

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.
- C. Students must satisfactorily complete a mid-residence and a graduation review. A 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. All MFA degree candidates must complete a minimum of 48 units.
- 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.
- C. 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.
- D. Failure to meet these requirements may result in being placed on academic warning status and loss of eligibility for financial aid.

III. CENTER FOR INTEGRATED MEDIA (SUPPLEMENTAL CONCENTRATION, GRADUATE ONLY)

IM students must fulfill all the requirements of their métier MFA programs. In addition, students must complete one IM seminar, one IM critique class and carry out a specific IM project during each year of residency. Further coursework can include independent studies and elective courses on technical and theoretical subjects such as network topologies, new software and hardware, programming basics, operating systems, digital video production and editing, streaming media, interactive tools and new Internet applications.

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 in order 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.

VI. All students must demonstrate fundamental keyboard proficiency through classroom work, lessons or in ensembles.

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
-------	--------------------------	---------

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.

SCHOOL OF MUSIC

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 Multi-Focus Music Technologies Program 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 classes in ensemble singing chosen from:

ME001	Chorus	
ME125	Women's African Ensemble	
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:		1 Class
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

SCHOOL OF MUSIC

CORE CURRICULUM PLUS:

MC100	Major Lesson	Each Semester
MC120A&B	Sound/Silence 1	2 Classes
MC121A&B	Sound/Silence 2	2 Classes
2 courses chosen from:		
MC122A&B	Processes and Methods	
MC123A&B	Experimental Music Workshop	
MC201A&B	Introduction to Electronic Media	2 Classes
MC250-253...	Writing for...	2 Classes
ME... or MP...	Improvisation course	1 Class
MH315	Survey of 20th Century Music	1 Class
MH400 or MT400	Focused Topics	3 Classes
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
Four courses chosen from:		4 Classes
MC120A&B	Sound/Silence 1	
MC121A&B	Sound/Silence 2	
MC122A&B	Processes and Methods <i>or</i>	
MC123A&B	Experimental Music Workshop	
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

SCHOOL OF MUSIC

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. WINDS

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, MP407, MP410 or MP414	Major Lesson	Each Semester
Chamber/Conducted Ensembles as Assigned:		Minimum 1 Each Semester
ME105	Conducted Instrumental Ensemble	
ME106	Chamber Music Ensemble	
Workshop as appropriate to major:		Each Semester
MR122, MR124, MR130 or MR124		
ME123	Woodwind Ensemble	4 Classes
Improvisational work chosen from:		1 Class
ME325	Projects in Improvisation	
ME326	Improvisation Ensemble	

B. BRASS

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
MP411, MP417 – MP419	Major Lesson	Each Semester
Chamber/Conducted Ensembles as Assigned:		Minimum 1 Each Semester
ME105	Conducted Instrumental Ensemble	
ME106	Chamber Music Ensemble	
MR132	Brass Workshop	2 Classes
ME120	U/G Brass Ensemble	Each Semester
Improvisational work chosen from:		1 Class
ME325	Projects in Improvisation	
ME326	Improvisation Ensemble	

C. STRINGS

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
MP420, MP421, MP406 or MP409	Major Lesson	Each Semester

Chamber/Conducted Ensembles as Assigned:		Minimum 1 Each Semester
ME105	Conducted Instrumental Ensemble	
ME106	Chamber Music Ensemble	

SCHOOL OF MUSIC

MR128	String Workshop	2 Classes
	Improvisational work chosen from:	1 Class
ME325	Projects in Improvisation	
ME326	Improvisation Ensemble	

D. HARP

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
MP412	Major Lesson	Each Semester
	Chamber/Conducted Ensembles as Assigned:	Minimum 1 Each Semester
ME105	Conducted Instrumental Ensemble	
ME106	Chamber Music Ensemble	
MR123	Harp Workshop	2 Classes
	Improvisational work chosen from:	1 Class
ME325	Projects in Improvisation	
ME326	Improvisation Ensemble	

E. VOICE

CORE CURRICULUM PLUS:

MC110	Introduction to Composition or MC... (permission required)	1 Class
MH345A <i>or</i> B	Solo Vocal Literature	1 Class
MP016	Non-Major Piano	2 Classes
MP203-02 <i>and/or</i>	MP301 Forums	Minimum 4 Classes
MP255	Introduction to Diction	1 Class
MP302	Vocal Diction and Translation	2 Classes
MP422	Voice Lessons	Each Semester
MR110	Vocal Repertoire Coaching	Minimum 4 Classes
MP208	Stagecraft for Singers <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	
M E001	CalArts Chorus	
ME300	Chamber Singers	
	(also fulfills Core Curriculum requirement)	
	Performance for faculty jury	Each Semester
	Studies in Improvisation chosen from:	1 Class
ME325	Projects in Improvisation	
ME326	Improvisation Ensemble	

F. PIANO/KEYBOARD

CORE CURRICULUM PLUS:

MC110	Introduction to Composition	1 Class
-------	-----------------------------	---------

SCHOOL OF MUSIC

	or MC... (permission required)	
ME170	Accompanying Studies	1 Class
MH116	Piano Literature	4 Classes
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, MP413	Major Lesson	Each Semester
MT115	Keyboard Skills	3 Classes
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:	1 Class
ME325	Projects in Improvisation	
ME326	Improvisation Ensemble	
MP200	Jazz Improvisation	
MT150	Jazz Keyboard Theory	
ME...	Jazz Ensembles	
	Keyboard Studies Electives as assigned by mentor	2 Classes

G. GUITAR

CORE CURRICULUM PLUS:

MC110	Introduction to Composition	1 Class
MP423 <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
MH190	Blues Before 1960	
MH215	Introduction to the Music of Flamenco	
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	

H. PERCUSSION/WORLD PERCUSSION

CORE CURRICULUM PLUS:

MC110	Introduction to Composition <i>or</i> MC... (permission req'd.)	1 Class
ME105	Conducted Ensembles	2 Classes

SCHOOL OF MUSIC

ME122	Percussion Ensemble	Each Semester
MP203, MP100	<i>or</i> MP301 Forum	4 Classes
MP415	Major Lesson	Each Semester
Non-Major Lesson Electives: Jazz, World Music <i>or</i> Orchestral Repertoire Ensembles as Assigned by the Mentor		4 Classes
Improvisation Studies, chosen from:		Each Semester
		2 Classes
ME121	Jazz Ensembles	
ME326	Improvisation Ensemble	
MP200	Jazz Improvisation I	
MP201	Jazz Improvisation II	
World Music Ensembles (in addition to one 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	Undergraduate Jazz Faculty Ensembles	Each Semester
ME117	Undergraduate Jazz Student Ensembles	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
MH400-02	Seminar on African and African American Music 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:

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

SCHOOL OF MUSIC

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
MT..., ME... <i>or</i> MP...	World Music Electives	3 Classes
MP440-MP478	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	Sargam <i>or</i>	1 Class
MP311	Solkattu	
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
	Course in Musical Transcription:	1 Class
MT003	Musicianship Skills - Transcription and Analysis	
	Course in technology (See Core Curriculum listing for options) <i>or</i> other technology course as assigned by mentor	1 Class
	Courses in keyboard skills:	2 Classes
MP016	Non-Major Piano Lesson	
MT115	Keyboard Skills	
MT150 <i>or</i>	Jazz Keyboard Theory	
MT175	Figured Bass Realization	

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:

Private lessons and additional courses as assigned by mentor and depending on individual areas of specialization each semester (must total at least 32 units)

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	5 Classes
	Free Electives	4 Classes
ME325 <i>or</i> ME326	Improvisation	1 Class

