensemble. (1).

The development of techniques for all percussion instruments, including work with mallets, Includes the study and performance of standard percussion ensemble literature.

MUS 365. Advanced Music Production. (3).

Advanced Topics in Music Production. Students learn techniques for creating unique music projects using the latest hardware and software tools. Topics include: advanced digital sampling, synthesizer programming, midi orchestration, creative uses of signal processing, creating music for games and soundtrack. Prerequisite MUS 300.

MUS 370. Acting for Musical Theater. (2).

Musical Theatre Workshop is designed to develop a technique for musical solo and audition performances. The course will include song analysis, an acting approach to song and choice of material, and technique. (cross-listed with TA 370).

MUS 375. Junior Recital. (1).**MUS 380. California Lutheran Choir. (1).**

The study of choral repertoire representing all historical periods and musical styles. Frequent public performance. By audition.

MUS 381. University Symphony. (1).

The study of representative instrumental literature of different historical periods, with emphasis on public performances. By audition.

MUS 392. Liturgy and Worship. (4).

This course is an introduction to Christian liturgical tradition, principally as expressed in Western Christianity. It will include some comparison with non-Christian religious customs, and will give considerable emphasis to the development of worship in the Protestant tradition. The subject matter will be approached from a historical perspective, but will also include some practical training if there is demand. Christian hymnody and liturgical music will also be introduced, with an emphasis on the distinctive Lutheran contributions in those areas. (cross-listed with REL 392).

MUS 400. Studio Recording II. (4).

An exploration of advanced audio recording techniques using a Pro Tool HD workstation. Topics include: techniques for recording acoustic and electric instruments, remote recording, intermediate mixing techniques, studio acoustics, wiring and design. Lecture, 3 hours/week; Laboratory, 2 hours/week. Prerequisite: MUS 300.

MUS 400L. Studio Recording II Lab. (0).**MUS 403. History of Musical Theater. (2).**

This course is designed to have wide interdisciplinary appeal. It will trace the origins of American Musical Theatre to roots in Greek drama, early Christian passion plays and various genres of European opera. Throughout the course of study, parallels will be drawn between American Musical Theatre and various important examples from comic German Singspiels, Italian opera buffe, etc. Students should come away from this course with a new appreciation for musical theatre and opera as well as the American Film Musical.

MUS 407. Analyzing Music. (2).

A survey of small and large musical structures through a study of selected European and American works from 1600 to the present. Primary forms to be explored will include variation, sonata, rondo, minuet, and arch form. Prerequisite: MUS 208.

MUS 410. Choral Conducting. (3).

The study and practical application of methods of choral ensemble training. Emphasis is threefold: mastery of conducting skills, understanding of the dynamics of the ensemble and knowledge of choral literature. Prerequisite: MUS 309.

MUS 411. Instrumental Conducting. (3).

Practical experience with a laboratory group in instrumental music. Prerequisite: MUS 309.

MUS 423. String and Brass Techniques. (2).

Elementary instruction in the technique of playing string and brass instruments. Recommended for public school music teachers.

MUS 424. Woodwind and Percussion Techniques. (2).

Elementary instruction in the technique of playing woodwind and percussion instruments. Recommended for public school music teachers.

MUS 439. Creating Music. (3).

An exploration of the creative aspects of music writing, combining elements of composition, orchestration and counterpoint. The composition element will focus on writing short instrumental and vocal works in traditional and modern forms. The orchestration component will involve a survey of instrumental characteristics and their compositional use within small and large ensembles. Counterpoint will be introduced through the study and writing of polyphonic structures, such as canon and fugue. Prerequisite: MUS 208.

MUS 444. Audio Masterclass. (1).

A workshop or masterclass in audio-related topics taught by industry professionals. The exactly content of this course will vary according to the topic presented. Required class sessions may occur off-campus. Prerequisite: MUS 300.

MUS 453. Vocal Pedagogy. (2).

Covers the principles of teaching voice based on the physiological functions of the vocal mechanism. Individual as well as group instruction is considered. Recommended for vocal or choral students who may wish to teach in school or community.

MUS 454. Piano Pedagogy. (2).

The study of piano teaching principles, including an examination of materials and methods of presentation for any age group. Opportunity for practical teaching experience under supervision. Highly recommended for advanced piano students who may wish to teach in school or community. Prerequisite: consent of instructor.

MUS 475. Capstone: Senior Recital/Thesis. (1).

MUS 482. Selected Topics. (1-4).

MUS 490. Independent Study. (1-4).

MUS 492. Internship. (1-4).