

### **RESIDENCE REQUIREMENT**

The four-year Bachelor of Fine Arts and Certificate of Fine Arts programs as well as the Master of Fine Arts and Advanced Certificate of Fine Arts programs in the School of Music require a minimum of one year of full-time residence. The final semester of course enrollment must be in residence at CalArts.

### **CURRICULUM REQUIREMENTS**

This is a basic list of required courses. Students are also encouraged to collaborate with their mentors to create a course of study (using existing electives and requirements) which fits their needs and goals. Some curricular paths may include a combination of two or more disciplines from within the School of Music and, at times, from other schools.

#### ***I. BACHELOR OF FINE ARTS AND CERTIFICATE OF FINE ARTS***

- A. Bachelor of Fine Arts degree candidates must complete at least 48 semester units of Critical Studies coursework; Certificate of Fine Arts candidates are not required to complete Critical Studies courses but must replace them with additional electives to bring their total units to 120 or more. All other requirements for the Certificate of Fine Arts are identical to those for the B.F.A. Critical Studies requirements are detailed in the Critical Studies section of this Course Listing.
- B. Students must satisfactorily complete the program of studies formulated each semester by the mentor and student, which includes the classes specified in the "Course Requirements" section below.
- C. Students must satisfactorily complete a mid-residence and a graduation review. Student's progress is evaluated at a mid-residence review in the second year and a Graduation review in the fourth year. Reviews are intended to insure that the student is productive, exhibits formal competence, participates in activities of the program, and has an understanding of the major trends of art music from the 1950s to the present. Details regarding review procedures and scheduling are available in the School of Music or from the Institute Review Advisor.
- D. Failure to meet curriculum requirements may result in being placed on academic warning status and loss of eligibility for financial aid.

#### ***II. MASTER OF FINE ARTS AND ADVANCED CERTIFICATE OF FINE ARTS***

- A. Students must satisfactorily complete the program of studies formulated each semester by the mentor and student, which includes the classes specified in the "Course Requirements" section.
- B. Students must satisfactorily complete a mid-residence and a graduation review. Details regarding review procedures and scheduling are available in the School of Music or from the Institute Review Advisor.
- C. Failure to meet these requirements may result in being placed on academic warning status and loss of eligibility for financial aid.

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### ***III. INTEGRATED MEDIA CURRICULUM (GRADUATE ONLY)***

The core requirements in the curriculum will consist of (1) Integrated Media seminars and critiques and (2) specified courses in the student's program of entry chosen in consultation with their mentor. In addition to these core requirements, students will be expected to take electives, chosen from a wide-ranging list of courses currently offered throughout the Institute. The normal length of the program is two to three years.

### ***IV. MUSIC THEORY AND MUSICIANSHIP SKILLS PLACEMENT TESTS***

All students, undergraduate and graduate, are required to take placement tests in theory and skills upon entering the School. Based on these tests, each undergraduate will be placed at an appropriate level in the core curriculum. Graduate students may be required to take supplementary courses early in their program if necessary to ensure appropriate background for graduate study.

### ***V. PERFORMANCE COMPETENCY FOR NON-PERFORMANCE PROGRAM MAJORS***

Performance competency, including sight reading, technical proficiency and a knowledge of a cross-section of the representative repertoire, is assessed within the program. If deficiencies are ascertained, additional work in performance studies is assigned by the Mentor. Competency may also be assessed by completion of a certified faculty critique of a public performance in solo or ensemble contexts.

## **COURSE REQUIREMENTS**

### **PREREQUISITES TO THE MAJOR**

The following course offers training in skills and musical knowledge considered to be essential preparation for serious undergraduate study in music at CalArts. Talented students who lack this background may be accepted with the understanding that this course is required in addition to the normal course of study in each School of Music program.

MT100	Fundamental Musicianship	1 Class
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All undergraduate students must complete this course within the first year of study or be exempted by placement examination or mentor recommendation. Failure to pass this class within the first year may result in dismissal from the School of Music.

### **BACHELOR OF FINE ARTS DEGREE PROGRAM OR CERTIFICATE OF FINE ARTS**

The following courses are required but do not constitute a student's entire program.

Regardless of their specific program, accreditation guidelines require all undergraduate Music students to:

1. Develop skills in both composition and improvisation.
2. Become familiar with diverse musical cultures, periods, and styles.
3. Become familiar with the musical applications of technology.

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Specific courses which will fulfill some of these requirements are part of the Core Curriculum and individual programs, but it is the responsibility of the student and mentor to insure that these requirements are met, whether or not required courses are designated. For questions or recommendations, see the Dean's Office, and also see the Technology course listings in the Core Curriculum below.

In support of the second requirement, all undergraduates are required to pass the Examination in Music Repertoire and Literature (the "Listening Test") in order to graduate. This exam is given several times each year, with notification posted in advance. Students should take it beginning in their third year and repeat it if necessary until they pass.

The "Core Curriculum" for all undergraduate programs except World Music Performance, Jazz Studies, and Music Technology consists of the following required courses. In addition to this Core Curriculum, specific requirements for each Program are detailed under their respective headings which follow.

### CORE CURRICULUM

2 courses in ensemble singing chosen from:

ME001	Chorus	
ME200	Beginning African Ensemble	
ME223	Kecak	
ME300	Chamber Singers	
ME401	Advanced African Ensemble	
MH220	African Song	
MP065	Javanese Voice	
MT200	North Indian Sargam	
MH200	Music Cultures	2 Classes
MH205A&B	Survey of Western Music History & Literature	2 Classes
MH...	Music Literature or History Elective (Upper Division - 300 Level or higher)	1 Class
MT001A-D	Musicianship Skills - Tonal Forms	4 Classes
MT004A&B	Musicianship Skills - Rhythm	2 Classes
MT101A-D	Music Theory	4 Classes
MT300	Analysis of Musical Forms <i>or</i>	1 Class
MT350	Analysis & Interpretation for Performers	1 Class

Course in technology chosen from:

MP140	Contemporary Performance Practice
MP141	Studio Projects for Guitar
MX320	Music Production
CS113	Digital Landscapes
CS114	Library/Internet Research
CS115	Computer Literacy
CS210	Quantitative Reasoning
CS314	Digital Electronics
CS315	Basic Electronics
CS268	Reproduction of Sound

or other technology course as assigned by mentor

World Music Ensemble Elective 1 Class

Successful completion of Examination in Music Repertoire and Literature recommended during third year of program.

## I. COMPOSITION PROGRAM

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### CORE CURRICULUM PLUS:

MC100	Major Lesson	Each Semester
MC120A&B	Sound/Silence 1	2 Classes
MC121A&B	Sound/Silence 2	2 Classes
MC122A&B	Processes/Methods	2 Classes
MC123A&B	Experimental Music Workshop	2 Classes
MC201A&B	Introduction to Electronic Media	2 Classes
MC401	Composer's Seminar	2 Classes
MH315	Survey of 20th Century Music	1 Class
MP002	Grammar of Conducting	1 Class
MP016	Non-Major Piano	2 Classes
MT300	Analysis of Musical Forms	1 Class

(Satisfies Analysis requirement in Core Curriculum)

Near the end of their program, undergraduate composers present a portfolio of work accomplished at CalArts for faculty review. Mentors may require students to take additional courses. Students pursuing an emphasis in computer music applications should consult their mentors regarding specific courses.

## II. PERFORMER/COMPOSER PROGRAM (From point of entry at BFA-3 level)

### CORE CURRICULUM PLUS:

MC100, <i>and/or</i>	MP405-MP479 Major lessons as assigned by mentor	4 Classes
MC201A&B	Introduction to Electronic Media	2 Classes
ME400	Applied Experiments in World Music	1 Class
MH315	Survey of 20th Century Music	1 Class
MP002	Grammar of Conducting	1 Class
MP016	Non-major Piano	1 Class
MP100, MP203, <i>or</i>	MP301 Forums	Each Semester
	Improvisational work as assigned by mentor	2 Classes
	Composition classes as assigned by mentor chosen from:	4 Classes
	MC120, MC121, MC122, <i>or</i> MC123	
	Performance workshops and specialized ensembles appropriate to major emphasis as arranged by mentor	4 Classes
	Music Electives	3 Classes
	Jury Exam prior to Graduation Recital	
	Graduation Recital (must include original compositions)	
	Portfolio of Creative Work (submitted for faculty review and approval)	

## III. MULTI-FOCUS PROGRAMS IN PERFORMANCE

In addition to the course requirements for individual programs, all students must complete the following:

- Mid-Residence Recital
- Jury Exam prior to Graduation Recital
- Graduation Recital

### A. WESTERN ORCHESTRAL AND CHAMBER MUSIC INSTRUMENTS

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These requirements are applicable to the following areas of study:

Instrumental Performance in Trumpet, French Horn, Trombone, Tuba, Harp, Violin, Viola, Cello, Contrabass, Flute, Oboe, Clarinet, Bassoon, and Saxophone.

### CORE CURRICULUM PLUS:

MC110	Introduction to Composition or MC... (permission required)	1 Class
MP016	Non-major Piano	2 Classes
MP203	U/G Performance Forum	Each Semester
MP405-MP423	Major Lesson	Each Semester
Chamber/Conducted Ensembles as Assigned:		Minimum 1 Each
ME105	Conducted Instrumental Ensemble	Semester
ME106	Chamber Music Ensemble	
ME310	Chamber Orchestra	
Performance workshop and specialized ensembles appropriate to major emphasis. Woodwind majors must take 4 semesters of ME123.		Each Semester
Improvisational work chosen from:		1 Class
ME325	Projects in Improvisation	
MP326	Improvisation Ensemble	

### **B. VOCAL STUDIES**

#### CORE CURRICULUM PLUS:

MC110	Introduction to Composition or MC... (permission required)	1 Class
MH345A <i>or</i> B	Solo Vocal Literature (also satisfies upper division music history or literature Core Curriculum requirement)	1 Class
MP016	Non-Major Piano	2 Classes
MP203-02 <i>&amp;/or</i>	MP301 Forums	Minimum 4 Classes
MP302	Vocal Diction	2 Classes
MP422	Voice Lessons	Each Semester
MR110	Vocal Repertoire Coaching	Minimum 4 Classes
MR126 <i>or</i>	Voice Workshop <i>or</i>	4 Semesters
MP402	Opera Theatre Performance Project	
Vocal ensembles as assigned by mentor:		Each Semester
ME106	Chamber Music	
ME114	Baroque Chamber Music & Bach Arias <i>or</i>	
MT002-01	Bach Chorales	
ME001	CalArts Chorus <i>and/or</i> ME300 Chamber Singers (also fulfills Core Curriculum requirement)	
Performance for faculty jury		Each Semester
Voice Studies Electives as assigned by mentor		
Studies in Improvisation chosen from:		1 Class
ME325	Projects in Improvisation	
MP326	Improvisation Ensemble	

### **C. PIANO/KEYBOARD**

## SCHOOL OF MUSIC

These requirements are applicable to the following areas of study: Instrumental Performance - Multi-Focus Keyboard, Piano and Harpsichord.

### CORE CURRICULUM PLUS:

MC110	Introduction to Composition or MC... (permission required)	1 Class
ME170	Accompanying Studies	1 Class
MP203	Undergraduate Performance Forum	4 Classes in 1st & 2nd years
MP203 <i>or</i> MP100 <i>or</i> MP301:	Forums	4 Classes in 3rd & 4th years
MP416	Major Lesson	Each Semester
MR125	Keyboard Workshop	Each Semester
MX800	Pedagogy Project	2 Classes in 3rd or 4th year
Ensembles as assigned by the mentor:		Each Semester
ME105	Conducted Instrumental Ensembles <i>and/or</i>	
ME106	Chamber Music Ensembles <i>and/or</i>	
	Specialized Ensembles appropriate to major emphasis	
Classes in Improvisation as assigned by mentor:		4 Semesters
ME325	Projects in Improvisation	
MP326	Improvisation Ensemble	
MP200	Jazz Improvisation	
MT150	Jazz Keyboard Theory	
ME...	Jazz Ensembles	
Keyboard Studies Electives as assigned by mentor		2 Classes

### D. GUITAR

#### CORE CURRICULUM PLUS:

MP423, MP424 <i>or</i> MP436 :	Major Lesson	Each Semester
MR120	Guitar Workshop	Each Semester
Coached Small Ensemble		Each Semester
Forum:		Each Semester
MP100	Jazz Forum <i>or</i>	
MP203	Undergraduate Performance Forum <i>or</i>	
MP301	Performer/Composer Forum	
At least three classes from the following list:		3 Classes
MP141	Studio Projects for Guitar	
MT170	Transcription for Guitar	
MT173	Lute Tablature Transcription	
MT174	Fretboard Theory	
MT175	Figured Bass Realization/Guitar	
MT176	Analysis of Guitar Repertoire	
MT180	Aural Transcription	
MT185	Improvising in Asymmetric Meters	
MT190	Blues Soloing and Accompanying	

### E. PERCUSSION

#### CORE CURRICULUM PLUS:

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MC110	Introduction to Composition <i>or</i> MC... (permission req'd.)	1 Class
ME105	Conducted Ensembles	2 Classes
ME122	Percussion Ensemble	Each Semester
MP203, MP100	<i>or</i> MP301 Forum (May be required by mentor depending on area of specialization.)	
MP415	Major Lesson	Each Semester
Non-Major Lesson Electives: Jazz, World Music <i>or</i> Orchestral Repertoire		4 Classes
Ensembles as Assigned by the Mentor		Each Semester
Improvisation Studies, chosen from:		2 Classes
ME121	Jazz Ensembles	
MP326	Improvisation Ensemble	
MP200	Jazz Improvisation I	
MP201	Jazz Improvisation II	
World Music Ensembles (in addition to 1 required in Core Curriculum)		2 Classes

### IV. JAZZ STUDIES

These requirements are applicable to the following areas of study:

Jazz Performance, Jazz Bass, Jazz Guitar, Jazz Keyboard, Jazz Drums, Jazz Trumpet, Jazz Trombone, Jazz Reeds.