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. MULTI-FOCUS MUSIC TECHNOLOGIES PROGRAM

REQUIRED COURSES ARE:

SCHOOL OF MUSIC

MC201A&B	Introduction to Electronic Media	2 Classes
MC405A <i>or</i> B	Interactive Performance <i>or</i>	1 Class
MC415	Siting Sound	
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...	20 th -21st 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	6 Classes
MX420	Projects in Music Technology	2 Classes
MC121A&B	Sound/Silence 2	2 Classes
MC110	Introduction to Composition	1 Class
Two courses involving programming, chosen from:		2 Classes
CS312	Introduction to Structured Programming	
CS313	Introduction to C Language Programming	
Courses covering html, web design, Director/Lingo, or programmable music software such as Max/MSP, C Sound, SuperCollider, etc.		
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
MC...	Advanced Computer Music <i>or</i>	
	Experimental Sound Practices Electives	2 Classes
	(in consultation with the mentor)	
MP... or ME...	Performance <i>or</i> Ensemble Electives	1 Class
Improvisational work chosen from:		1 Class
ME325	Projects in Improvisation	
ME326	Improvisation Ensemble	
Free Electives		6 Classes
<u>AS PART OF CRITICAL STUDIES: (Fulfills core technology requirement.)</u>		
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

Electives are chosen in consultation with the mentor. All MFA programs require at least 48 units.

I. COMPOSITION

Two years of intensive full-time creative activity and course work are required. Some individualized programs may require three years. Lessons, courses in composition, theory and literature, and a variety of techniques and performance oriented classes comprise the core of the program. All students will have a mid-residency review with the composition faculty and will prepare a graduation

SCHOOL OF MUSIC

portfolio (at the end of their study) for faculty review. The portfolio should contain work accomplished at CalArts, a substantial portion of which will have been presented in performance or other appropriate venue. Faculty will select representative work 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

8 courses chosen from the following:

MC403A&B	Methods
MH310	History of Electro-Acoustic Music
MH401	Music and the 20th Century Transformation of Culture
MH400	Focused Topics
MC402	Special Topics
MC423	Experimental Music Workshop

6 courses chosen from the following: (1 must be electronic media)

MC315	Composition and Dance
MC316	Composition and Theater
MC321	Composition for Film/Video
MC375	Music & Language
MC250-253	Writing for...
MC405A&B	Interactive Performance Practice
MC406	Digital Media

Composition Portfolio (submitted for faculty review and approval)

B. SPECIALIZATION IN EXPERIMENTAL SOUND PRACTICES

REQUIRED COURSES ARE:

MC500	Major Lesson	Each Semester
MC501	Graduate Composer's Forum	Each Semester

8 courses chosen from the following:

MC406	Digital Media
MC416A	Media Theory: The Interactee
MC416B	Media Strategies: Rules and Space
MC405	Interactive Performance Practice
MC415	Siting Sound
MH400	Focused Topics
MC402	Special Topics
MC423	Experimental Music Workshop

6 courses chosen from the following: (1 must be electronic media)

MC315	Composition and Dance
MC316	Composition and Theater
MC321	Composition for Film/Video
MC375	Music & Language
MC250-253	Writing for...
MC405A or B	Methods
MH401	Music and the Twentieth Century Transformation of Culture.

SCHOOL OF MUSIC

Composition Portfolio (submitted for faculty review and approval)

II. PERFORMER/COMPOSER

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. The portfolio 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 ARE:

Minimum one course chosen from:

- MC315 Composition and Dance
- MC316 Composition and Theatre *or*
- MC515 Music and Image

Composition with another discipline

Minimum 1 Class

MC500 *and/or* MP505-MP523 Major Lessons in composition

Minimum 4 Classes

and/or performance:

MC501 *or* MP301 *or* MP501 *or* MP100 Graduate Forums

Each Semester

MH401 Music and the 20th Century Transformation of Culture

2 Classes

Four courses in Advanced Composition or Analysis, chosen from the following: MC *or* MT...

4 Classes

Advanced Sound Design MC303

Writing for... MC250-MC253

Or others, assigned by mentor

Advanced Literature and/or Analysis Elective (300 Level or higher)

Minimum 1 Class

Advanced Performance, Improvisation, and Applications Electives

Minimum 4 Classes

Electives outside of Music

2 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)

Portfolio of Creative Work (submitted for faculty review and approval)

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.

REQUIRED COURSES ARE:

SCHOOL OF MUSIC

MP531-MP539	Graduate 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
MH400-02	Seminar on African & African American Music Literature	1 class
MP401-01	Advanced Systemic Improvisation	1 class
ME404	Creative Orchestra	1 class
MP502	Improvisers Visiting Artists Colloquium	each semester
Electives outside of music		2 Classes
May include:		
D 433	Composers/Choreographers Workshop	
Music electives		
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)		
Portfolio of Creative Work (submitted for faculty review and approval)		

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. Some individualized programs may require 3 years. 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 (must be accompanied by substantial well-researched program notes on each work performed, written by the student)

A. WINDS

REQUIRED COURSES ARE:

ME123	Woodwind Ensemble Workshop	2 Classes
MH...	Advanced Music History and Literature Electives (300 Level or higher)	2 Classes
MP505, MP510 or MP514	Major Lesson	Each Semester
MT..., MC...	Advanced classes in Analysis or Theory (MT350 recommended)	2 Classes
Chamber/Conducted Ensembles as assigned:		Each Semester
ME405	Graduate Conducted Ensembles <i>and/or</i>	
ME406	Graduate Chamber Music	
Workshop as appropriate to major:		Each Semester
MR522, MR524, MR530 or MR524		
Forums chosen from: MP100, MP301, <i>or</i> MP501		Each Semester
Specialized studies in extended techniques, improvisation, and/or interpretation (MP140 recommended)		2 Classes
Electives outside of Music		2 Classes
Additional Ensemble electives		
Additional Music electives		

SCHOOL OF MUSIC

B. BRASS

REQUIRED COURSES ARE:

MP511, MP517-519	Major Lesson	Each Semester
MR532	Brass Workshop	Each Semester
ME440	Graduate Brass Ensemble	Each Semester
MH...	Advanced Music History and Literature Electives (300 Level or higher)	2 Classes
MT..., MC...	Advanced classes in Analysis or Theory (MT350 recommended)	2 Classes
Chamber/Conducted Ensembles as assigned:		Each Semester
ME405	Graduate Conducted Ensembles <i>and/or</i>	
ME406	Graduate Chamber Music	
Forums chosen from: MP100, MP301, <i>or</i> MP501		Each Semester
Specialized studies in extended techniques, improvisation, and/or interpretation		2 Classes
Electives outside of Music		2 Classes
Additional Ensemble electives		
Additional Music electives		

C. STRINGS

REQUIRED COURSES ARE:

MP506, MP509, MP520, MP521	Major Lesson	Each Semester
MH...	Advanced Music History and Literature Electives (300 Level or higher)	2 Classes
MT..., MC...	Advanced classes in Analysis or Theory (MT350 recommended)	2 Classes
Chamber/Conducted Ensembles as assigned:		Each Semester
ME405	Graduate Conducted Ensembles <i>and/or</i>	
ME406	Graduate Chamber Music	
MR528	String Workshop	2 Classes
Forums chosen from: MP100, MP301, <i>or</i> MP501		Each Semester
Specialized studies in extended techniques, improvisation, and/or interpretation		2 Classes
Electives outside of Music		2 Classes
Additional Ensemble electives		
Additional Music electives		

D. HARP

REQUIRED COURSES ARE:

MP512	Major Lesson	Each Semester
MH...	Advanced Music History and Literature Electives (300 Level or higher)	2 Classes
MT..., MC...	Advanced classes in Analysis or Theory (MT350 recommended)	2 Classes
Chamber/Conducted Ensembles as assigned:		Each Semester
ME405	Graduate Conducted Ensembles <i>and/or</i>	

SCHOOL OF MUSIC

ME406	Graduate Chamber Music	
	Forums chosen from: MP100, MP301, <i>or</i> MP501	Each Semester
	Specialized studies in extended techniques, improvisation, and/or interpretation	2 Classes
	Electives outside of Music	2 Classes
	Additional Ensemble electives	
	Additional Music electives	

E. PIANO/KEYBOARD

REQUIRED COURSES ARE:

MH3..	Advanced Music History & Lit Electives	2 Classes
MH516	Piano Literature	2 Semesters
MP501	Graduate Performance Forum	2 Classes
MP501, MP501-02	MP301 <i>or</i> MP100	2 Classes
MP516	Major Lesson	Each Semester
MT515	Keyboard Skills	2 Semesters
	Ensembles as assigned by mentor:	Each Semester
ME405	Graduate Conducted Ensembles <i>and/or</i>	Each Semester
ME406	Graduate Chamber Music <i>and/or</i>	
ME800	Accompanying Project <i>and/or</i>	
	Specialized Ensembles appropriate to major emphasis	
MX900P	Graduate Study-Pedagogy	2 Classes
MX350A&B	Career Design for Musicians	2 Classes
	Keyboard Studies Electives	2 Classes
	Electives outside of Music	2 Classes
	Additional electives	

F. COLLABORATIVE KEYBOARD EMPHASIS

REQUIRED COURSES ARE:

MH345A&B	Solo Vocal Literature	2 Classes
MH516	Piano Literature	2 classes
MP302	Vocal Diction	3 Classes
MP404	Special Studies in Collaborative Performance	Each semester
MP516	Major Lesson	Each semester
MT515	Keyboard Skills	1 class
	Ensembles as assigned by mentor:	Each semester
ME114	Baroque Chamber Music and Bach Arias	
ME405	Graduate Conducted Ensembles	
MP402	Opera Theatre Performance Project	
	Forums:	2 Classes
	MP501 or MP501-02, MP301 or MP100	
	Electives outside of music	2 classes
	Additional electives	

G. GUITAR

REQUIRED COURSES ARE:

MH3..	Advanced Music History & Lit Electives	2 Classes
MP523, MP536	Major Lesson	Each Semester

SCHOOL OF MUSIC

MR520	Guitar Workshop	Each Semester
ME...	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
	Electives outside of Music	2 Classes

H. 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
MR529	Percussion Workshop	Each Semester
	Ensembles as assigned by mentor	Each Semester
	Specialized studies in extended techniques, improvisation, and/or interpretation	2 Classes
	Music Electives	
	Electives outside of Music	2 Classes
Forum:	MP501 Graduate Performance Forum <i>or</i>	2 Classes
	MP100 Jazz Forum <i>or</i>	
	MP301 Performer/Composer Forum	

I. VOICE

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...	Advanced Music History & Lit Electives	2 Classes
MH900	Project in Vocal Literature	1 Class
MP522	Major Lesson	Each Semester
MR510	Vocal Repertoire Coaching <i>or</i>	
MP404	Special Studies in Collaborative Performance	Each Semester
MX350A&B	Career Design for Musicians	2 Classes
MX900	Pedagogy Project	1 Class
MP403	Vocal Pedagogy	1 Class
	Ensembles as assigned by mentor:	Each Semester
	ME114 Baroque Chamber Music and Bach Arias	
	ME300 Chamber Singers	
	MP402 Opera Theatre Performance Project	
	ME406 Graduate Chamber Music	
	Specialized Ensembles appropriate to major emphasis:	Each Semester
	MP501-02 Graduate Performance Forum-Voice or	
	MP301 Performer/Composer Forum	
	Other métier electives	2 Classes
	Additional electives	

IV. JAZZ STUDIES

SCHOOL OF MUSIC

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	Graduate Jazz Composition	2 Classes
ME200	Beginning African Ensemble	1 Class
ME417	Graduate Student Jazz Ensembles	Each Semester
ME421	Graduate Jazz Ensemble	Each Semester
MH400-02	Seminar on African & African American Music Literature	2 Classes
MP100	Jazz Forum	2 Classes
MP401	Graduate Jazz Improvisation	2 Classes
MP531-MP539	Graduate 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
	Electives outside of Music	2 Classes
	Music electives	

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...	Advanced Music History & Lit (300 level or higher)	2 Classes
MP040-MP078	Minor Lesson	Each Semester
MP540-MP578	Graduate Major Lesson	Each Semester
	Advanced World Music Ensembles as assigned by mentor	Each Semester
	Transcription class	1 Class
	Electives outside of Music	2 Classes

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
ID200A&B	COLLABORATION LABORATORIES: ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS <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>	2	I
	ID200B MULTIPLE PERSONALITIES: INTERDISCIPLINARY COLLABORATIVE PROCESS <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>	2	II
ID300A&B	INTERDISCIPLINARY CRITIQUE <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>	2	II
ID350	COLLUSIONS & COLLISIONS <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. Open to the entire Institute.</p>	2	I
ID360	RE: INVENTING THE WHEEL AN INTERDISCIPLINARY HISTORY SURVEY <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. Open to the entire Institute.</p>	2	II
ID550	ARTS PEDAGOGY: ARTISTS PREPARING	2	I,II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	TO TEACH IN THE COMMUNITY		
	<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>		
NOTE:	<p>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 MUSIC SCHOOL OFFICE REGARDING QUESTIONS ABOUT CURRENT COURSE SCHEDULING PLANS.</p>		
<u>COMPOSITION COURSES</u>			
MC010	LESSONS IN COMPOSITION: NON-MAJOR	1	I,II
	<p>One-half hour lessons for students enrolled in programs other than Composition, consisting of individual or group meetings.</p> <ul style="list-style-type: none"> * Permission of instructor required. * Limited enrollment. * May be repeated for credit. 		
MC100	LESSONS IN COMPOSITION: UNDERGRADUATE	3	I,II
	<p>One hour lessons for undergraduate students in the Composition Program, consisting of individual or group meetings.</p>		
MC110	INTRODUCTION TO COMPOSITION	1	I,II
	<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> <ul style="list-style-type: none"> * Permission of instructor required. * Prerequisite: MT101A, Theory A. 		
MC120A&B	SOUND/SILENCE 1 (FIRST YEAR)	2	I,II
	<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> <ul style="list-style-type: none"> * Permission of instructor required. 		
MC121A&B	SOUND/SILENCE 2 (SECOND YEAR)	2	I,II
	<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> <ul style="list-style-type: none"> * Prerequisites: MC201A&B. 		

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
MC122A&B	PROCESSES AND METHODS 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. * Prerequisite: MC121A&B	2	I,II
MC123A&B	UNDERGRADUATE EXPERIMENTAL MUSIC WORKSHOP 1 (also open to non-composition majors) 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.		I,II
MC201A&B	INTRODUCTION TO ELECTRONIC MEDIA 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. * Prerequisite: Prior experience with computers is required. * Permission of instructor required.	2	I,II
MC250	WRITING FOR STRINGS Techniques of writing for strings in both individual and ensemble contexts, to include composition and performance projects. Open to both graduate and undergraduate students.	1	I
MC251	WRITING FOR WOODWINDS Writing for Woodwinds is a workshop in composing music for wind instruments. Instrumental techniques from the traditional to the extended are demonstrated and discussed. In addition to listening assignments and study of scores of music from the Baroque to the most recent works for woodwinds, there are in-class presentations by wind instrument players and readings of composition projects for each instrument- including auxiliary woodwinds. At the end of the semester, final composition projects are performed in a joint concert with performers in the Contemporary Performance Practice for Woodwinds class. Open to both graduate and undergraduate students.	2	II
MC252	WRITING FOR HARP Techniques of writing for harp in both individual and ensemble context, to include composition and performance projects. Open to both graduate and undergraduate students.	1	I
MC253	WRITING FOR PERCUSSION 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.	1	I
MC303A	ADVANCED SOUND DESIGN 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.	2	I

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
MC303B	CUSTOM SOFTWARE FOR MUSIC AND NEW MEDIA 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.	2	II
MC310	UNDERGRADUATE JAZZ COMPOSITION: ANALYSIS IN IMPROVISATIONAL MUSIC FORMS AND TRADITIONS 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.	2	I,II
MC312	JAZZ ARRANGING AND ADVANCED EAR TRAINING 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.	2	II
MC315	COMPOSITION AND DANCE This course brings together advanced composition students with advanced dancer/choreographers in projects combining the two disciplines. * Limited to Graduate students.	2	I
MC316	COMPOSITION AND THEATRE This course brings together advanced composition students with advanced theatre arts practitioners in projects combining the two disciplines. * Limited to Graduate students.	2	TBA
MC321	COMPOSITION FOR FILM AND VIDEO 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. * Prerequisites: MC201A or equivalent. (MC201B strongly encouraged), MC200A or equiv. * Permission of instructor required.	2	TBA
MC375	MUSIC & LANGUAGE This section of Language and Music will explore the function of metaphor in language, the music of language, and music AS metaphor. The course will consist of lectures by Victoria Stevens and Mort Subotnick, group discussions and critiques of works including those by students. Emphasis will be on present work and new genres, especially where technology has been a leading force in change. The projects for the course will be original works. Collaboration will be encouraged. * Permission of instructor required. * Open to all MFAs in the Institute and upper level BFAs by permission of instructors.	2	II
MC402	SPECIAL TOPICS 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.	2	I,II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
MC403	METHODS Techniques for obtaining the best possible realization of a composer's music, including advanced studies in notation, orchestration, analysis and conducting.	2	I,II
MC405A&B	INTERACTIVE PERFORMANCE PRACTICE 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.	2	I,II
MC406	DIGITAL MEDIA: SPACE AND GAME, REPRESENTATION AND RULE This class goes outside, invents games, and plays them, then goes back inside and invents ways to re-present them. For work with interaction it's critical to have some grasp of a) representing action in an environment b) rules and closed systems and c) play. This class provides in-depth experience in all three, at the source. The class requires whole-hearted, often physical participation.	2	II
MC410	GRADUATE JAZZ COMPOSITION: ANALYSIS IN IMPROVISATIONAL MUSIC FORMS AND TRADITIONS 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.	2	I,II
MC415	SITING SOUND Siting Sound examines sound practice outside of the performer vs. audience convention. Spaces physical and virtual offer unique situations for sound. We'll look at the aesthetic issues presented by these conditions, as well as the technical and logistical hurdles involved in doing so. Depending on available space and time, group and/or individual projects may be realized toward the end of the semester. * Prerequisite: MC405A&B	2	II
MC416A	MEDIA THEORY: THE INTERACTEE Exploring the nature, perceptual abilities, reflexes, and propensities of the "interactee" can lead to more effective work. This is a study of audience perception, in particular perception of music, media, and artwork. Starting with consciousness, and moving through gradually broader contexts: cognition, emotional perception, finally to the cultural "reading" of works. Classwork will require reading. Lecture and in-class exercises are on topics complimentary to reading: presence, memory, anthropomorphism, and narrative. Discussion groups, meeting every third class, will focus on synthesizing the reading and lecture topics.	2	I
MC416B	MEDIA STRATEGIES: RULES AND SPACE This class will focus on perceiving and using space, representing dynamics in space, and getting a feel for how rules effect spatial dynamics. Class meetings are often held outside, weather permitting. The class requires whole-hearted, often physical participation.	2	II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
MC423A&B	GRADUATE EXPERIMENTAL MUSIC WORKSHOP 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.	1	I,II
MC465	DIGITAL RECORDING STUDIO 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	2	I,II
MC500	LESSONS IN COMPOSITION: GRADUATE MAJORS Lessons for graduate students in the Composition Program, consisting of individual and/or group meetings.	4	I,II
MC501	GRADUATE COMPOSER'S FORUM Presentation and critique of student compositions and projects, both finished and in process. * Required of and limited to Graduate Composition and Specialization in Experimental Sound Practices students.	1	I,II
MC515	MUSIC AND IMAGE 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.	2	TBA
MC800	UNDERGRADUATE INDEPENDENT PROJECT: COMPOSITION 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.	.5-2	I,II
MC900	GRADUATE INDEPENDENT PROJECT: COMPOSITION 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.	.5-2	I,II

ENSEMBLE COURSES

ME001	CALARTS CHORUS 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.	1	I,II
--------------	---	----------	-------------

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<ul style="list-style-type: none"> * Prerequisite: Basic familiarity with notation and the fundamentals of music. * Open to the Institute by audition and permission of instructor. 		
ME003	<p>WORLD PERCUSSION ENSEMBLE</p> <p>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.</p>	1	I,II
ME105	<p>UNDERGRADUATE CONDUCTED INSTRUMENTAL ENSEMBLES</p> <p>The Conducted Ensembles perform at least two main concerts per semester. There is an emphasis on ensemble playing and creativity. The size of the ensembles varies depending on repertoire, with pieces ranging from four players to a full classical-size chamber orchestra. There is an emphasis on contemporary musical styles, although works from all periods are programmed where appropriate. Performances are often scheduled with prominent visiting artists. Because the programming and repertoire varies and because students may play in one or many pieces, two sections of the course are scheduled to accommodate differing levels of rehearsal time. Consult your mentor and the instructor regarding whether you should sign up for one or two sections.</p> <ul style="list-style-type: none"> * Enrollment open to BFAs only. * Audition required. 	1	I,II
ME106	<p>UNDERGRADUATE CHAMBER MUSIC</p> <p>Small ensembles for strings, woodwinds, brass, percussion, keyboard instruments and voices, in varying combinations. Individual ensembles are coached by faculty members.</p>	1	I,II
ME114	<p>BAROQUE CHAMBER MUSIC AND BACH ARIAS</p> <p>A specialized course for instrumentalists and singers given in conjunction with ME105 and ME106.</p>	1	I,II
ME117	<p>UNDERGRADUATE JAZZ STUDENT ENSEMBLES</p> <p>Performance of ensemble works written for small jazz groups.</p> <ul style="list-style-type: none"> * May be repeated for credit. 	1	I,II
ME120	<p>UNDERGRADUATE NEW MILLENNIUM BRASS ENSEMBLE</p> <p>Performance of ensemble works written for brass instruments, from quintet to dectet (or more).</p> <ul style="list-style-type: none"> * May be repeated for credit. * Enrollment open to BFAs only. 	1	I,II
ME121	<p>UNDERGRADUATE JAZZ FACULTY ENSEMBLES</p> <p>Performance of ensemble works written for small jazz groups.</p> <ul style="list-style-type: none"> * Permission of instructor required. * May be repeated for credit. 	1	I,II
ME122	<p>PERCUSSION ENSEMBLE</p> <p>Performance of ensemble works written for percussion instruments.</p> <ul style="list-style-type: none"> * May be repeated for credit. 	1	I,II
ME123	<p>WOODWIND ENSEMBLE/WORKSHOP</p>	1	I,II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	Performance of ensemble works written for woodwind instruments. Audition preparation and woodwind fundamentals are also studied. * Required four semesters for woodwind performance majors. * May be repeated for credit.		
ME125	WOMEN'S AFRICAN ENSEMBLE 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.	1	I,II
ME128	CALABASH DRUM ENSEMBLE (WOMEN ONLY) Individual and small group instruction on the techniques of this unique African instrument, the Calabash drum. * Enrollment limited to 8.	1	II
ME170	ACCOMPANYING STUDIES Individual and small group instruction in the techniques of piano accompaniment. * May be repeated for credit.	1	I,II
ME200	BEGINNING AFRICAN MUSIC ENSEMBLE 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.	1	I,II
ME205	ATENTEBE ENSEMBLE 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.	1	I,II
ME210	BEGINNING JAVANESE GAMELAN: KYAI DORO DASIH Instruction in playing and singing in the central Javanese classical orchestra, a traditional Eastern art form which integrates dance, drama and music.	1	I,II
ME220	BALINESE GAMELAN: SEMAR PELGULINGAN ("BURAT WANGI") Instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan. * May be repeated for credit.	1	I,II
ME221	GENDER WAYANG ENSEMBLE Small ensemble performances by quartet of metallaphones as accompaniment to Balinese shadow plays. * May be repeated for credit.	1	I,II
ME222	GONG SULING: BALINESE FLUTE ENSEMBLE Balinese flute ensemble performances - with sixteen various-sized bamboo flutes and percussion instruments. * May be repeated for credit.	1	I,II
ME223	KECAK	1	TBA