#### REQUIRED COURSES ARE:

MC310	Jazz Composition	1 Class
MC312	Jazz Arranging and Advanced Ear Training	1 Class
ME...	Ensemble Singing (see Core Curriculum for options)	2 Classes
(Required of all jazz students unless exempted from MT001A&B by placement examination.)		
ME121	Jazz Ensembles (one faculty ensemble required plus student ensembles as assigned by mentor)	Each Semester
ME200	Beginning African Ensemble	1 Class
MH200	Music Cultures	1 Class
MH205A <i>or</i> B	Survey of Western Music History & Literature	1 Class
MH210	Ethnology of African Music <i>or</i>	1 Class
MT225	Introduction to Forms of African Music	
MH240	Jazz History	1 Class
MH350	Seminar in Jazz Literature	1 Class
MP100	Jazz Forum	Each Semester Offered
MP200	Jazz Improvisation I	1 Class
MP201	Jazz Improvisation II	1 Class
MP431-MP439	Major Lesson	Each Semester
MT001A-C	Musicianship Skills - Tonal Forms	3 Classes
MT003	Musicianship Skills - Transcription and Analysis	1 Class
MT004A&B	Musicianship Skills - Rhythm	2 Classes
MT101A,B & C <i>or</i> D	Music Theory	3 Classes
MT150A&B	Jazz Keyboard Theory	2 Classes
MT300	Analysis of Musical Forms	1 Class
Course in technology (See Core Curriculum Listing for options) or other technology course as assigned by mentor		1 Class
World Music Elective		1 Class
Jazz Electives		4 Classes
Graduation Recital		
Successful completion of Examination in Music Repertoire and Literature recommended during third year of program.		

### V. WORLD MUSIC PERFORMANCE

#### REQUIRED COURSES ARE:

## SCHOOL OF MUSIC

ME...	Ensemble Singing (see Core Curriculum for options)	2 Classes
ME400	Applied Experiments in World Music	2 Classes
MH...	Music History or Literature Elective	1 Class
MH200	Music Cultures - normally completed in the first three years	4 Classes
MH205A <i>or</i> B	Survey of Western Music History and Literature	1 Class
MP440-MP479	Major Lesson	Each Semester
MT001A-C	Musicianship Skills - Tonal Forms	3 Classes
MT004A&B	Musicianship Skills - Rhythm	2 Classes
MT101A,B & C <i>or</i> D	Music Theory	3 Classes
MT200 <i>and/or</i> MP311	Class in World Musicianship	1 Class
MT200, MT210, MT225 <i>or</i> MT260	World Music Theory Elective (courses must span at least two different specialty areas)	3 Classes
	Ensemble appropriate to major emphasis	Each Semester
	Other World Music Ensembles (must include one class in each area of specialization in the World Music program)	4 Classes
	Ensemble Electives outside of World Music Program	4 Classes
	Courses in Musical Transcription:	1 Class
MT003	Musicianship Skills - Transcription and Analysis <i>or</i>	
MT160	Cross Cultural Music Skills <i>or</i>	
MT180	Aural Transcription	
	Course in technology (See Core Curriculum listing for options) or other technology course as assigned by mentor	1 Class
	Courses in keyboard skills	2 Classes
	All students are required to learn and play pitched instruments.	
	Graduation Recital	
	Successful completion of Examination in Music Repertoire and Literature recommended during third year of program.	

### VI. MUSICAL ARTS PROGRAM

In consultation with the mentor, a program may be designed that concentrates in one or several areas of specialization. Private lessons are offered on the basis of faculty availability and are limited to a maximum of one hour per week.

#### CORE CURRICULUM PLUS:

ME...	Ensemble Electives	3 Classes
MH...	Music Literature or History Electives	2 Classes
MP016	Non-Major Piano	2 Classes
MT... <i>or</i> MC ...	Theory or Composition Electives	2 Classes
	Music Electives	8 Classes
	Free Electives	6 Classes

Additional courses may be required depending on individual areas of specialization.

Musical Arts students are required to keep a cumulative portfolio of their work while enrolled at CalArts. This may include, but is not limited to, recordings, compositions, and visual and/or written materials. The portfolio will be reviewed with faculty each semester.

### VII. MUSIC TECHNOLOGY

#### REQUIRED COURSES ARE:

MC201A&B	Introduction to Electronic Media	2 Classes
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MC405A <i>or</i> B	Interactive Performance <i>or</i>	1 Class
MC415A <i>or</i> B	Advanced Interactive Performance	
MC465	Digital Recording Studio	1 Class
ME...	Ensemble Singing (see Core Curriculum for options)	2 Classes
ME...	World Music Ensemble Elective	1 Class
MH200	Music Cultures	2 Classes
MH205A&B	Survey of Western Music History & Literature	2 Classes
MH...	20th Century Music History & Literature	1 Class
MH310	History & Practice of Electro-Acoustic Music	1 Class
MP016	Non-Major Piano	1 Class
MT001A&B	Musicianship Skills - Tonal Forms	2 Classes
MT004A	Musicianship Skills - Rhythm	1 Class
MT101A&B	Music Theory	2 Classes
MX320	Music Production	Semesters 1-6
MX420	Projects in Music Technology	Semesters 7-8
Four Classes in Composition chosen from:		4 Classes
MC010	Non-Major Composition Lesson	
MC110	Introduction to Composition	
MC120	Sound/Silence 1	
MC121	Sound/Silence 2	
MC210	Composition for Film and Video	
MC310	Jazz Composition	
F... or TP...	Sound for other media	2 Classes
One class in video or computer graphics, chosen in consultation w/mentor		1 Class
MT..., MC...	Music Theory, Composition <i>or</i> Skills Electives	3 Classes
Advanced Computer Music <i>or</i> New Media Electives (in consultation with the mentor)		2 Classes
Performance <i>or</i> Ensemble Electives (one in Improvisation)		2 Classes
Free Electives		6 Classes

**AS PART OF CRITICAL STUDIES:** (Fulfills core technology requirement.)

CS312	Introduction to Structured Programming	1 Class
CS313	Introduction to C Language Programming	1 Class
CS314	Digital Electronics	1 Class
CS315	Basic Electronics	1 Class
CS268	Reproduction of Sound	1 Class
CS417	Audio Engineering Seminar	1 Class

Successful completion of Examination in Music Repertoire and Literature recommended during third year of program.

### **MASTER OF FINE ARTS OR ADVANCED CERTIFICATE OF FINE ARTS**

The following courses are required but do not constitute a students entire program:

#### **I. COMPOSITION**

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Lessons, seminars, and courses in composition, analysis, literature and a variety of techniques comprise the core of the program. Two years of intensive full-time course work and creative projects are required. Some individualized programs may require 3 years. The culmination of each student's program lies in the creation of a graduation portfolio for faculty review. It will contain work accomplished at CalArts, a substantial portion of which will have been presented in performance or other appropriate venue. Faculty will select representative works from this portfolio to be archived in the CalArts library.

### A. COMPOSITION

#### REQUIRED COURSES ARE:

MC500	Major Lesson	Each Semester
MC501	Graduate Composer's Forum	Each Semester
MC401	Composer's Seminar	Each Semester
MC403A&B	Methods	2 Classes
Composition with another discipline		1 Class
Chosen from MC315, MC316 <i>or</i> MC375		
Courses in Composition		2 Semesters
Chosen from MC405A/B (Interactive Performance 1 <i>or</i> MC406A/B (Digital Media I)		
MH401A,B <i>or</i> C	Music and the 20th Century Transformation of Culture	2 Classes
Courses selected from MC205, MC230, MC250, MC251, MC402		3 Classes
Composition Portfolio (submitted for faculty review and approval)		

### B. COMPOSITION - NEW MEDIA

#### REQUIRED COURSES ARE:

MC500	Major Lesson	Each Semester
MC501	Graduate Composer's Forum	Each Semester
MC401	Composer's Seminar	Each Semester
MC405A&B/415A&B	Interactive Performance	Each Semester
MC406A&B/416A&B	Digital Media	Each Semester
Composition with another discipline		2 Classes
Chosen from MC315, MC316 <i>or</i> MC375		
Courses in Composition		2 Semesters
Chosen from MC402 (Special Topics) <i>or</i> MC403 (Methods)		
MH401A,B <i>or</i> C	Music and the 20th Century Transformation of Culture	2 Classes
Composition Portfolio (submitted for faculty review and approval)		

## II. PERFORMER/COMPOSER

Mid-residence Recital (must include original compositions) and a Jury Exam prior to Graduation Recital are required. Two years of intensive study, full-time coursework and creative projects are required for the Master of Fine Arts or Advanced Certificate of Fine Arts in the Performer/Composer Program. Some individualized programs may require three years. The culmination of each student's program includes the creation of a graduation portfolio for faculty review, in addition to Recital requirements. It will contain work accomplished at CalArts, a substantial portion of which will have been presented in performance or other appropriate venue. Faculty will select representative works from this portfolio to be archived in the CalArts library.

*The curriculum specifies categories of coursework, allowing mentors to determine an appropriate selection of course assignments for each student's particular needs.*

### A. PERFORMER/COMPOSER:

#### REQUIRED COURSES

MC315, MC316, <i>or</i> MC515	Composition with another discipline	Minimum 1 Class
MC500 <i>and/or</i> MP505-MP523	Major Lessons in composition	Minimum 4 Classes

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*and/or* performance:

MC501 <i>or</i> MP301 <i>or</i> MP501 <i>or</i> MP100	Graduate Forums	Each Semester
MC505	Graduate Composition Seminar	2 Classes
MH401A & B <i>or</i> C	Music and the 20th Century Transformation of Culture	2 Classes
Courses in Advanced Composition Techniques and/or analysis (MC300A,B; MC303; MC205; MC250; MC251) and others assigned by mentor		4 Classes
Advanced Literature and/or Analysis Elective (300 Level or higher)		Minimum 1 Class
Advanced Performance, Improvisation, and Applications Electives		Minimum 4 Classes
Mid-residence Recital (must include original compositions)		
Jury Exam Prior to Graduation Recital		
Graduation Recital (must include original compositions and be accompanied by substantial, well-researched program notes on each work performed, written by the student)		

### B. PERFORMER/COMPOSER - AFRICAN AMERICAN IMPROVISATIONAL MUSIC

An MFA program emphasizing a multi-focus, interdisciplinary approach to studies in the performance practice, literature, and history of African American Improvisational Music, along with its philosophical, theoretical, aesthetical, and performance technology aspects. The program encourages research in how innovation in creative improvised music is connected with traditional and experimental practices in dance, theatre, literature, and film, along with studies that place this discipline and its traditions in appropriate intellectual and academic contexts.

In addition to the recital and portfolio requirements, this program requires a written thesis.

#### **REQUIRED COURSES ARE:**

MP531-MP539	Advanced Major Lesson	each semester
MC410A&B	Jazz Composition & Analysis	2 classes
ME325-03	Improvisers & Choreographers Ensemble	1 class
MH401	Music & the 20th Century Transformation of Culture	1 class
MH400B	Seminar on African & African American Music Literature	1 class
MP401-01	Advanced Systemic Improvisation	1 class
MP401-02	Creative Orchestra	1 class
MP502	Improvisers Visiting Artists Colloquium	each semester
Courses in other arts as assigned by mentor.		
May include:		
D 105	Dance Workshop	
D 433	Composition IV	

### III. MULTI-FOCUS PROGRAMS IN PERFORMANCE

Two years of intensive study are required for the Master of Fine Arts or Advanced Certificate of Fine Arts in Instrumental Performance and Vocal Studies. Some individualized programs may require 3 years. In addition to the course requirements for individual programs, all students must complete the following:

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Mid-Residence Recital  
Jury Exam prior to Graduation Recital  
Graduation Recital (must be accompanied by substantial well-researched program notes on each work performed, written by the student)

### A. WESTERN ORCHESTRAL AND CHAMBER MUSIC INSTRUMENTS

These requirements are applicable to the following areas of study:  
Instrumental Performance in Trumpet, French Horn, Trombone, Tuba, Harp, Violin, Viola, Cello, Contrabass, Flute, Oboe, Clarinet, Bassoon, and Saxophone.