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	Balinese Monkey Chant ensemble. * May be repeated for credit.		
ME230	NORTH INDIAN MUSIC ENSEMBLE Vocal and instrumental performance using both Indian and European instruments. * May be repeated for credit.	1	I,II
ME300	CHAMBER SINGERS Study and performance of literature for small groups of singers, sometimes one-on-a-part, from several historical periods. * Prerequisite: Demonstrated musicianship and vocal skills, including control of intonation and the ability to blend within a section. * Permission of instructor and audition required.	1	I,II
ME325	PROJECTS IN IMPROVISATION		
	ME325-02 INDEPENDENT ENSEMBLES Supervised projects in improvisation as arranged by contract with the instructor.	1	I,II
	ME325-03 IMPROVISERS AND CHOREOGRAPHERS ENSEMBLE 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.	1	II
ME326	IMPROVISATION ENSEMBLE 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.	2	I,II
ME327	MULTI-FOCUS ENSEMBLE 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	I,II
ME400	APPLIED EXPERIMENTS IN WORLD MUSIC 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 practice and theory that may be applied across several styles, and exploring uses for world music skills in the context of Western culture.	1	I,II
ME401	ADVANCED AFRICAN MUSIC ENSEMBLE Advanced instruction and performance of West African music and dance. * Prerequisites: ME200 and either MH210 or MT225. * May be repeated for credit. Limited enrollment.	1	I,II
ME404	CREATIVE ORCHESTRA	1	II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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.</p>		
ME405	<p>GRADUATE CONDUCTED INSTRUMENTAL ENSEMBLES</p> <p>The Conducted Ensembles perform at least two main concerts per semester. There is an emphasis on ensemble playing and creativity. The size of the ensembles varies depending on repertoire, with pieces ranging from four players to a full classical-size chamber orchestra. There is an emphasis on contemporary musical styles, although works from all periods are programmed where appropriate. Performances are often scheduled with prominent visiting artists. Because the programming and repertoire varies and because students may play in one or many pieces, two sections of the course are scheduled to accommodate differing levels of rehearsal time. Consult your mentor and the instructor regarding whether you should sign up for one or two sections.</p> <p>* Enrollment open to MFAs only. * Audition required.</p>	1	I,II
ME406	<p>GRADUATE CHAMBER MUSIC</p> <p>Small ensembles for strings, woodwinds, brass, percussion, keyboard instruments and voices, in varying combinations. Individual ensembles are coached by faculty members.</p>	1	I,II
ME411	<p>ADVANCED JAVANESE GAMELAN: KYAI DORO DASIH</p> <p>Advanced instruction in playing and singing in the central Javanese classical orchestra.</p> <p>* Prerequisite: ME210. * May be repeated for credit.</p>	1	I,II
ME417	<p>GRADUATE JAZZ STUDENT ENSEMBLES</p> <p>Performance of ensemble works written for small jazz groups.</p> <p>* May be repeated for credit.</p>	1	I,II
ME420	<p>ADVANCED BALINESE GAMELAN: SEMAR PELGULINGAN ("BURAT WANGI")</p> <p>Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.</p> <p>* May be repeated for credit.</p>	1	I,II
ME421	<p>GRADUATE JAZZ ENSEMBLE</p> <p>Jazz ensemble performance for graduate students.</p> <p>* Permission of instructor required. * May be repeated for credit.</p>	1	I,II
ME430	<p>ADVANCED NORTH INDIAN MUSIC ENSEMBLE</p> <p>Advanced vocal and instrumental performance using both Indian and European instruments.</p> <p>* May be repeated for credit.</p>	1	I,II
ME440	<p>GRADUATE NEW MILLENIUM BRASS ENSEMBLE</p> <p>Performance of ensemble works written for brass instruments, from quintet to dectet (or more).</p> <p>* May be repeated for credit.</p>	1	I,II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	* Permission of instructor required. * Enrollment open to MFAs only.		
ME500	NEW CENTURY PLAYERS ENSEMBLE Qualified students may enroll to perform with CalArts' faculty ensemble on approval of the mentor and Dean. The New Century Players is restricted to graduate and very advanced undergraduate instrumentalists and singers.	1	I,II
ME800	UNDERGRADUATE INDEPENDENT STUDY: ENSEMBLE OR ACCOMPANYING PROJECT 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.	1	I,II
ME900	GRADUATE INDEPENDENT STUDY: ENSEMBLE OR ACCOMPANYING PROJECT 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.	1	I,II
<u>MUSIC HISTORY AND LITERATURE COURSES</u>			
MH116	PIANO LITERATURE Semesters focusing on piano literature will provide an overview of the rich body of repertoire written for the piano, including solo, chamber, and concerto repertoire. The course will include listening, analysis, source readings, and will cover historical and aesthetic aspects through group discussions. Each semester-long class will focus on a specific time period: 1) Baroque/XXth Century, 2) The Classical Era, 3) The Romantic Era. Independent research projects may also be assigned according to individual students' levels and pedagogical needs. * May be repeated for credit.	1	I
MH190	BLUES BEFORE 1960 A study of the development of the Blues through listening, watching documentary films and reading the interviews with the artists. We will concentrate on music, lyrics and each artist's individual style and consider the social and historical circumstances surrounding their work. We'll take a close and inspiring look at many unique and influential musicians, from Son House, Robert Johnson and Robert Pete Williams all the way up to Muddy Waters and John Lee Hooker. Although knowledge of music theory may be helpful, it is not required to attend and enjoy this class. * Open to the Institute.	1	II
MH200	MUSIC CULTURES Study of musical practices among several of the world's peoples, with the geographic area covered varying by semester. The topic for Semester I 2004 will be "Music of Africa", concentrating on the traditional, popular, and contemporary musical styles of sub-Saharan Africa, primarily in the central, southern, and eastern parts of the continent. The topic for Semester II 2005 will be "The Middle East", focusing on Arab secular classical music, the classical traditions of Persia and Turkey, music and Islam, and selected folk traditions. * May be repeated for credit.	2	I,II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	* Limited enrollment. First priority given to World Music students (graduates and 4 th years have top priority, then 3 rd , etc.), next Music School students, then students from other schools.		
MH205A&B	SURVEY OF WESTERN MUSIC HISTORY & LITERATURE 2 Lectures, reading, and listening cover the history and literature of Western musical styles. MH205A, offered in the fall, covers from antiquity through the Baroque period. MH205B, offered in the spring, covers the Classical through Modern periods. * Prerequisite for all students except Jazz & World Music majors: MT101A, Music Theory A. * Prerequisite for MH205A is MT101A, Music Theory A. * Prerequisite for MH205B is MH205A.	2	I,II
MH210	ETHNOLOGY OF AFRICAN MUSIC 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.	1	I,II
MH215	INTRODUCTION TO THE MUSIC OF FLAMENCO A study of the musical aspects (cante-singing and toque-guitar playing) in Flamenco through listening, reading and watching documentary films. We will look at the structure of many Flamenco forms (ie. Seguiriyas, Solea, Bulerias, Tangos, etc.), discuss the subject matter of the poetry used in those forms and become acquainted with the work of the most important artists, including both the historical figures and contemporary masters. Although knowledge of music theory may be helpful, it is not required to attend and enjoy this class. *Open to the Institute.	1	I
MH220	AFRICAN SONG 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.	1	I,II
MH240	JAZZ HISTORY A survey of the history of jazz and African-American musical traditions, emphasizing critical listening and aural analysis. * Permission of instructor required.	2	I
MH250	SEMINAR IN TRANSCRIPTION Course offered periodically and by individual arrangement. Studies in transcription using materials from various music cultures. * Limited to 3rd and 4th year undergraduate and graduate students. * Permission of instructor required.	2	TBA
MH310	HISTORY AND PRACTICE OF ELECTRO-ACOUSTIC MUSIC 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. * Prerequisite: MH205A&B.	2	II
MH315	SURVEY OF 20TH CENTURY MUSIC A focused study of 20th century art-music beginning with Debussy and continuing to the turn of the millennium. * Prerequisite: MH205A&B.	2	I

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
MH316	SURVEY OF 19TH CENTURY MUSIC 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. * MH205A&B or graduate status.	2	I
MH317	J.S. BACH 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. * Prerequisite: MH205A&B.	2	I
MH318	MEDIEVAL MUSIC: HISTORY, THEORY AND PRACTICE This class is an introduction to the history, theory, and performance practice of major areas of medieval music from early chant through the Ars Nova. Classes will alternate between discussions of the historical and theoretical aspects of the music and actual performance of important works. * Prerequisites: MH205A&B, MT101A-D, MT001A-D	2	I
MH320	STUDIES IN ELECTRO-ACOUSTIC MUSIC 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. * Prerequisite: MH310, MH205A&B	2	TBA
MH325	MUSIC AND THE AGE OF ENLIGHTENMENT This course will cover selected topics relating to European music of the late 18 th to early 19 th century in the context of the philosophy and politics of the Enlightenment. Subjects covered will include the operas of Mozart, the developing sense of complex classical forms in the string quartets and symphonies of Haydn and Mozart, the precursors to the classical enlightenment aesthetic, and the influence of this aesthetic on later composers. * Prerequisites: MH205A Survey of Western Music History & Literature MT101C Music Theory C	2	II
MH345A&B	SOLO VOCAL LITERATURE Offered every other year. An historical survey of solo vocal literature from the 17th century to the present, with emphasis on the 19 th , 20 th , and 21 st 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 th -19 th centuries. MH345B covers 20 th and 21 st century art music from Eastern and Western Europe, the US, Asia, and South America. * Prerequisites: MH205A&B	2	I,II
MH350	SEMINAR IN JAZZ LITERATURE 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. * Prerequisites: MH205A&B	2	TBA

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
MH400	FOCUSED TOPICS IN MUSIC LITERATURE		
	MH400-01 MASTERPIECES OF THE SYMPHONY	2	TBA
	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.		
	MH400-02 SEMINAR ON AFRICAN AND AFRICAN AMERICAN MUSIC LITERATURE	2	II
	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.		
	MH400-03 CONTEMPORARY COMPOSER: PRINTED WORDS, MUSIC AND IDEAS	2	I
	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.		
	MH400-04 STRAVINSKY	2	TBA
	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.		
	MH400-05 THE MUSIC OF JOHN CAGE (year-long class)	2	TBA
	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.		
	MH400-06 MUSIC IN TRANSITION: OPERA, MADRIGAL, SONATA AND MUSICAL ODDITY FROM THE END OF THE RENAISSANCE (1600) TO THE HIGH BAROQUE (1720)	2	TBA
	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.		
	* Course offered in rotation and according to faculty availability.		
	MH400-07 THE MUSIC OF CHARLES IVES AND ARNOLD SCHOENBERG (year long class)	2	TBA
	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 more works by each of the two composers. In certain circumstances, a major performance might be substituted for the paper.		

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	* Course offered in rotation and according to faculty availability.		
	MH400-08 TUNING: THEORY AND PRACTICE IN 20TH CENTURY MUSIC	2	TBA
	A study of music in tuning systems other than 12-tone equal temperament. It will include a brief summary of non-western and early western systems, but the main focus will be on 20 th century music, tuning theory, and practice.		
	* Course offered in rotation and according to faculty availability.		
	* May be taken either for Music History & Literature or Music Theory & Analysis credit.		
	MH400-09 MUSICAL MAVERICKS IN AMERICA : FROM IVES AND RUGGLES THROUGH NANCARRON AND CAGE (AND BEYOND) (year long class)	2	I,II
	Students will become familiar with music by a number of innovative composers in America in the early part of the 20 th century, through listening, reading and analysis. Each student will choose one of these composers as a focus for a project, either as an essay or as a performance.		
	* Course offered in rotation and according to faculty availability.		
	* May be taken either for Music History & Literature or Music Theory & Analysis credit.		
MH401	MUSIC AND THE 20TH CENTURY TRANSFORMATION OF CULTURE	2	I
	This 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.		
	* Graduate status, completion of MH315 or permission of instructor.		
MH415	HYPER-OPERA: SONG WITHOUT BORDERS	2	TBA
	A performance-oriented and academically challenging course for graduate students and upper-level undergraduates from all departments who have an interest in exploring combinations of music, text, film, and movement within and across a variety of disciplines. By reading and discussing selected critical texts and librettos from diverse genres, and by hearing and viewing performances, students will gain an in-depth understanding of the historical trajectory of opera and of its contemporary plasticity. Vaporizing the boundaries of 'conventional' opera, students will form creative teams and embark upon projects culminating in an evening of live performances. Visiting guests will include noted composers, librettists, and musicologists.		
MH420	MUSIC IMPROVISATION OUT OF THIS WORLD	2	II
	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.		
MH425	OVERVIEW OF ELECTRONIC ARTS	2	TBA
	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,		

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	telecommunications, video, installation, computer imaging and information arts, virtual and ubiquitous computing.		
MH430	HER MUSIC 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.	2	TBA
MH800	U/G INDEPENDENT STUDY: MUSIC HISTORY AND LITERATURE 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	.5-2	I,II
MH516	PIANO LITERATURE Semesters focusing on piano literature will provide an overview of the rich body of repertoire written for the piano, including solo, chamber, and concerto repertoire. The course will include listening, analysis, source readings, and will cover historical and aesthetic aspects through group discussions. Each semester-long class will focus on a specific time period: 1) Baroque/XXth Century, 2) The Classical Era, 3) The Romantic Era. Independent research projects may also be assigned according to individual students' levels and pedagogical needs. * May be repeated for credit.	1	I
MH900	GRAD INDEPENDENT STUDY: MUSIC HISTORY AND LITERATURE 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.	.5-2	I,II
 <u>PERFORMANCE TECHNIQUE COURSES</u>			
MP002	THE GRAMMAR OF CONDUCTING 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.	2	II
MP100	JAZZ FORUM	1	I