#### REQUIRED COURSES ARE:

MH...	Advanced Music History and Literature Electives (300 Level or higher)	2 Classes
MP505-MP523	Major Lesson	Each Semester
MT..., MC...	Advanced classes in Analysis or Theory (MT350 recommended)	2 Classes
Chamber/Conducted Ensembles as assigned:		Each Semester
ME310	Chamber Orchestra <i>and</i>	
ME405	Graduate Conducted Ensembles <i>or</i>	
ME406	Graduate Chamber Music	
Forums chosen from: MC501, MP100, MP301, <i>or</i> MP501		Each Semester
Specialized studies in extended techniques, improvisation, and/or interpretation (MP140 recommended)		2 Classes
Other Metier Electives (arts-related classes outside of music)		2 Classes
Additional Ensemble electives as required by mentor.		
Woodwind majors must take 4 semesters of ME123.		
Additional ensemble elective as required by mentor		

### B. PIANO/KEYBOARD

These requirements are applicable to the following areas of study: Instrumental Performance - Multi-Focus Keyboard, Piano, and Harpsichord.

#### REQUIRED COURSES ARE:

MH3..	Advanced Music History & Lit Electives	2 Classes
MP501	Graduate Performance Forum	2 Classes
MP501, MP301 <i>or</i> MP100	Additional Forums	2 Classes
MP516	Major Lesson	Each Semester
MR525	Keyboard Workshop	Each Semester
Ensembles as assigned by mentor:		Each Semester
ME405	Graduate Conducted Ensembles <i>and/or</i>	Minimum of 2
ME406	Graduate Chamber Music <i>and/or</i>	
ME800	Accompanying Project <i>and/or</i>	
Specialized Ensembles appropriate to major emphasis		
Keyboard Studies Electives as assigned by mentor		2 Classes
Other Metier Electives		2 Classes

#### COLLABORATIVE KEYBOARD EMPHASIS

##### REQUIRED COURSES ARE:

MP516	Major Lesson	Each Semester
MP404	Special Studies in Collaborative Performance	Each Semester
Ensembles as assigned by mentor:		
ME114	Baroque Chamber Music and Bach Arias	
ME405	Advanced Conducted Ensembles	

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MP402	Opera Theatre Performance Project
ME406	Graduate Chamber Music

### C. GUITAR

REQUIRED COURSES ARE:

MH...	Music History & Lit Electives	2 Classes
MP523, MP524, MP536	Major Lesson	Each Semester
MR520	Guitar Workshop	Each Semester
	Ensembles as assigned by mentor	Each Semester
Forum:	MP501 Graduate Performance Forum <i>or</i>	Each Semester
	MP100 Jazz Forum <i>or</i>	
	MP301 Performer/Composer Forum	
	Music Electives as assigned by mentor	3 Classes Minimum
	Other Metier Electives	2 Classes

### D. PERCUSSION

REQUIRED COURSES ARE:

MH..., MT...	Advanced Classes in Analysis or Music History & Lit (300 Level or higher)	4 Classes
MP515	Major Lesson	Each Semester
	Ensembles as assigned by mentor	Each Semester
	Specialized studies in extended techniques, improvisation, and/or interpretation	2 Classes
	Music Elective	1 Class
	Other Metier Electives	2 Classes
	MP501, MP100, <i>or</i> MP301 Forum - May be required by mentor depending on specialization.	

### E. VOCAL STUDIES

**Prerequisites for MFA:** Students in the MFA Vocal Studies program must have adequate background in English, French, German and Italian diction and be familiar with the International Phonetic Alphabet (IPA).

REQUIRED COURSES ARE:

MH...	Music History & Lit Electives	2 Classes
MH900	Project in Vocal Literature	2 Classes
MP522	Major Lesson	Each Semester
MR510	Vocal Repertoire Coaching	Each Semester
MX900	Pedagogy Project	2 Classes
	Ensembles as assigned by mentor:	Each Semester
	ME106 Chamber Music <i>and/or</i>	
	ME114 Baroque Chamber Music and Bach Arias <i>and/or</i>	
	ME300 Chamber Singers <i>and/or</i>	
	MP402 Opera Theatre Performance Project <i>and/or</i>	
	ME406 Advanced Chamber Music	
	Specialized Ensembles appropriate to major emphasis	
	Forums as required by mentor	Each Semester
	Other Metier Electives	2 Classes

## SCHOOL OF MUSIC

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### IV. JAZZ STUDIES

These requirements are applicable to the following areas of study:

Jazz Performance, Jazz Bass, Jazz Guitar, Jazz Keyboard, Jazz Drums, Jazz Trumpet, Jazz Trombone, Jazz Reeds.

Two years of intensive study are required for the Master of Fine Arts or Advanced Certificate of Fine Arts in Jazz Studies. A Mid-Residence and a Graduation Recital are required.

#### REQUIRED COURSES ARE:

MC410	Advanced Jazz Composition	2 Classes
ME200	Beginning African Ensemble	1 Class
ME421	Advanced Jazz Ensemble	Each Semester
(One faculty ensemble required and student ensembles as assigned by mentor)		
MH350	Seminar in Jazz Literature	2 Classes
MP100	Jazz Forum	Each Semester Offered
MP401	Advanced Jazz Improvisation	2 Classes
MP531-MP539	Advanced Major Lesson	Each Semester
MH210	Ethnology of African Music <i>or</i>	1 Class
MT225	Introduction to the Forms of African Music	
Ensemble performances followed by critiques		Each Semester
Other Metier Electives		2 Classes

### V. WORLD MUSIC PERFORMANCE

These requirements are applicable to the following areas of study:

African Music & Dance, Indonesian Music & Dance, World Music Performance, and North Indian Music.

Two years of intensive study in the field of emphasis are required for the Master of Fine Arts or Advanced Certificate of Fine Arts in World Music Performance. A final recital or series of performances is required, and where appropriate, principal teachers may require a written thesis.

#### REQUIRED COURSES ARE:

ME400	Applied Experiments in World Music	1 Class
ME...	Advanced Ensemble in major area	Each Semester
MH...	Adv. Classes in Music History & Lit (300 level or higher)	2 Classes
MP040-MP079	Minor Lesson	Each Semester
MP540-MP579	Advanced Major Lesson	Each Semester
Advanced World Music Ensembles as assigned by mentor		Each Semester
Course in Transcription as assigned by mentor		1 Class

## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<b>ID200A&amp;B</b>	<b>COLLABORATION LABORATORIES:</b> <b>ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS</b>	2	I
	<p>A class for the study of collaboration as a means of interdisciplinary performance production. Through the class, the student will find and develop a collaborative process which is compatible with both the form and content which he/she is working with in their artistic practice. The class will consist of lecture, viewing work, guest speakers, project development, class presentations of ongoing projects, readings, and a L.A. field trip to a performance. Interdisciplinary projects can take the form of new theatre works, installations, audio/soundworks, performances, film/ video, etc. and any number of unnamed forms.</p> <p>* Enrollment open to the Institute by permission of instructor.            * Priority to graduate and upper division undergraduates.</p>		
	<b>ID200B MULTIPLE PERSONALITIES:</b> <b>INTERDISCIPLINARY COLLABORATIVE PROCESS</b>	2	II
	<p>A workshop for evolving new performance work which crosses disciplines including but not exclusive to dance, theatre, music, performance art, film/video or any combination of these disciplines. Through collaboration the class will develop one (or possibly several) performance project(s). Over the course of the semester each project will be taken through the various pre-production stages such as: research and development, outlining performance action, writing scripts, designing the performance, creating budgets, presenting work-in-progress versions, critique and evaluation, etc. The class will also include lecture, a guest speakers program, readings, and a L.A. field trip to a performance.</p> <p>* Enrollment open to the Institute by permission of instructor.            * Priority to graduate and upper division undergraduates.</p>		
<b>ID300A&amp;B</b>	<b>INTERDISCIPLINARY CRITIQUE</b>	2	II
	<p>A class exclusively for Interschool Grant recipients. Over the course of the semester students will present their ongoing work on their interschool project for group critique and evaluation (up to and including the public presentation of the project). Workshops designed to facilitate the students interdisciplinary and/or collaborative process will be presented by both faculty and visiting artists.</p> <p>* Enrollment required for Interschool Grant recipients.            * Priority to graduate and upper division undergraduate students.</p>		
<b>ID350</b>	<b>COLLUSIONS &amp; COLLISIONS</b>	2	I
	<p>When forms collide, there is an opportunity to work in uncharted territory. In a series of workshops students will explore various forms and their hybrid possibilities. Forms include text, image, sound, movement, object, etc. Workshops will be team-taught by two different faculty. Class will also include one to two visiting artists. Students may work in collaborative groups and will realize assignments both in and out of class.</p> <p>* Open to the entire Institute.</p>		
<b>ID360</b>	<b>RE: INVENTING THE WHEEL</b> <b>AN INTERDISCIPLINARY HISTORY SURVEY</b>	2	II
	<p>A 20th Century survey of interdisciplinary work from Dada to the present taught by a series of CalArts faculty (from various schools) and visiting artists. Class includes lectures and collaborative class projects. At each class meeting, a different subject is covered. Subjects vary but may cover artists and movements/genres that include Dada, Fluxus, Antonin Artaud, John Cage, performance art, installation art and interactivity, and dance theater.</p> <p>* Open to the entire Institute.</p>		
<b>ID370</b>	<b>WHAT DID YOU JUST SAY?</b>	2	II

## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>This will be an interdisciplinary, project-oriented critique, composed of faculty and students from art and music alike. We will direct analysis of the work of individual students towards cracking the codes of proprietary languages, leading to the production of collaborative works including both disciplines. There will be selected readings throughout. Although conceived for art and music students, this class is open to those in other disciplines.</p> <p>* By permission of instructor only.</p>		
<b>ID550</b>	<p><b>ARTS PEDAGOGY: ARTISTS PREPARING TO TEACH IN THE COMMUNITY</b></p> <p>This course is aimed at those students who wish to develop teaching skills within community contexts. The course will address topics such as the translation of content in specific artforms into culturally and gender inclusive curricula for adolescents, community and cultural issues, artistic, conceptual and social development of teens, learning styles, current pedagogical practice, collaboration, team teaching and ethical issues. There will be readings, discussions, guest speakers, panels, demonstrations and off-site observations.</p> <p>Open to all MFA students. BFA students who are CAP teaching assistants are also eligible.</p>	<b>2</b>	<b>I,II</b>
<b>NOTE:</b>	<p><b>THE FOLLOWING IS A LIST OF APPROVED SCHOOL OF MUSIC COURSES. INDIVIDUAL COURSES ARE NOT NECESSARILY OFFERED EACH YEAR. SOME ARE OFFERED IN ROTATION WITH OTHERS. PLEASE CONSULT YOUR MENTOR OR THE SCHOOL OFFICE REGARDING QUESTIONS ABOUT CURRENT COURSE SCHEDULING PLANS.</b></p>		
<b><u>COMPOSITION COURSES</u></b>			
<b>MC010</b>	<p><b>LESSONS IN COMPOSITION: NON-MAJOR</b></p> <p>One-half hour lessons for students enrolled in programs other than Composition, consisting of individual or group meetings.</p> <p>* Permission of instructor required.</p> <p>* Limited enrollment.</p> <p>* May be repeated for credit.</p>	<b>1</b>	<b>I,II</b>
<b>MC100</b>	<p><b>LESSONS IN COMPOSITION: UNDERGRADUATE</b></p> <p>One hour lessons for undergraduate students in the Composition Program, consisting of individual or group meetings.</p>	<b>3</b>	<b>I,II</b>
<b>MC110</b>	<p><b>INTRODUCTION TO COMPOSITION</b></p> <p>Workshop intended for students outside the Composition Program to acquire some experience with composing. Topics include aural and visual analysis, the processes of composition, form, structure, and methodology. When possible, music written in the workshop may be played by the members of the class.</p> <p>* Permission of instructor required.</p> <p>* Prerequisite: MT101A, Theory A.</p>	<b>1</b>	<b>I,II</b>
<b>MC120A&amp;B</b>	<p><b>SOUND/SILENCE 1 (FIRST YEAR)</b></p>	<b>2</b>	<b>I,II</b>



## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>This class introduces students to composition study at CalArts. Study of basic compositional concerns: notation, the production of scores and instrumentation, is combined with more advanced ideas, including an introduction to pre-compositional approaches and readings in music aesthetics and music perception. Introduction to alternate tunings.</p> <p>* Permission of instructor required.</p>		
<b>MC121A&amp;B</b>	<p><b>SOUND/SILENCE 2 (SECOND YEAR)</b></p> <p>Composition and analysis of works with electro-acoustic media using a variety of methods, technologies, and computer programs. In the second semester the emphasis will be on composition and analysis of electro-acoustic music in real-time performance situations. There will be readings in the aesthetics and acoustics, as well as aural analysis of the works studied.</p> <p>* Prerequisites: MC201A&amp;B.</p>	<b>2</b>	<b>I,II</b>
<b>MC122</b>	<p><b>PROCESSES AND METHODS (THIRD YEAR)</b></p> <p>In depth analysis, reading and discussion of a wide variety of pre-compositional strategies, building upon those learned in the first two years of the sequence. Further work with alternate tunings and more advanced readings in music perception and cognition. There will be some readings in areas outside music. Within this context there will also be study of orchestrational techniques.</p> <p>* Prerequisite: MC121A&amp;B</p>	<b>2</b>	<b>I,II</b>
<b>MC123</b>	<p><b>EXPERIMENTAL MUSIC WORKSHOP (FOURTH YEAR)</b> <b>(also open to non-composition majors and to MFA students)</b></p> <p>Performance, composition, readings and discussion of music stemming from the experimental tradition. The first part of the class will feature performance and discussion of classic and obscure works by John Cage, Christian Wolff, Morton Feldman, Robert Ashley, Alvin Lucier, LaMonte Young, George Brecht and others. As the class progresses, more recent work and work by the students will be rehearsed and discussed. The goal of this class is to try to come to grips with the aesthetic, philosophical and performance issues of experimental music, and to try to understand how to develop these concerns in the present day.</p> <p>* Prerequisite: MC122.</p>	<b>2</b>	<b>I,II</b>
<b>MC201A&amp;B</b>	<p><b>INTRODUCTION TO ELECTRONIC MEDIA</b></p> <p>Introduction to approaches in electronic media at CalArts. Includes introduction to music software, approaches to sound design and recording, and especially the use (and abuse) of visual media (including web-based) in conjunction with music.</p> <p>* Prerequisite: Prior experience with computers is required.</p> <p>* Permission of instructor required.</p>	<b>2</b>	<b>I,II</b>
<b>MC210</b>	<p><b>COMPOSITION FOR FILM AND VIDEO</b></p> <p>This course includes an introduction to the history of film music, the techniques of film and video scoring, and the analysis of a range of commercial and art film and video scores. The course features visits to other facilities and presentations by guest composers.</p> <p>* Prerequisites: MC201A or equivalent. (MC201B strongly encouraged), MC200A or equiv.</p> <p>* Permission of instructor required.</p>	<b>2</b>	<b>TBA</b>
<b>MC250</b>	<p><b>WRITING FOR STRINGS</b></p> <p>Techniques of writing for strings in both individual and ensemble contexts, to include composition and performance projects. Open to both graduate and undergraduate students.</p>	<b>1</b>	<b>I</b>
<b>MC251</b>	<p><b>WRITING FOR WOODWINDS</b></p>	<b>1</b>	<b>II</b>

## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	Techniques of writing for woodwinds in both individual and ensemble contexts, to include composition and performance projects. Open to both graduate and undergraduate students.		
<b>MC252</b>	<b>WRITING FOR HARP</b> Techniques of writing for harp in both individual and ensemble context, to include composition and performance projects. Open to both graduate and undergraduate students.	<b>1</b>	<b>I</b>
<b>MC253</b>	<b>WRITING FOR PERCUSSION</b> Learning to write for the vast family of percussion. Course will include some “hands-on” experience in basic percussion techniques. Students will write for solo and ensembles of percussion including some world music traditions.	<b>1</b>	<b>I</b>
<b>MC303A</b>	<b>ADVANCED SOUND DESIGN</b> Emerging and evolving models for digital signal processing and synthesis will be explored, along with discussion of systems theory, methods for continuous transformation of sound, and related concepts from intelligent instrument design, psychoacoustics, and physical modeling. * Permission of instructor required.	<b>2</b>	<b>I</b>
<b>MC303B</b>	<b>CUSTOM SOFTWARE FOR MUSIC AND NEW MEDIA</b> Students will create new electronic instruments and extend existing interactive systems with the creation of custom software in C/C++. Topics will include digital signal processing, GUI design, software plugins, real-time processing and object-oriented programming. * Prerequisite: Prior programming experience with C or C++. * Permission of instructor required.	<b>2</b>	<b>II</b>
<b>MC310</b>	<b>UNDERGRADUATE JAZZ COMPOSITION: ANALYSIS IN IMPROVISATIONAL MUSIC FORMS AND TRADITIONS</b> A course focusing on the forms and creative languages of improvisation, including influences from aesthetics, philosophy, technology and the interactive role of individuals in shaping improvisation. Investigating the relationships of the principles of musical improvisation to other art forms is also included. Class projects include extensive listening, reading, and written assignments, comparative analysis exercises, and creative composition projects. * May be repeated for credit.	<b>2</b>	<b>I,II</b>
<b>MC312</b>	<b>JAZZ ARRANGING AND ADVANCED EAR TRAINING</b> Techniques and tools of arranging for mixed, small jazz ensembles, combined with advanced studies in hearing and transcribing the forms and materials of jazz literature.	<b>2</b>	<b>II</b>
<b>MC315</b>	<b>COMPOSITION AND DANCE</b> This course brings together advanced composition students with advanced dancer/choreographers in projects combining the two disciplines. * Limited to Graduate students.	<b>2</b>	<b>I</b>
<b>MC316</b>	<b>COMPOSITION AND THEATRE</b> This course brings together advanced composition students with advanced theatre arts practitioners in projects combining the two disciplines. * Limited to Graduate students.	<b>2</b>	<b>TBA</b>
<b>MC375</b>	<b>MUSIC &amp; LANGUAGE</b> The Language and Music seminar is an exploration of the similarities and dissimilarities between the language of music and the language of words. The course will consist of lectures	<b>3</b>	<b>I</b>

## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>by Mort Subotnick and guests, group discussions and critiques of works including those by students. The emphasis will be on present usage, but historic usage will also be referenced. The projects for the course will be original works. Collaboration will be encouraged. Permission of instructor required.</p> <p>Open to all MFAs in the Institute and upper level BFAs by permission of instructor.</p>		
<b>MC401</b>	<p><b>COMPOSER'S SEMINAR</b></p> <p>A meeting place for all composition students, which will, at various times, and depending on event schedules, include free-form discussion of contemporary music, presentations by students and faculty, presentations by guests, readings of student work and other topics of interest.</p> <p>* Required of all Undergraduate and Graduate Composition majors.</p>	<b>2</b>	<b>I,II</b>
<b>MC402</b>	<p><b>SPECIAL TOPICS</b></p> <p>A venue for formal issues within the expertise of the composition faculty. Topics may include pre-compositional approaches, improvisation and composition, indeterminacy, music and critical theory, etc.</p>	<b>2</b>	<b>I,II</b>
<b>MC403</b>	<p><b>METHODS</b></p> <p>Techniques for obtaining the best possible realization of a composer's music, including advanced studies in notation, orchestration, analysis and conducting.</p>	<b>2</b>	<b>I,II</b>
<b>MC405A&amp;B</b>	<p><b>INTERACTIVE PERFORMANCE 1</b></p> <p>Advanced studies in the creation, implementation, and analysis of interactive musics. Ideas, practices and techniques introduced include homebrew electronics, music for computer networks, catastrophe navigation, languages for interactive performance (including Max and Supercollider), as well as the analysis and realization of live electronic pieces from the experimental tradition.</p>	<b>2</b>	<b>I,II</b>
<b>MC406A&amp;B</b>	<p><b>DIGITAL MEDIA I</b></p> <p>Advanced studies in the creation, implementation, and analysis of digital non-performance media including installations, web-based artforms, CD-ROM, etc.</p>	<b>2</b>	<b>I,II</b>
<b>MC410</b>	<p><b>GRADUATE JAZZ COMPOSITION: ANALYSIS IN IMPROVISATIONAL MUSIC FORMS AND TRADITIONS</b></p> <p>A course analyzing improvisational music forms and creative languages with a major focus upon the innovated developments in performance technology, the theoretical, aesthetical, and philosophical ideas informing the creative artist, the fundamental conceptions of improvising ensembles, and the interactive roles of individuals in shaping improvisation. Included is an introduction to a new analytical methodology regarding "the improvised musical moment." Connections with new, innovative and creative, improvisational knowledge with developments in film, dance, literature, and art will be explained. Extensive listening and reading assignments with comparative analysis exercises as well as creative projects in improvisation and composition are required.</p>	<b>2</b>	<b>I,II</b>
<b>MC415A&amp;B</b>	<p><b>INTERACTIVE PERFORMANCE 2</b></p> <p>Advanced studies in the creation, implementation, and analysis of interactive musics. Ideas, practices and techniques introduced include homebrew electronics, music for computer networks, catastrophe navigation, languages for interactive performance (including Max and</p>	<b>2</b>	<b>I,II</b>

## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	Supercollider), as well as the analysis and realization of live electronic pieces from the experimental tradition.		
<b>MC416A&amp;B</b>	<b>DIGITAL MEDIA 2</b> Advanced studies in the creation, implementation, and analysis of digital non-performance media including installations, web-based artforms, CD-ROM, etc.	<b>2</b>	<b>I,II</b>
<b>MC420A&amp;B</b>	<b>INTERACTIVE VIDEO PERFORMANCE</b> A workshop in using fundamental tools for computer-based multimedia arts, including tutorials with TAs in becoming skilled with midi and multimedia software.	<b>2-4</b>	<b>I,II</b>
<b>MC465</b>	<b>DIGITAL RECORDING STUDIO</b> A course designed for qualified students to gain facility in using the School of Music Digital Recording Studio. Students will learn current techniques and principles of sound recording and production. Topics may include: basic acoustics, microphones and microphone placement, the automated mixing console, signal processing, and editing and assembly using a digital audio workstation. * Permission of instructor required, BFA-3 or higher. * Limited enrollment	<b>2</b>	<b>I,II</b>
<b>MC500</b>	<b>LESSONS IN COMPOSITION: GRADUATE MAJORS</b> Lessons for graduate students in the Composition Program, consisting of individual and/or group meetings.	<b>4</b>	<b>I,II</b>
<b>MC501</b>	<b>GRADUATE COMPOSER'S FORUM</b> Presentation and critique of student compositions and projects, both finished and in process. * Required of and limited to Graduate Composition and Composition New Media students.	<b>1</b>	<b>I,II</b>
<b>MC515</b>	<b>MUSIC AND IMAGE</b> This course brings together advanced composition students with advanced students in the visual arts and animation in projects combining various disciplines. * Limited to Graduate students. * Not offered every year.	<b>2</b>	<b>I</b>
<b>MC800</b>	<b>UNDERGRADUATE INDEPENDENT PROJECT: COMPOSITION</b> Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. * Permission of instructor required. * May be repeated for credit.	<b>.5-2</b>	<b>I,II</b>
<b>MC900</b>	<b>GRADUATE INDEPENDENT PROJECT: COMPOSITION</b> Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. * Permission of instructor required. * May be repeated for credit.	<b>.5-2</b>	<b>I,II</b>
<b><u>ENSEMBLE COURSES</u></b>			
<b>ME001</b>	<b>CALARTS CHORUS</b>	<b>1</b>	<b>I,II</b>

## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>Study and performance of masterworks of European and American choral music from the 16th through the 20th centuries, including works for chorus and instrumental ensembles as well as occasional experiments in cross cultural musics.</p> <p>* Prerequisite: Basic familiarity with notation and the fundamentals of music.</p> <p>* Open to the Institute by audition and permission of instructor.</p>		
<b>ME003</b>	<b>WORLD PERCUSSION ENSEMBLE</b>	<b>.5</b>	<b>I,II</b>
	An experimental performance class which works toward combining instruments and musical structures from various cultures. Improvisation, composition and performance practice are integrated. Emphasis is given to percussion styles and techniques taught in CalArts' World Music and Instrumental programs.		
<b>ME105</b>	<b>CONDUCTED INSTRUMENTAL ENSEMBLES</b>	<b>1-4</b>	<b>I,II</b>
	<p>Performing ensembles covering a broad spectrum of music from various periods. Participation in specific ensembles is by assignment from faculty in consultation with students and the Director of the Performance Program. It is also dependent upon repertoire chosen for a given semester as well as the performance level of each student. The course includes:</p> <p>1) ensembles formed at various times throughout the semester to perform specific works from the 18th, 19th and 20th centuries</p> <p>2) ensembles which concentrate on contemporary music repertoire, including some readings of student compositions, one of which is the New Millennium Players (student contemporary performance ensemble).</p> <p>* Admission to the NMP is by audition.</p> <p>* Enrollment open to BFAs only.</p>		
<b>ME106</b>	<b>CHAMBER MUSIC</b>	<b>1-3</b>	<b>I,II</b>
	Small ensembles for strings, woodwinds, brass, percussion, keyboard instruments and voices, in varying combinations. Individual ensembles are coached by faculty members.		
<b>ME114</b>	<b>BAROQUE CHAMBER MUSIC AND BACH ARIAS</b>	<b>1</b>	<b>I,II</b>
	A specialized course for instrumentalists and singers given in conjunction with ME105 and ME106.		
<b>ME120</b>	<b>BRASS ENSEMBLE</b>	<b>1</b>	<b>I,II</b>
	<p>Performance of ensemble works written for brass instruments.</p> <p>* May be repeated for credit.</p>		
<b>ME121</b>	<b>UNDERGRADUATE JAZZ ENSEMBLES</b>	<b>1</b>	<b>I,II</b>
	<p>Performance of ensemble works written for small jazz groups.</p> <p>* Permission of instructor required. * May be repeated for credit.</p>		
<b>ME122</b>	<b>PERCUSSION ENSEMBLE</b>	<b>1</b>	<b>I,II</b>
	<p>Performance of ensemble works written for percussion instruments.</p> <p>* May be repeated for credit.</p>		
<b>ME123</b>	<b>WOODWIND ENSEMBLE/WORKSHOP</b>	<b>1</b>	<b>I,II</b>
	<p>Performance of ensemble works written for woodwind instruments. Audition preparation and woodwind fundamentals are also studied.</p> <p>* Required four semesters for woodwind performance majors.</p>		

## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	* May be repeated for credit.		
<b>ME125</b>	<b>WOMEN'S AFRICAN ENSEMBLE</b> Because women are traditionally excluded from drum ensembles in some parts of Africa, this course was developed to provide the opportunity for women to study traditional African drumming techniques.	<b>1</b>	<b>I,II</b>
<b>ME128</b>	<b>CALABASH DRUM ENSEMBLE (WOMEN ONLY)</b> Individual and small group instruction on the techniques of this unique African instrument, the Calabash drum. * Enrollment limited to 8.	<b>.5</b>	<b>II</b>
<b>ME170</b>	<b>ACCOMPANYING STUDIES</b> Individual and small group instruction in the techniques of piano accompaniment. * May be repeated for credit.	<b>1</b>	<b>I,II</b>
<b>ME200</b>	<b>BEGINNING AFRICAN MUSIC ENSEMBLE</b> Instruction in the performance of authentic traditional music and dances of West Africa. These performances include singing in the language and playing percussion instruments indigenous to the area of origin. * Corequisite: MH210 or MT225 for first-time enrollees. * ME200-01 and ME200-02 may not be taken concurrently.	<b>1</b>	<b>I,II</b>
<b>ME205</b>	<b>ATENTEBE ENSEMBLE</b> Study and performance of works composed for the atentebe, a traditional Ghanaian bamboo flute ensemble. The class will explore compositions by traditional and contemporary Ghanaian composers as well as the evolution of the atentebe.	<b>1</b>	<b>I,II</b>
<b>ME210</b>	<b>BEGINNING JAVANESE GAMELAN: KYAI DORO DASIH</b> Instruction in playing and singing in the central Javanese classical orchestra, a traditional Eastern art form which integrates dance, drama and music.	<b>1</b>	<b>I,II</b>
<b>ME220</b>	<b>BALINESE GAMELAN: SEMAR PELGULINGAN ("BURAT WANGI")</b> Instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan. * May be repeated for credit.	<b>1</b>	<b>I,II</b>
<b>ME221</b>	<b>GENDER WAYANG ENSEMBLE</b> Small ensemble performances by quartet of metallaphones as accompaniment to Balinese shadow plays. * May be repeated for credit.	<b>1</b>	<b>I,II</b>
<b>ME222</b>	<b>GONG SULING: BALINESE FLUTE ENSEMBLE</b> Balinese flute ensemble performances - with sixteen various-sized bamboo flutes and percussion instruments. * May be repeated for credit.	<b>.5</b>	<b>I,II</b>

## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
ME223	<b>KECAK</b> Balinese Monkey Chant ensemble. * May be repeated for credit.	.5	TBA
ME230	<b>NORTH INDIAN MUSIC ENSEMBLE</b> Vocal and instrumental performance using both Indian and European instruments. * May be repeated for credit.	1	I,II
ME231	<b>NORTH INDIAN TABLA</b> Study of accompaniment on tabla which may be repeated for credit.	1	I,II
ME300	<b>CHAMBER SINGERS</b> Study and performance of literature for small groups of singers, sometimes, one-on-a-part from several historical periods. Participation may involve considerable concertizing. Repertoire prepared in the Fall may be performed in the Spring, necessitating a commitment to be involved from September to May. * Prerequisite: Demonstrated musicianship and vocal skills, including control of intonation and the ability to blend within a section. * Permission of instructor and audition required.	2	I,II
ME310	<b>CHAMBER ORCHESTRA</b> Performance of literature for small orchestra. Offered on the basis of necessary minimum enrollment and availability of faculty.	1-4	I,II
ME325	<b>PROJECTS IN IMPROVISATION</b>		
	<b>ME325-02 INDEPENDENT ENSEMBLES</b> Supervised projects in improvisation as arranged by contract with the instructor.	1-2	I,II
	<b>ME325-03 IMPROVISERS AND CHOREOGRAPHERS ENSEMBLE</b> An intense collaboration between dancer-choreographers and an ensemble of music improvisers explores the ranges and relationship of how new works are created through an improvisational language. Each session will examine those works in collaboration with dancers and musicians, with an in-depth dialogue about the process and activity in the making of art. A major focus is to create (through assigned projects) developed dance compositions and music improvisation compositions.	2	II
ME327	<b>MULTI-FOCUS ENSEMBLE</b> Cross-disciplinary ensembles in which students from various programs within the School of Music may combine for special projects or to perform selected repertoire. * Permission of instructor required. * Offered as needed and according to faculty availability.	1-2	I,II
ME400	<b>APPLIED EXPERIMENTS IN WORLD MUSIC</b> A course in which advanced students may investigate applications of techniques learned in world music performance courses to projects extending outside these traditions. Activities may include cross-cultural composition and improvisation, studying principles of performance	1	I,II

## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	practice and theory that may be applied across several styles, and exploring uses for world music skills in the context of Western culture.		
<b>ME401</b>	<b>ADVANCED AFRICAN MUSIC ENSEMBLE</b> Advanced instruction and performance of West African music and dance. * Prerequisites: ME200 and either MH210 or MT225. * May be repeated for credit. Limited enrollment.	<b>1</b>	<b>I,II</b>
<b>ME405</b>	<b>ADVANCED CONDUCTED ENSEMBLES</b> Performing ensembles covering a broad spectrum of music from various periods. Participation in specific ensembles is by assignment from faculty in consultation with students and the Director of the Performance Program. It is also dependent upon repertoire chosen for a given semester as well as the performance level of each student. The course includes: 1) ensembles formed at various times throughout the semester to perform specific works from the 18th, 19th and 20th centuries 2) ensembles which concentrate on contemporary music repertoire, including some readings of student compositions, one of which is the New Millennium Players (student contemporary performance ensemble). * Admission to the NMP is by audition. * Enrollment open to MFAs only.	<b>1-4</b>	<b>I,II</b>
<b>ME406</b>	<b>ADVANCED CHAMBER MUSIC</b> Chamber ensemble performance for graduate students.	<b>1-3</b>	<b>I,II</b>
<b>ME411</b>	<b>ADVANCED JAVANESE GAMELAN: KYAI DORO DASIH</b> Advanced instruction in playing and singing in the central Javanese classical orchestra. * Prerequisite: ME210. * May be repeated for credit.	<b>1</b>	<b>I,II</b>
<b>ME420</b>	<b>ADVANCED BALINESE GAMELAN: SEMAR PELGULINGAN ("BURAT WANGI")</b> Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan. * May be repeated for credit.	<b>1</b>	<b>I,II</b>
<b>ME421</b>	<b>GRADUATE JAZZ ENSEMBLE</b> Jazz ensemble performance for graduate students. * Permission of instructor required. * May be repeated for credit.	<b>1</b>	<b>I,II</b>
<b>ME430</b>	<b>ADVANCED NORTH INDIAN MUSIC ENSEMBLE</b> Advanced vocal and instrumental performance using both Indian and European instruments. * May be repeated for credit.	<b>1</b>	<b>I,II</b>
<b>ME500</b>	<b>FACULTY CONTEMPORARY PERFORMANCE ENSEMBLE</b> Qualified students may enroll to perform with CalArts' New Century Players on approval of the mentor and Dean. The New Century Players is restricted to graduate and very advanced instrumentalists and singers.	<b>.5-4</b>	<b>I,II</b>



## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<b>ME800</b>	<b>UNDERGRADUATE INDEPENDENT STUDY: ENSEMBLE OR ACCOMPANYING PROJECT</b> Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. * Permission of instructor required. * May be repeated for credit.	<b>.5-2</b>	<b>I,II</b>
<b>ME900</b>	<b>GRADUATE INDEPENDENT STUDY: ENSEMBLE OR ACCOMPANYING PROJECT</b> Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. * Permission of instructor required. * May be repeated for credit.	<b>.5-2</b>	<b>I,II</b>
 <b><u>MUSIC HISTORY AND LITERATURE COURSES</u></b>			
<b>MH200*</b>	<b>MUSIC CULTURES</b> Study of musical practices among several of the world's peoples, with the geographic area covered varying by semester. The topic for Semester I 2002 will be "Indigenous North American Indian Music." * Students who need Music Cultures of the World to graduate in May 2003 should take the class in Semester I. We cannot confirm that Music Cultures of the World will be offered in Semester II 2003. * May be repeated for credit.	<b>2</b>	<b>I,II</b>
<b>MH205A&amp;B*</b>	<b>SURVEY OF WESTERN MUSIC HISTORY &amp; LITERATURE 2</b> Lectures, reading, and listening cover the history and literature of Western musical styles. MH205A, offered in the spring, covers from antiquity through the Baroque period. MH205B, offered in the fall, covers the Classical through Modern periods. * Prerequisite: MT101A, Music Theory A	<b>2</b>	<b>I,II</b>
<b>MH210</b>	<b>ETHNOLOGY OF AFRICAN MUSIC</b> Analyzing, discussing and learning song texts; the essence of composing and the role of drum language in traditional West African music. * Corequisite: ME200 for first-time enrollees.	<b>1</b>	<b>I,II</b>
<b>MH220</b>	<b>AFRICAN SONG</b> Study of traditional West African songs, their meanings, singing techniques, with special attention to tone production, melody, harmony and embellishment. * May be repeated for credit.	<b>1</b>	<b>I,II</b>
<b>MH240</b>	<b>JAZZ HISTORY</b> A survey of the history of jazz and African-American musical traditions, emphasizing critical listening and aural analysis. * Permission of instructor required.	<b>2</b>	<b>I</b>
<b>MH250</b>	<b>SEMINAR IN TRANSCRIPTION</b>	<b>2</b>	<b>TBA</b>

## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>Course offered periodically and by individual arrangement. Studies in transcription using materials from various music cultures.</p> <p>* Limited to 3rd and 4th year undergraduate and graduate students.</p> <p>* Permission of instructor required.</p>		
<b>MH310</b>	<p><b>HISTORY AND PRACTICE OF ELECTRO-ACOUSTIC MUSIC</b></p> <p>An historical survey of electronic music, Musique Concrète and mixed media. Acoustical theory as related to music synthesis and recording is included. Offered alternate years.</p>	<b>2</b>	<b>II</b>
<b>MH315</b>	<p><b>SURVEY OF 20<sup>TH</sup> CENTURY MUSIC</b></p> <p>A focused study of 20th century art-music beginning with Debussy and continuing to the turn of the millennium.</p> <p>* Prerequisite: MH205A&amp;B.</p>	<b>2</b>	<b>I</b>
<b>MH316</b>	<p><b>SURVEY OF 19<sup>TH</sup> CENTURY MUSIC</b></p> <p>A focused study of the romantic era in Western art music, including the relatively well-known repertoire of this period, along with a critical evaluation of the revolutions and radical developments that were self-proclaimed by the master-composers of the 19th century. In addition to gaining familiarity with important literature, this study will affect assumptions about how originality and radicality are viewed today.</p> <p>* MH205A&amp;B or graduate status.</p>	<b>2</b>	<b>I</b>
<b>MH317</b>	<p><b>J.S. BACH, SPECIAL TOPICS – THE MUSIC AND HIS BAROQUE ERA</b></p> <p>This course will explore the music of Bach from a variety of points of view and as a focal point for examining the music of other Baroque composers and their historical and cultural context.</p> <p>* Prerequisite: MH205A&amp;B.</p>	<b>2</b>	<b>I</b>
<b>MH320</b>	<p><b>STUDIES IN ELECTRO-ACOUSTIC MUSIC</b></p> <p>The course focuses on selected compositions from the main schools of electro-acoustic music within an historical framework. Works will be analyzed for their features of style and composition.</p> <p>* Prerequisite: MH310</p>	<b>2</b>	<b>TBA</b>
<b>MH340</b>	<p><b>SURVEY OF VOCAL ENSEMBLE LITERATURE</b></p> <p>The study of music for voices and voices with instruments from the view of the performer. Topics offered in rotation include representative European works from the 13th to the 17th century and representative European and American works from the 17th through the 20th century.</p>	<b>2</b>	<b>TBA</b>
<b>MH345A&amp;B</b>	<p><b>SOLO VOCAL LITERATURE</b></p> <p>Offered every other year. An historical survey of solo vocal literature from the 17th century to the present, with emphasis on the 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> centuries. Topics to be studied include musical structure and style, text setting and prosody, nationalistic trends, experimentalism and crossover tendencies. The course will place developments in solo vocal literature within their social and historical contexts. MH345A covers Italian, French, German, British and American song from the 17<sup>th</sup>-19<sup>th</sup> centuries. MH345B covers 20<sup>th</sup> and 21<sup>st</sup> century art music from Eastern and Western Europe, the US, Asia, and South America.</p>	<b>2</b>	<b>I,II</b>
<b>MH350</b>	<p><b>SEMINAR IN JAZZ LITERATURE</b></p>	<b>2</b>	<b>II</b>

## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	An advanced, in-depth study of a limited selection of jazz composers and jazz literature. Detailed examination of each composers style and techniques is included along with analysis of exemplary compositions. Topics will vary each year.		
<b>MH400</b>	<b>FOCUSED TOPICS IN MUSIC LITERATURE</b>		
	<b>MH400-01 MASTERPIECES OF THE SYMPHONY</b>	<b>2</b>	<b>TBA</b>
	A seminar designed for studying a limited selection of major musical works, composers, performance practices, or genres on an advanced level * Course offered in rotation and according to faculty availability.		
	<b>MH400-02 SEMINAR ON AFRICAN AND AFRICAN AMERICAN MUSIC LITERATURE</b>	<b>2</b>	<b>II</b>
	An in-depth study investigating selected artists and/or periods in African and African American music literature and culture, critiquing and evaluating their development and practice in American society and incorporating these ideas into a world culture context.		
	<b>MH400-03 CONTEMPORARY COMPOSER: PRINTED WORDS, MUSIC AND IDEAS</b>	<b>2</b>	<b>I</b>
	Selected readings from Busoni and beyond. Critical analysis of current trends in music and the arts. * Course offered in rotation and according to faculty availability.		
	<b>MH400-04 STRAVINSKY</b>	<b>2</b>	<b>TBA</b>
	This class will focus on the life and music of Igor Stravinsky. We will discuss Stravinsky's multiple and eclectic styles and spanned the 20th century, as well as the artists that he collaborated with throughout his lifetime. * Course offered in rotation and according to faculty availability.		
	<b>MH400-05 THE MUSIC OF JOHN CAGE (year-long class)</b>	<b>2</b>	<b>TBA</b>
	An in-depth study of the musical and philosophical ideas and creative works of John Cage, including performances by students in the class of as many pieces as possible. Semester I will cover the history and literature surrounding Cage's music. Semester II will focus on the performance of Cage's music. * Course offered in rotation and according to faculty availability.		
	<b>MH400-06 MUSIC IN TRANSITION: OPERA, MADRIGAL, SONATA AND MUSICAL ODDITY FROM THE END OF THE RENAISSANCE (1600) TO THE HIGH BAROQUE (1720)</b>	<b>2</b>	<b>TBA</b>
	The seventeenth century was a period in Western Art music full of invention, experimentation and unexpected cultural departures - apart from a few 'masterpieces', it is not usually studied in too much detail. Yet the creative solutions composers realized in this period, where style (and idea) was in a state of wild flux, hold much relevance to contemporary culture as we prepare to grapple with the vast array of potentials in our own time. This course will be a hands-on experience including critical listening and research aided by playing and singing. * Prerequisite: MH205A&B or graduate status.		
	<b>MH400-07 THE MUSIC OF CHARLES IVES AND ARNOLD SCHOENBERG (year long class)</b>	<b>2</b>	<b>I,II</b>
	A thorough, comparative study of the lives and works of these two composers, both born in 1874, though in very different cultural circumstances. In addition to listening and reading assignments, students will be expected to write a major analytical or research paper on one or		

## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	more works by each of the two composers. In certain circumstances, a major performance might be substituted for the paper.		
<b>MH401A-C</b>	<b>MUSIC AND THE 20TH CENTURY TRANSFORMATION OF CULTURE</b> This three semester course takes an historical and analytic view of the major developments in music and the aesthetic issues emerging as a result of the drastic social and technological changes since 1900. Topics include seminal works from the early decades of the 20th century, Futurism, Dada, serialism and post-serialism, kineticism, chance and indeterminacy, minimalism and gradual process, the influence of technology, popular art, pluralism. The courses need not be taken sequentially. The approximate division of historical topics will be: MH401A Overview of topics recurring throughout the century; role of the artist, automatism, appropriation, perception. Offered every Fall. MH401B* 1900 to World War II MH401C* From World War II through the early sixties * MH401A is a prerequisite for MH401B-C. MH401A is offered every Fall and MH401B,C are offered in alternate Spring semesters. * Graduate status, completion of MH315 or permission of instructor.	<b>2</b>	<b>I,II</b>
<b>MH420</b>	<b>MUSIC IMPROVISATION OUT OF THIS WORLD</b> This course seeks to establish world music applications and their ability to cross-pollinate with thousand-years' European instrumental performance traditions in a foundational position to support and engender free music improvisation. Course work will focus on establishing links between free improvisation throughout mankind's recorded history and in many other fields: global theories, philosophy, science, geography, occult studies and theologies. Requires reading and written papers, as well as solo and ensemble free improvisation presentations with rigorous verbal discourse.	<b>2</b>	<b>II</b>
<b>MH425</b>	<b>OVERVIEW OF ELECTRONIC ARTS</b> A survey of 20th century uses of electronic media with emphasis on the developing synthesis of image, text, sound, and form. Lectures and guest speakers will address the works of individuals and media labs in many countries. Topics will include: kinetics and robotics, telecommunications, video, installation, computer imaging and information arts, virtual and ubiquitous computing.	<b>2</b>	<b>TBA</b>
<b>MH430</b>	<b>HER MUSIC</b> An in-depth exploration of music written and performed by women of our time. Includes concert attendance, independent research project(s), visiting artists. * Permission of instructor required.	<b>2</b>	<b>TBA</b>
<b>MH800</b>	<b>U/G INDEPENDENT STUDY: MUSIC HISTORY AND LITERATURE</b> Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. * Permission of instructor required. * May be repeated for credit	<b>.5-2</b>	<b>I,II</b>
<b>MH900</b>	<b>GRAD INDEPENDENT STUDY: MUSIC HISTORY AND LITERATURE</b> Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. * Permission of instructor required. * May be repeated for credit.	<b>.5-2</b>	<b>I,II</b>

## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<b><u>PERFORMANCE TECHNIQUE COURSES</u></b>			
<b>MP002</b>	<b>THE GRAMMAR OF CONDUCTING</b> Areas to be studied include: (1) the development of a clear, readable beat in all patterns and in varying dynamic ranges, articulation of styles and textures, techniques appropriate for both choral and instrumental conducting; (2) treatment of preparatory beats and fermatas in typical situations; (3) use of left hand in cueing and control of dynamics; (4) problems in accompanying and proportional notation. * Prerequisite: MT101C and MT001C * Permission of instructor required.	<b>2</b>	<b>II</b>
<b>MP100</b>	<b>JAZZ FORUM</b> Weekly presentations on current directions in jazz, emphasizing workshops by visiting master jazz artists whenever possible and including discussion, rehearsal, and performance of their music. Occasional joint meetings with other School of Music Forums for special presentations or collaborative projects and a minimum number of attendances at School of Music concerts are required.	<b>1</b>	<b>I</b>
<b>MP105</b>	<b>INSTRUMENTAL CONDUCTING</b> A course for students who have completed theory and skills requirements and who have a foundation in the elements of conducting. Refinement of techniques with particular emphasis on music of the 20th Century. * Prerequisites: MP002 (or equivalent), MT001D and MT300. * Limited enrollment.	<b>2</b>	<b>TBA</b>
<b>MP115</b>	<b>YOGA FOR MUSICIANS</b> An integrated approach to various branches of yoga, including Hatha Yoga asanas, Pranayama, and Dhyana. Physical postures, breathing exercises, and meditation/visualization techniques will be explored. Students will learn to increase efficiency, relaxation, and concentration in musical performance and practice settings.	<b>1</b>	<b>I,II</b>
<b>MP140</b>	<b>CONTEMPORARY PERFORMANCE PRACTICE FOR WINDS</b> A workshop in special techniques as they have evolved in contemporary music. Topics may include various extended techniques, production of pitched and non-pitched sound, multi-phonics, microtonal systems and special tunings, circular breathing, improvisation, deciphering complex rhythms, unconventional methods for articulation, and interfacing acoustic instruments with electronic systems, including MIDI. * Prerequisite: MC201A or permission of instructor. * May be repeated for credit.	<b>1</b>	<b>I,II</b>
<b>MP141</b>	<b>STUDIO PROJECTS FOR GUITAR</b> Studio Projects is for computer literate guitarists who wish to create a piece or a performance using the equipment and software available in the Interactive Studio. Projects might include working with MIDI guitar, home studio recording and editing technique, interactive MIDI, audio, or video. * Prerequisite: MC201A or permission of instructor. * May be repeated for credit.	<b>1</b>	<b>TBA</b>

## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<b>MP200A&amp;B</b>	<b>JAZZ IMPROVISATION I</b> Development of fundamental techniques required for group improvisation with an emphasis on gaining facility with jazz harmonic language.	<b>2</b>	<b>I,II</b>
<b>MP201A&amp;B</b>	<b>UNDERGRADUATE JAZZ IMPROVISATION II</b> Continued development of individual techniques required for group improvisation, offered in three sections. * Prerequisite: MP200 or permission of instructor.		
	<b>MP201-01 SYSTEMIC IMPROVISATION</b> A) Systemic Languages B) Performance Practice Seminar and Ensemble Performance and study of systemic musics, new symbolic languages for scoring, and extended creative performance techniques informed by ideas from the psychology of music, sound and sensation.	<b>2</b>	<b>I</b>
	<b>MP201-02 IMPROVISATION WORKSHOP</b> Emphasis on finding an individual voice as a jazz improviser. Includes playing, listening and discussion.	<b>2</b>	<b>I,II</b>
	<b>MP201-03 HARMONIC IMPROVISATION</b> Emphasis on increasing facility with intricate, harmonic techniques.	<b>2</b>	<b>I</b>
<b>MP203</b>	<b>UNDERGRADUATE PERFORMANCE FORUM</b>		
	<b>MP203-01 WESTERN ORCHESTRAL/CHAMBER MUSIC</b>	<b>1</b>	<b>I,II</b>
	<b>MP203-02 VOICE</b> In-class performance and coaching of works in progress (solo works, etudes, chamber music, etc.). Lectures and discussions on problems of performance practice, interpretive views, and methods of preparation. Occasional joint meetings with other School of Music Forums for special presentations or collaborative projects and a minimum number of attendances at School of Music concerts are also required.	<b>1</b>	<b>I,II</b>
<b>MP220</b>	<b>AFRICAN DANCE</b> Instruction in the traditional dances of West Africa. * May be repeated for credit. * Enrollment limited to 20 students.	<b>1</b>	<b>I,II</b>
<b>MP230</b>	<b>BALINESE DANCE</b> Instruction in the traditional dances of Bali which may be repeated for credit.	<b>1</b>	<b>I,II</b>
<b>MP240</b>	<b>JAVANESE DANCE</b> Instruction in the traditional dance techniques of Indonesia. Separate sections for women and men. * May be repeated for credit.	<b>1</b>	<b>I,II</b>
<b>MP295</b>	<b>SEMINAR IN CHORAL MUSIC</b>	<b>2</b>	<b>I</b>

## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	Study of problems in conducting (and singing) choral music and music for small vocal ensembles. Emphasis on questions of historically informed performance practices, rehearsal techniques, nuance, vocal pedagogy, and diction as they relate to preparation for performance.		
<b>MP301</b>	<b>PERFORMER/COMPOSER FORUM</b> A course in which advanced composers and advanced performers collaborate on student-generated projects. Occasional joint meetings with other School of Music Forums for special presentations or collaborative projects. Performance and composition critiques of student work comprise part of course work. A class concert will be produced at the end of each semester. * Permission of instructor required.	<b>1</b>	<b>I,II</b>
<b>MP302A,B,C</b>	<b>VOCAL DICTION</b> Instruction and practice in the proper pronunciation of English, Italian (MP302A), French (MP302B), and German (MP302C) for singing. Each foreign language is covered in separate semester courses offered in rotation, and each includes sections on translation (MP302-01, 2 units) and pronunciation (MP302-02, 1 unit). Studies will include learning the International Phonetic Alphabet (IPA), rules of pronunciation.	<b>3</b>	<b>I,II</b>
<b>MP310</b>	<b>KANJIRA</b> Class instruction in the techniques and literature of South Indian Kanjira.	<b>1</b>	<b>TBA</b>
<b>MP313</b>	<b>LATIN PERCUSSION</b> Class instruction in general Latin percussion music.	<b>1</b>	<b>TBA</b>
<b>MP325</b>	<b>HAND DRUMMING</b> Techniques of performance on hand drums of varied cultural origins.	<b>.5</b>	<b>I,II</b>
<b>MP326</b>	<b>IMPROVISATION ENSEMBLE</b> Open to all instrumentalists and vocalists. With structured and unstructured improvisational studies, the course is designed to help the student develop his/her own creative voice. Concerts are presented regularly.	<b>2</b>	<b>I,II</b>
<b>MP401</b>	<b>GRADUATE JAZZ IMPROVISATION</b> Advanced techniques for graduate students offered in four sections: * Permission of instructor required.		
	<b>MP401-01 SYSTEMIC IMPROVISATION</b> A) Systemic Languages B) Performance Practice Seminar and Ensemble Performance and study of systemic musics, new symbolic languages for scoring, and extended creative performance techniques informed by ideas from the psychology of music, sound and sensation.	<b>2</b>	<b>I</b>
	<b>MP401-02 IMPROVISATION WORKSHOP</b> Emphasis on finding an individual voice as a jazz improviser. Includes playing, listening and discussion.	<b>2</b>	<b>I,II</b>
	<b>MP401-03 HARMONIC IMPROVISATION</b> Advanced development with jazz harmonic language. * Permission of instructor required.	<b>2</b>	<b>I</b>

## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<b>MP401-04 CREATIVE ORCHESTRA</b>	<b>2</b>	<b>II</b>
	An improvising orchestra designed primarily to perform the extended works of the students in the jazz graduate program. The orchestra will also perform works by the jazz and creative music masters. The ensemble is open to undergraduate and graduate students by permission of the instructor.		
<b>MP402</b>	<b>OPERA THEATRE PERFORMANCE PROJECT</b>	<b>2</b>	<b>I,II</b>
	A project based class designed to develop singers' aural, visual and kinesthetic skills through acting improvisation, physical training, historical research, creative writing, and staging of traditional operatic and music theater works. The activities of the class will culminate in the public presentation of a fully staged opera/music theater work in the Spring of 2003. This work will be studied in its historical context, with students being asked to research the political, cultural, social, and performance practice traditions relative to the period in which the work was originally developed, and to generate a relevant contemporary context for the presentation of this work.		
	* Permission of instructor required.		
<b>MP 403</b>	<b>VOCAL PEDAGOGY</b>	<b>2</b>	<b>I</b>
	Students will learn teaching skills pertaining to vocal technique, experience in-class teaching of singing and participate in survey and discussion of various pedagogical approaches.		
	* BFA-4 standing or higher.		
<b>MP404</b>	<b>SPECIAL STUDIES IN COLLABORATIVE PERFORMANCE</b>	<b>3</b>	<b>I,II</b>
	This course serves to develop and hone special skills required of pianists working with both singers and instrumentalists in a variety of repertoire. It will include individual work with pianists as well as coaching of the pianist with vocalists and/or instrumentalists. This course will also address the issues of pianists in larger ensembles, working with a conductor and preparing orchestral reductions. Required each semester for MFA candidates in the Collaborative Keyboard emphasis.		
<b>MP501</b>	<b>GRADUATE PERFORMANCE FORUM</b>	<b>1</b>	<b>I,II</b>
	A forum for the discussion of ideas, ranging from the practical to the provocative, about topics of interest to performers. Occasional joint meetings with other School of Music Forums for special presentations or collaborative projects and a minimum number of attendances at School of Music concerts are also required.		
<b>MP502</b>	<b>IMPROVISORS VISITING ARTIST COLLOQUIUM</b>	<b>2</b>	<b>I,II</b>
	The African American Improvisational Music Program visiting artist series is designed to stimulate multi-focus, interdisciplinary research regarding the philosophical nature of improvisation along with performance technology, theoretical and aesthetical ideas explored by creative artists, through a series of performance, lecture, and master classes. Visiting artists will address important issues in a dialogue about creative improvisation.		
<b>MP005 through MP099</b>	<b>INDIVIDUAL LESSONS: NON-MAJOR</b>	<b>1</b>	<b>I,II</b>
	One-half hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. This instruction is offered based on faculty availability. Priority is given to students for whom non-major lessons are required.		
	* <b>Note:</b> Non-Major Piano instruction may be given in small group class meetings.		
	* May be repeated for credit.		
	* Limited enrollment by permission of instructor required.		



## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<b>MP405-599</b>	<b>INDIVIDUAL LESSONS: UNDERGRADUATE AND GRADUATE MAJOR</b>		
<b>MP405-499</b>	<b>UNDERGRADUATE MAJOR</b>	<b>3</b>	<b>I,II</b>
<b>MP505-599</b>	<b>GRADUATE MAJOR</b>	<b>4</b>	<b>I,II</b>
	Hour lessons for performance majors in their areas of specialization within the performance program. All performance majors must take one major lesson per semester of enrollment; no more than one major lesson per semester may be taken. This instruction is offered based on faculty availability. Priority is given to students for whom major lessons are required.		
	* May be repeated for credit. * Permission of instructor required.		
	<b>NON-MAJOR</b>	<b>U/G MAJOR</b>	<b>GRAD MAJOR</b>
	MP005	MP405	MP505 Bassoon
	MP006	MP406	MP506 Cello
	MP007	MP407	MP507 Clarinet
	MP008	MP408	MP508 Conducting
	MP009	MP409	MP509 Contrabass
	MP010	MP410	MP510 Flute
	MP011	MP411	MP511 French Horn
	MP012	MP412	MP512 Harp
	MP013	MP413	MP513 Harpsichord
	MP014	MP414	MP514 Oboe
	MP015	MP415	MP515 Multifocus Percussion
	MP016	MP416	MP516 Piano
	MP017	MP417	MP517 Trombone
	MP018	MP418	MP518 Trumpet
	MP019	MP419	MP519 Tuba
	MP020	MP420	MP520 Viola
	MP021	MP421	MP521 Violin
	MP022	MP422	MP522 Voice
	MP023	MP423	MP523 Guitar
	MP026	MP426	MP526 Multifocus Keyboard
	MP031	MP431	MP531 Jazz Electric Bass
	MP032	MP432	MP532 Jazz Trombone
	MP033	MP433	MP533 Jazz Piano
	MP034	MP434	MP534 Jazz Saxophone
	MP035	MP435	MP535 Jazz Flute
	MP036	MP436	MP536 Jazz Guitar
	MP037	MP437	MP537 Jazz Drums
	MP038	MP438	MP538 Jazz Trumpet
	MP039	MP439	MP539 Jazz Bass
	MP040	MP440	MP540 African Drums
	MP050	MP450	MP550 Kendang (Balinese Drum)
	MP051	MP451	MP551 Gender Semar Pelgulingan
	MP060	MP460	MP560 Bonang
	MP061	MP461	MP561 Kendang (Javanese Drum)
	MP062	MP462	MP562 Rebab
	MP063	MP463	MP563 Gender (Javanese)
	MP064	MP464	MP564 Gambang
	MP065	MP465	MP565 Javanese Voice
	MP066	MP466	MP566 Zither (Javanese)
	MP070	MP470	MP570 Tabla
	MP071	MP471	MP571 Sitar

## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
MP072	MP472	MP572	Sarod
MP073	MP473	MP573	North Indian Voice
MP077	MP477	MP577	North Indian Flute
MP078	MP478	MP578	North Indian Music on Western Instruments
<b>MP800</b>	<b>UNDERGRADUATE INDEPENDENT STUDY: PERFORMANCE</b>	<b>.5-1</b>	<b>I,II</b>
	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.		
	* Permission of instructor required.		
	* May be repeated for credit.		
<b>MP900</b>	<b>GRADUATE INDEPENDENT STUDY: PERFORMANCE</b>	<b>.5-1</b>	<b>I,II</b>
	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.		
	* Permission of instructor required.		
	* May be repeated for credit.		
 <b><u>REPERTOIRE COURSES</u></b>			
<b>MR110</b>	<b>VOCAL REPERTOIRE COACHING FOR UNDERGRADUATE MAJORS</b>	<b>.5-1</b>	<b>I,II</b>
	Coaching for students of voice.		
	* May be repeated for credit.		
	* Permission of instructor required.		
<b>MR510</b>	<b>VOCAL REPERTOIRE COACHING FOR GRADUATE MAJORS</b>	<b>1</b>	<b>I,II</b>
	Coaching for students of voice.		
	* May be repeated for credit.		
	* Permission of instructor required.		
<b>MR120-131</b>	<b>WORKSHOPS FOR UNDERGRADUATE MAJORS</b>	<b>.5</b>	<b>I,II</b>
<b>MR520-531</b>	<b>WORKSHOPS FOR GRADUATE MAJORS</b>	<b>.5</b>	<b>I,II</b>
	<b><u>U/G #</u></b>	<b><u>GRAD #</u></b>	
	MR120	MR520	Guitar Workshop
	MR121	MR521	Cello Workshop
	MR122	MR522	Flute Workshop
	MR123	MR523	Harp Workshop
	MR124	MR524	Oboe Workshop
	MR125	MR525	Keyboard Workshop
	MR126	MR526	Voice Workshop
	MR127	MR527	African Rhythm Workshop
	MR128	MR528	String Workshop
	MR129	MR529	Percussion Workshop
	MR130	MR530	Clarinet Workshop
	MR131	MR531	Bassoon Workshop

## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<b><u>THEORY AND MUSICIANSHIP COURSES</u></b>			
<b>MT001A-D</b>	<b>MUSICIANSHIP SKILLS - TONAL FORMS</b> A sequence of courses in ear training and basic musicianship skills related to the comprehension of tone and tonal relationships in music including intervallic, harmonic and melodic comprehension and fundamental rhythmic skills. Exercises include chorales and keyboard music, scales and modes, sight singing and dictation exercises progressing from simple tonal music to more complex chromatic and atonal materials on advanced levels. Extensive practice outside class time is required. Successful performance in these courses is critical for adequate progression through the Core Curriculum. * <u>MT001A&amp;B must be completed by the end of the second year and MT001C&amp;D (if required) must be completed by the end of the third year or student will be placed on Academic Warning.</u> * Prerequisite for MT001C is successful completion of MT004A.	<b>2</b>	<b>I,II</b>
<b>MT002</b>	<b>MUSICIANSHIP SKILLS - BACH</b> <b>MT002-01 APPROACHING THE BACH CANTATAS</b> <b>MT002-02 BACH KEYBOARD PIECES</b> A careful study of Bach chorales and shorter keyboard pieces (little preludes and two part inventions) with these goals in mind: understanding and appreciation of the music, intervals, intonation, phrasing, ensemble skills and, when possible, piano playing. * May be repeated for credit.	<b>1</b>	<b>I</b>
<b>MT003</b>	<b>MUSICIANSHIP SKILLS - TRANSCRIPTION AND ANALYSIS</b> A course in furthering critical musicianship skills through exercises in analysis and transcription. Music covering a variety of styles, including jazz, is used to form the basis of ear training exercises. * Required of jazz majors in their first year. * Fulfills the transcription requirement for World Music majors.	<b>2</b>	<b>I</b>
<b>MT004A&amp;B</b>	<b>MUSICIANSHIP SKILLS - RHYTHM</b> A course designed to build skills in the performance practices of composed rhythm. Exercises are intended to help students interpret, read, and perform rhythms in all their variations with advanced facility. The class will examine the vocabulary of notated rhythms from simple to modernist and post-modernist compositional ideas. Musical materials will be drawn from the Renaissance, Baroque, Classical and Romantic periods and will emphasize the development of rhythmic practices in the 20th century across a variety of musical styles. Extensive practice outside class time is required. Successful performance in these courses is critical for maintaining adequate progress through the Core curriculum. * MT004A must be completed by the end of the second year and is a prerequisite to taking MT001C.	<b>2</b>	<b>I,II</b>
<b>MT100</b>	<b>FUNDAMENTAL MUSICIANSHIP</b> A course devoted to musical literacy and the competence necessary to pursue the Musicianship Skills and Music Theory course sequences in the Core Curriculum. Training is provided in basic areas: reading and writing at the basic level, staff notation, clefs, scales, modes, intervals, triads	<b>3</b>	<b>I,II</b>

## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	and their inversions, rhythm and meter, part-writing and cadences. Extensive practice outside class time is required.		
	* This course is considered a prerequisite to the major in music and students are placed in it based on the results of diagnostic tests given at the beginning of each semester.		
	* Keyboard skills will be assessed in the first week of class and where possible, concurrent enrollment in MP016 Non-Major Piano will be required in that semester.		
<b>MT101A-D</b>	<b>MUSIC THEORY</b>	<b>2</b>	<b>I,II</b>
	A four-semester sequence in music theory that integrates comprehensive studies in harmony and counterpoint and leads to a study of 20th century systems. Theory "A" emphasizes melody, imitative counterpoint, tonal functions and modulation; Theory "B" emphasizes modulating counterpoint and short, harmonic forms; Theory "C" examines chromatic harmony and longer musical forms; and Theory "D" explores examples of contemporary systems, such as extended harmonic relations, symmetrical systems, serialism, minimalism, tuning, and other concepts. The musical examples for study and reference are drawn from Western classical traditions, jazz, and other sources in order to develop a common understanding of diverse musical languages. Where possible, the underlying bases in musical perception for the nature of musical materials are introduced. Successful performance in these courses is critical for maintaining adequate progress through the Core Curriculum.		
	* <u>MT101A&amp;B must be completed by the end of the second year and MT101C&amp;D (if required) must be completed by the end of the third year or student will be placed on Academic Warning.</u>		
<b>MT110</b>	<b>KEYBOARD HARMONY</b>	<b>1</b>	<b>TBA</b>
	Realizing figured bass; playing cadences and sequences; harmonizing melodies transposition.		
	* Prerequisite: MT101D		
	* Offered by special arrangement with the instructor.		
<b>MT150A&amp;B</b>	<b>JAZZ KEYBOARD THEORY</b>	<b>2</b>	<b>I,II</b>
	Fundamentals of jazz harmony, primarily covering chord symbols, voicings, and voice leading.		
	* Permission of instructor required		
<b>MT160</b>	<b>CROSS-CULTURAL MUSIC SKILLS</b>	<b>2</b>	<b>TBA</b>
	A course in music skills offered primarily for students specializing in non-Western music using the tonal, rhythmic and structural materials of non-Western traditions.		
	* Offered by special arrangement with the instructor.		
<b>MT170</b>	<b>TRANSCRIPTION FOR GUITAR</b>	<b>1</b>	<b>TBA</b>
	Specific projects in transcription of music originally written for other instruments.		
	* May be repeated for credit.		
<b>MT173</b>	<b>LUTE TABLATURE TRANSCRIPTION</b>	<b>1</b>	<b>TBA</b>
	Specific projects in transcription of various tablature systems for Renaissance and Baroque lutes.		
	* May be repeated for credit		
<b>MT174</b>	<b>FRETBOARD THEORY</b>	<b>1</b>	<b>TBA</b>
	Practical applications of music theory and theory class projects on the guitar.		
<b>MT175</b>	<b>FIGURED BASS REALIZATION</b>	<b>1</b>	<b>TBA</b>
	Studies in written and improvised accompaniment in Baroque music.		
	* May be repeated for credit.		

## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<b>MT176</b>	<b>ANALYSIS OF GUITAR REPERTOIRE</b> Formal Analysis of a major work from the classical repertoire with emphasis on application to performance. * May be repeated for credit.	<b>1</b>	<b>TBA</b>
<b>MT180</b>	<b>AURAL TRANSCRIPTION</b> Precise transcription of recordings from a great variety of sources. Melody, ornamentation, articulation, inflection, harmony, bass and, where applicable, percussion are all included. Transcribing purely by ear is strongly encouraged. * Permission of instructor required. * May be repeated for credit.	<b>1</b>	<b>TBA</b>
<b>MT185</b>	<b>IMPROVISING IN ASYMMETRIC METERS</b> Listening, transcribing and playing fixed compositions in uneven meters are combined with etudes designed to develop improvising skills. Source material includes folk music of Bulgaria, Turkey, Macedonia and Greece. * May be repeated for credit.	<b>1</b>	<b>TBA</b>
<b>MT190</b>	<b>BLUES SOLOING AND ACCOMPANIMENT</b> Study of blues styles from the traditional acoustic solo to the present day electric. Transcription and performance of various regional styles such as Delta, Chicago, Texas, etc.	<b>1</b>	<b>TBA</b>
<b>MT200</b>	<b>NORTH INDIAN SARGAM</b> Exercises in singing scales. * May be repeated for credit.	<b>1</b>	<b>I,II</b>
<b>MT201</b>	<b>SARGAM FOR INSTRUMENTS</b> Instruction will be provided in basic techniques of note combination and rhythmic articulation that form the basis for improvisational skills in North Indian music. These skills will be practiced and extended using improvisational exercises drawn from fundamental compositional forms. This course will provide player of non-Indian instruments with access to practical and theoretical skills drawn from North Indian classical music. * Enrollment limited to 10.	<b>1</b>	<b>I,II</b>
<b>MT210</b>	<b>NORTH INDIAN THEORY</b> A study of the raga and tala systems of North India, formal structures and the practical application of these in performance and improvisation.	<b>2</b>	<b>I,II</b>
<b>MT225</b>	<b>INTRODUCTION TO THE FORMS OF AFRICAN MUSIC</b> A survey of the structural principles contained in traditional African musics.	<b>1</b>	<b>I,II</b>
<b>MT260</b>	<b>JAVANESE AND BALINESE MUSIC, DANCE &amp; THEORY</b> The history, theory and performance traditions of Javanese and Balinese gamelan music and the associated dance forms.	<b>1</b>	<b>I,II</b>
<b>MT300</b>	<b>ANALYSIS OF MUSICAL FORMS</b> Topics in analytic techniques applied to a variety of musical styles. * Prerequisite: satisfactory completion of MT101A-D or permission	<b>2</b>	<b>I</b>

## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<b>MT302</b>	<b>PROJECTS IN ADVANCED SIGHT SINGING</b> Advanced study of pitch and rhythm, their notation, intonation and theoretical basis, designed to further develop the skills of aural recognition and vocal realization of notated music. * Prerequisite: Satisfactory completion of MT101D * Offered by special arrangement with the instructor.	<b>2</b>	<b>TBA</b>
<b>MT350</b>	<b>ANALYSIS AND INTERPRETATION FOR PERFORMERS</b> A survey of musical styles and performance practices from the Baroque to the Contemporary. Individual projects will include research into contemporary literature on interpretive practices. Classes will include performances of selected works with discussions of interpretive choices as they relate to structural analysis * Permission of instructor required. * May be repeated for credit.	<b>2</b>	<b>I</b>
<b>MT500</b>	<b>SOUND, HEARING, AND MUSICAL PERCEPTION</b> Basic principles of musical acoustics, psychoacoustics, and auditory perception, as well as models of formal and harmonic perception in music. * This is a full-year course in which students must enroll for both semester I and II to receive 4 units total credit. * Permission of instructor required.	<b>4</b>	<b>TBA</b>
<b>MT800</b>	<b>UNDERGRADUATE INDEPENDENT STUDY: THEORY</b> Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. * Permission of instructor required. * May be repeated for credit.	<b>.5-2</b>	<b>I,II</b>
<b>MT900</b>	<b>GRADUATE INDEPENDENT STUDY: THEORY</b> Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. * Permission of instructor required. * May be repeated for credit.	<b>.5-2</b>	<b>I,II</b>

### TECHNOLOGICAL, PRODUCTION, AND MISCELLANEOUS COURSES

<b>CS268</b>	<b>THE REPRODUCTION OF SOUND</b> A moderately technical introduction to the science of acoustics and audio systems technology. Covers the nature, measurement and behavior of sound; audio terminology, signal flow, and performance specs; digital audio basics; microphone types and usage; and an overview of recording techniques and equipment. Lecture/demonstration course, not hands-on recording. * Prerequisites: recording experience; good technical and math skills, including algebra. * Permission of instructor required.	<b>2</b>	<b>I</b>
<b>CS312</b>	<b>INTRODUCTION TO STRUCTURED PROGRAMMING</b>	<b>2</b>	<b>I</b>

## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>An introduction to the art and science of computer programming, using the “top-down” approach to problem analysis and program design. After practice creating and expressing algorithms, students learn essential programming concepts including choices, loops, subroutines, data types, and debugging, by writing original programs each week. The Pascal programming language is used due to its clarity, consistency, and ease of use.</p> <p>* Prerequisite: strong computer background; prior programming experience recommended. * Permission of instructor required.</p>		
<b>CS313</b>	<b>INTRODUCTION TO C LANGUAGE PROGRAMMING</b>	<b>2</b>	<b>II</b>
	<p>The course starts with a brief look at some intermediate programming techniques expressed in Pascal. This leads to a survey of the cryptic but powerful “C” language, which dominates professional programming and is discovered to be not really so different from Pascal after all.</p> <p>* Prerequisite: CS312 or equivalent programming experience. * Permission of instructor required.</p>		
<b>CS314</b>	<b>DIGITAL ELECTRONICS</b>	<b>2</b>	<b>I</b>
	<p>This course first looks at number systems and bases, including decimal, binary, and hexadecimal, and their underlying similarities. This leads to an investigation of digital logic expressed through the permutations of basic “gate” structures: AND, OR, their negations and combinations. The balance of the course deals with the practical implementation of these principles, first via switches, diodes, and transistors, and then digital logic ICs. Weekly homework assignments include the design of simple digital circuits. Offered alternate years.</p> <p>* Prerequisite: Strong math and computer background. * Permission of instructor required.</p>		
<b>CS315</b>	<b>BASIC ELECTRONICS</b>	<b>2</b>	<b>II</b>
	<p>An introductory course in analog electronics, covering fundamentals of electricity (current, voltage, resistance, and power); Ohm’s Law and DC circuit analysis; AC power, inductance, capacitance, and impedance; power supplies, diodes, and LEDs; transistors and operational amplifiers; and design of simple circuits. The course proceeds primarily by solving electronic problems using algebraic formulas. Weekly assignments. Offered alternate years.</p> <p>* Prerequisite: Strong math background, including algebra and exponential notation. * Permission of instructor required.</p>		
<b>CS417</b>	<b>AUDIO ENGINEERING SEMINAR</b>	<b>2</b>	<b>II</b>
	<p>An advanced course for upper-division BFA and MFA-students having substantial experience with professional audio equipment. Covers a variety of technical topics in audio engineering including: decibel calculation, reference levels; metering, impedance, grounding, AC power, balanced lines, resonance and room acoustics; objective audio equipment evaluation, test equipment, auditory perception and psychoacoustics, critical listening, and subjective evaluation; and digital audio theory. Each student produces a final research paper modeled after those published in Journal of the Audio Engineering Society. Offered alternate years.</p> <p>* Prerequisites: BFA-3 or higher year level; CS268, plus CS314 and/or CS315. * Permission of instructor required. * Limited enrollment.</p>		
<b>CS510C</b>	<b>EWE LANGUAGE</b>	<b>1</b>	<b>I,II</b>
	<p>Designed to help students learn conversational Ewe and to appreciate Ewe literature in its original form.</p>		
<b>MX300</b>	<b>INSTRUMENT BUILDING</b>	<b>1</b>	<b>TBA</b>

## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	Special and unique instruments (non-traditional) will be constructed for which specific music will be written and performed. Group participation in each activity. * May be repeated for credit.		
<b>MX320</b>	<b>CONCERT AND PERFORMANCE PRODUCTION</b> This course will introduce the fundamentals of music production from a variety of points of view including: management techniques, on-line concert production, sound and sound reinforcement, recording, lighting, performance technology, stage managing, good presentation techniques, and the business of production. The primary laboratory experiences will take place as part of the School of Music's concert production season with the intended result that music students will become skilled and knowledgeable in self-producing their own work. First-time enrollees will attend lectures, workshops, and undertake practical experience assignments. Subsequent semesters will focus on practical application in production projects. * Required of BFA1-3 Music Technology students each semester. * May be repeated for credit.	<b>2</b>	<b>I,II</b>
<b>MX350A&amp;B</b>	<b>CAREER DESIGN FOR MUSICIANS</b> This course will provide students with practical skills and insights into gaining entry into the professional world after graduation. Topics to be covered include: planning short- and long-term professional goals; how to locate available jobs in performing and teaching; preparing resumes, vitas, and other documents specific to jobs currently offered; research and preparation for academic/industry job interviews; planning an audition recital and/or lecture recital; locating/creating internships or apprenticeships that can provide valuable training and career connections; what to look for in summer festivals; creating professional publicity materials; grant writing basics; and researching other music-related careers that are not specific to one's field of study. Students will be required to prepare written and verbal presentations related to each of the areas above as they apply to the students' own professional interests and goals. * Open to all students with permission -- priority to BFA-3,4 and MFA students.	<b>2</b>	<b>I,II</b>
<b>MX420</b>	<b>PROJECTS IN MUSIC TECHNOLOGY</b> Students create and carry out independent projects in various aspects of music technology. Required of and limited to fourth-year students in the Music Technology Program. * Permission of instructor required.	<b>2</b>	<b>I,II</b>
<b>MX800E</b>	<b>UNDERGRADUATE INDEPENDENT STUDY: ELECTRONICS</b> Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. * Permission of instructor required. * May be repeated for credit.	<b>.5-2</b>	<b>I,II</b>
<b>MX900E</b>	<b>GRADUATE INDEPENDENT STUDY: ELECTRONICS</b> Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. * Permission of instructor required. * May be repeated for credit.	<b>.5-2</b>	<b>I,II</b>



## SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<b>MX800P</b>	<b>UNDERGRADUATE INDEPENDENT STUDY: PEDAGOGY</b> Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. * Permission of instructor required. * May be repeated for credit.	<b>.5-2</b>	<b>I,II</b>
<b>MX900P</b>	<b>GRADUATE STUDY: PEDAGOGY</b> Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. * Permission of instructor required. * May be repeated for credit.	<b>.5-2</b>	<b>I,II</b>