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	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.		
MP105	INSTRUMENTAL CONDUCTING 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.	2	TBA
MP115	YOGA FOR MUSICIANS 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.	1	I,II
MP140	CONTEMPORARY PERFORMANCE PRACTICE FOR WINDS 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.	1	I,II
MP141	STUDIO PROJECTS FOR GUITAR 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.	1	TBA
MP200A&B	JAZZ IMPROVISATION I Development of fundamental techniques required for group improvisation with an emphasis on gaining facility with jazz harmonic language.	1	I,II
MP201A&B	UNDERGRADUATE JAZZ IMPROVISATION II Continued development of individual techniques required for group improvisation, offered in three sections. * Prerequisite: MP200 or permission of instructor.		
	MP201-01 SYSTEMIC IMPROVISATION A) Systemic Languages B) Performance Practice Seminar and Ensemble	1	I

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	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.		
	MP201-02 IMPROVISATION WORKSHOP	1	I,II
	Emphasis on finding an individual voice as a jazz improviser. Includes playing, listening and discussion.		
	MP201-03 HARMONIC IMPROVISATION	1	I
	Emphasis on increasing facility with intricate, harmonic techniques.		
MP203	UNDERGRADUATE PERFORMANCE FORUM		
	MP203-01 WESTERN ORCHESTRAL/CHAMBER MUSIC	1	I,II
	MP203-02 VOICE	1	I,II
	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.		
MP208	STAGECRAFT FOR SINGERS	1	I,II
	The study of rudimentary aspects of stage techniques used in the performance of various types of music-theatre. Particular emphasis will be placed on voice and body synthesis, spontaneity, improvisation, emotional projection, body awareness, and the physicality of character development. The Spring semester will culminate with a performance of music-theatre excerpts. * Permission of instructor required.		
MP220	AFRICAN DANCE	1	I,II
	Instruction in the traditional dances of West Africa. * May be repeated for credit. * Enrollment limited to 20 students.		
MP230	BALINESE DANCE	1	I,II
	Instruction in the traditional dances of Bali which may be repeated for credit.		
MP240	JAVANESE DANCE	1	I,II
	Instruction in the traditional dance techniques of Indonesia. Separate sections for women and men. * May be repeated for credit.		
MP255	INTRODUCTION TO DICTION	2	II
	Basic instruction and practice in the proper pronunciation of English, Italian, German and French. Students will be exposed to the International Phonetic Alphabet (IPA), basic diction-related terminology, and general diction principles for each of these languages.		
MP301	PERFORMER/COMPOSER FORUM	1	II
	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		

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	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.		
MP302A,B,C	VOCAL DICTION Detailed instruction and practice in the proper pronunciation of foreign languages, as well as study of basic grammar necessary for translation. Each foreign language is covered in separate semester courses offered once per year. MP302A: Italian; MP302B: German; MP302C: French * Offered Fall semester only, in rotation * Prerequisite: MP255 Introduction to Diction	2	I
MP309	LATIN PERCUSSION Class instruction in general Latin percussion music.	1	TBA
MP310	KANJIRA Class instruction in the techniques and literature of South Indian Kanjira.	1	TBA
MP311	SOLKATTU Class instruction in the theory and practice of South Indian rhythmic forms including recitation of drumming syllables and projects in applying knowledge to other areas of music.	2	II
MP325	HAND DRUMMING Techniques of performance on hand drums of varied cultural origins.	.5	I,II
MP401	GRADUATE JAZZ IMPROVISATION Advanced techniques for graduate students offered in four sections: * Permission of instructor required.		
	MP401-01 SYSTEMIC IMPROVISATION 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.	1	I
	MP401-02 IMPROVISATION WORKSHOP Emphasis on finding an individual voice as a jazz improviser. Includes playing, listening and discussion.	1	I,II
	MP401-03 HARMONIC IMPROVISATION Advanced development with jazz harmonic language. * Permission of instructor required.	1	I
MP402	OPERA THEATRE PERFORMANCE PROJECT 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 often will culminate in the public presentation of a fully staged opera/music theater work. This work is studied in its historical context, with students being asked to research the political, cultural, social, and	2	TBA

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	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.		
MP 403	VOCAL PEDAGOGY 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. * Offered alternate years.	2	TBA
MP404	SPECIAL STUDIES IN COLLABORATIVE PERFORMANCE 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.	2	I,II
MP501	GRADUATE PERFORMANCE FORUM		
	MP501-01 WESTERN ORCHESTRAL/CHAMBER MUSIC	I	I,II
	MP501-02 VOICE	I	I,II
	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.		
MP502	IMPROVISORS VISITING ARTIST COLLOQUIUM 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.	1	I,II
MP005-MP099	INDIVIDUAL LESSONS: NON-MAJOR 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. * Note: Non-Major Piano instruction may be given in small group class meetings. * May be repeated for credit. * Limited enrollment by permission of instructor required.	1	I,II
MP405-599	INDIVIDUAL LESSONS: UNDERGRADUATE AND GRADUATE MAJOR		
	MP405-499 UNDERGRADUATE MAJOR	3	I,II
	MP505-599 GRADUATE MAJOR	4	I,II
	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		

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
------------------	--------------	-------------------	---------------------

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.

NON-MAJOR	U/G MAJOR	GRAD MAJOR	
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
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

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
MP079	MP479	MP579	North Indian Tabla
MP800	UNDERGRADUATE INDEPENDENT STUDY: PERFORMANCE 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.	.5-1	I,II
MP900	GRADUATE INDEPENDENT STUDY: PERFORMANCE 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.	.5-1	I,II
<u>REPERTOIRE COURSES</u>			
MR110	VOCAL REPERTOIRE COACHING FOR UNDERGRADUATE MAJORS Coaching for students of voice. * May be repeated for credit. * Permission of instructor required.	1	I,II
MR510	VOCAL REPERTOIRE COACHING FOR GRADUATE MAJORS Coaching for students of voice. * May be repeated for credit. * Permission of instructor required.	1	TBA
MR120-131	WORKSHOPS FOR UNDERGRADUATE MAJORS	.5	I,II
MR520-531	WORKSHOPS FOR GRADUATE MAJORS	.5	I,II
	<u>U/G #</u>	<u>GRAD #</u>	
	MR120	MR520	Guitar Workshop
	MR121	MR521	Cello Workshop
	MR122	MR522	Flute Workshop
	MR123	MR523	Harp Workshop
	MR124	MR524	Oboe 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
MR132	MR532	Brass Workshop	
MR133	MR533	Horn Workshop	

THEORY AND MUSICIANSHIP COURSES

Incoming students will be assigned to appropriate music skills and theory classes on the basis of results in a proficiency exam given at the beginning of each semester during registration.

MT001A-D	MUSICIANSHIP SKILLS - TONAL FORMS 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&B must be completed by the end of the second year and MT001C&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.	2	I,II
MT002	MUSICIANSHIP SKILLS - BACH MT002-01 APPROACHING THE BACH CANTATAS MT002-02 BACH KEYBOARD PIECES 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.	1	I
MT003	MUSICIANSHIP SKILLS - TRANSCRIPTION AND ANALYSIS 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.	2	I
MT004A&B	MUSICIANSHIP SKILLS - RHYTHM 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	2	I,II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	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.		
MT100	FUNDAMENTAL MUSICIANSHIP 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 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.	3	I,II
MT101A-D	MUSIC THEORY 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&B must be completed by the end of the second year and MT101C&D (if required) must be completed by the end of the third year or student will be placed on Academic Warning.</u>	2	I,II
MT110	KEYBOARD HARMONY Realizing figured bass; playing cadences and sequences; harmonizing melodies transposition. * Prerequisite: MT101D * Offered by special arrangement with the instructor.	1	TBA
MT115	KEYBOARD SKILLS This course serves to develop and hone the many skills required of pianists. Sight-reading, score-reading, figured-bass realizations, chord progressions, analysis and listening skills will be developed. Discussions on performance related topics such as performance anxiety, memorization and practice techniques will also be included. * May be repeated for credit.	1	II
MT150A&B	JAZZ KEYBOARD THEORY Fundamentals of jazz harmony, primarily covering chord symbols, voicings, and voice leading. * Permission of instructor required	1	I,II
MT170	TRANSCRIPTION FOR GUITAR Specific projects in transcription of music originally written for other instruments. * May be repeated for credit.	1	TBA
MT173	LUTE TABLATURE TRANSCRIPTION	1	TBA

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	Specific projects in transcription of various tablature systems for Renaissance and Baroque lutes. * May be repeated for credit		
MT174	FRETBOARD THEORY Practical applications of music theory and theory class projects on the guitar.	1	TBA
MT175	FIGURED BASS REALIZATION Studies in written and improvised accompaniment in Baroque music. * May be repeated for credit.	1	TBA
MT176	ANALYSIS OF GUITAR REPERTOIRE Formal Analysis of a major work from the classical repertoire with emphasis on application to performance. * May be repeated for credit.	1	TBA
MT200	NORTH INDIAN SARGAM Exercises in singing scales. * May be repeated for credit.	2	I,II
MT201	SARGAM FOR INSTRUMENTS 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.	1	I,II
MT210	NORTH INDIAN THEORY A study of the raga and tala systems of North India, formal structures and the practical application of these in performance and improvisation. * Prerequisite: MT200	1	I,II
MT225	INTRODUCTION TO THE FORMS OF AFRICAN MUSIC A survey of the structural principles contained in traditional African musics. * Prerequisite: ME200 or permission of instructor.	1	I,II
MT260	JAVANESE AND BALINESE MUSIC, DANCE & THEORY The history, theory and performance traditions of Javanese and Balinese gamelan music and the associated dance forms.	1	I,II
MT300	ANALYSIS OF MUSICAL FORMS Topics in analytic techniques applied to a variety of musical styles. * Prerequisite: satisfactory completion of MT101A-D or permission	2	I
MT302	PROJECTS IN ADVANCED SIGHT SINGING 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.	2	TBA

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
MT350	ANALYSIS AND INTERPRETATION FOR PERFORMERS A survey of musical styles and performance practices from the Baroque to the Contemporary. Individual projects will include research into contemporaneous 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.	2	I
MT400	FOCUSED TOPICS IN MUSIC THEORY AND ANALYSIS MT400-08 TUNING: THEORY AND PRACTICE IN 20TH CENTURY MUSIC Advanced, specialized topics, offered in rotation with MH400-08 Tuning: Theory and Practice in 20 th Century Music. A study of music in tuning systems other than 12-tone equal temperament. It will include a brief summary of non-western and early western systems, but the main focus will be on 20 th century music, tuning theory, and practice. * May be taken either for Music History & Literature or Music Theory & Analysis credit. * Course offered in rotation and according to faculty availability.	2	TBA
	MT400-09 MUSICAL MAVERICKS IN AMERICA: 2 FROM IVES AND RUGGLES THROUGH NANCARROW AND CAGE (AND BEYOND) (year long class) Students will become familiar with music by a number of innovative composers in America in the early part of the 20 th century, through listening, reading and analysis. Each student will choose one of these composers as a focus for a project, either as an essay or as a performance. * May be taken either for Music History & Literature or Music Theory & Analysis credit. * Course offered in rotation and according to faculty availability.		I,II
MT500	SOUND, HEARING, AND MUSICAL PERCEPTION 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.	4	TBA
MT515	KEYBOARD SKILLS This course serves to develop and hone the many skills required of pianists. Sight-reading, score-reading, figured-bass realizations, chord progressions, analysis and listening skills will be developed. Discussions on performance related topics such as performance anxiety, memorization and practice techniques will also be included. * May be repeated for credit.	1	II
MT800	UNDERGRADUATE INDEPENDENT STUDY: THEORY 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.	.5-2	I,II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	* May be repeated for credit.		
MT900	GRADUATE INDEPENDENT STUDY: THEORY 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.	.5-2	I,II
<u>TECHNOLOGICAL, PRODUCTION, AND MISCELLANEOUS COURSES</u>			
CS268	THE REPRODUCTION OF SOUND 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.	2	I
CS313A	THE ART OF STRUCTURED PROGRAMMING: INTRODUCTION TO C An introduction to the art and science of computer programming, using the “top-down” approach to problem analysis and program design. Students learn essential programming concepts including data types and storage, operators and expressions, statements, loops, functions, pointers, and strings, by writing original programs in the powerful C language, fundamental to professional programming and other programming languages. * Prerequisite: strong computer background; scripting or programming experience recommended. * Permission of instructor required.	2	I
CS313B	THE ART OF STRUCTURED PROGRAMMING: TOPICS IN C AND OTHER LANGUAGES A continuation of the concepts introduced in CS313A, with an emphasis on practical analysis and design. Topics covered will include a discussion of object-oriented programming as applied in C++ and Objective-C, as well as relevant technical and cultural reading assignments. * Prerequisite: CS313A or equivalent programming experience. * Permission of instructor required.	2	II
CS314	DIGITAL ELECTRONICS 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. * Prerequisite: Strong math and computer background. * Permission of instructor required.	2	TBA
CS315	BASIC ELECTRONICS	2	TBA

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<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.</p> <p>* Prerequisite: Strong math background, including algebra and exponential notation. * Permission of instructor required.</p>		
CS417	<p>AUDIO ENGINEERING SEMINAR</p> <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>	2	II
CS510C	<p>EWE LANGUAGE</p> <p>Designed to help students learn conversational Ewe and to appreciate Ewe literature in its original form.</p>	1	I,II
MX300	<p>INSTRUMENT BUILDING</p> <p>Special and unique instruments (non-traditional) will be constructed for which specific music will be written and performed. Group participation in each activity.</p> <p>* May be repeated for credit.</p>	1	TBA
MX320	<p>CONCERT AND PERFORMANCE PRODUCTION</p> <p>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.</p> <p>* Required of BFA1-3 Music Technology students each semester. * May be repeated for credit.</p>	2	I,II
MX350A&B	<p>CAREER DESIGN FOR MUSICIANS</p> <p>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;</p>	2	I,II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	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.		
MX420	PROJECTS IN MUSIC TECHNOLOGY 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.	2	I,II
MX800E	UNDERGRADUATE INDEPENDENT STUDY: ELECTRONICS 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.	.5-2	I,II
MX900E	GRADUATE INDEPENDENT STUDY: ELECTRONICS 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.	.5-2	I,II
MX800P	UNDERGRADUATE INDEPENDENT STUDY: PEDAGOGY 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.	.5-2	I,II
MX900P	GRADUATE STUDY: PEDAGOGY 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.	.5-2	I,II