

RESIDENCE REQUIREMENT

The 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.

GENERAL CURRICULUM REQUIREMENTS

I. BACHELOR OF FINE ARTS AND CERTIFICATE OF FINE ARTS

- A. Bachelor of Fine Arts and Certificate of Fine Arts candidates must complete a minimum of 120 units and the equivalent of eight full-time semesters of enrollment.
- B. 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 electives to bring their total units to a minimum of 120. 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.
- C. 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.
- D. 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.

Specific courses, which will fulfill some of these requirements, are part of the Core Curriculum and individual programs. However, it is the responsibility of the student and mentor to insure that requirements are met, whether or not specific required courses are designated.

- E. Students must satisfactorily complete a mid-residence and a graduation review, during the second and fourth years, respectively. 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 Coordinator.
- F. 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 during their third year. If necessary, they may repeat the exam.
- G. Keyboard Proficiency: All undergraduate students must demonstrate fundamental keyboard proficiency either by exam, or through specific classes or lessons. Keyboard proficiency exams are given twice each year.
- H. Failure to meet curriculum requirements may result in being placed on academic warning status and loss of eligibility for financial aid.

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

- A. All MFA degree candidates must complete a minimum of 60 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 Coordinator.
- 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 may include independent studies and elective courses on technical and theoretical subjects. Topics may include 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 repertoire is assessed within the program. If deficiencies are ascertained, additional work in performance studies is assigned by the Mentor. Competency also may be assessed by completion of a certified faculty critique of public performances in solo or ensemble contexts.

COURSE REQUIREMENTS

PREREQUISITES TO THE MAJOR

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

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

BACHELOR OF FINE ARTS DEGREE PROGRAM OR CERTIFICATE OF FINE ARTS

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

BFA CORE CURRICULUM SEQUENCE

Below is the typical core curriculum sequence for all majors other than World Music Performance, Jazz Studies, and Multi-Focus Music Technologies Programs. These courses are required, but there is some flexibility as to when they are taken, depending on the student's experience and development. Additional requirements for each Program are detailed under their respective headings.

*Courses marked with an asterisk also fulfill critical studies requirements. For courses which are electives, see options below.

Year 1: First Semester

Music Theory	MT101A
Musicianship Skills	MT001A
Musicianship Skills: Rhythm	MT004A
Ensemble Singing elective	ME . . .

Year 1: Second Semester

Music Theory	MT101B
Musicianship Skills	MT001B
Musicianship Skills: Rhythm	MT004B
Ensemble Singing elective	ME . . .

Year 2: First Semester

Music Theory	MT101C
Musicianship Skills	MT001C
Survey of Western Music History	MH205A*
World Music Ensemble Elective	ME . . .

Year 2: Second Semester

Music Theory	MT101D
Musicianship Skills	MT001D
Survey of Western Music History	MH205B*
Course in Technology* elective	

Year 3: First Semester

Analysis of Musical Forms <i>or</i>	MT300
Analysis for Performers	MT350
Music Cultures	MH200*

Year 3: Second Semester

Music Cultures	MH200*
Music History Elective	MH300+. . . *
Music Listening Exam	

Year 4:

Core curriculum should have been completed by this time.

Ensemble Singing Electives Options:

Women's African Ensemble	ME125
Beginning African Ensemble	ME200
Kecak	ME223
Chamber Singers	ME300
Advanced African Ensemble	ME401
African Song	MH220
Javanese Voice	MP065
North Indian Sargam	MT200

Course in Technology Elective Option:

Contemporary Performance Practice	MP140
Studio Projects for Guitar	MP141
Music Production	MX320
Irreverent Research	CS114*
Digital Electronics	CS314*
Basis Electronics	CS315*
Reproduction of Sound (fall only)	CS268*
Trigger: The Electronic Percussionist	MP326A&B
Recording Techniques	MX321
or other technology course as assigned by mentor	

I. COMPOSITION PROGRAM

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Mentors may require students to take additional courses. Students pursuing an emphasis in computer music applications should consult their mentors regarding specific courses.

CORE CURRICULUM PLUS:

Major Lesson	MC100	Each Semester
Sound/Silence 1	MC120A&B	2 Classes
Sound/Silence 2	MC121A&B	2 Classes
2 courses chosen from:		
Processes and Methods	MC122A/B	
Experimental Music Workshop	MC123A/B	
Introduction to Digital Signal Processing	MC201A&B	2 Classes
Writing for...	MC250-254	2 Classes
Improvisation Course	ME... or MP...	1 Class
Survey of 20th Century Music	MH315	1 Class
Focused Topics	MH400 or MT400	3 Classes
Grammar of Conducting	MP002	1 Class
Non-Major Piano	MP016	2 Classes
Electives, chosen in consultation with Mentor, to fulfill 120 unit degree requirement		

Additional requirements:

Portfolio of creative work—all students must submit, for faculty review, a portfolio of works composed at CalArts.

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

CORE CURRICULUM PLUS:

Major lessons as assigned by mentor	MC100, <i>and/or</i> MP405-MP479	4 Classes
Four classes chosen from:		4 Classes
Sound/Silence 1	MC120A/B	
Sound/Silence 2	MC121A/B	
Processes and Methods	MC122A/B	
Experimental Music Workshop	MC123A/B	
Introduction to Digital Signal Processing	MC201A&B	2 Classes
Survey of 20th Century Music	MH315	1 Class
Applied Experiments in World Music	ME400	1 Class
Performance workshops and specialized ensembles appropriate to major emphasis, chosen in consultation with mentor		4 Classes
Grammar of Conducting	MP002	1 Class
Non-major Piano	MP016	1 Class
Forums	MP100, MP203, <i>or</i> MP301	Each Semester
Improvisation class		2 Classes
Electives, chosen in consultation with Mentor, to fulfill 120 unit degree requirement		

Additional requirements:

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

The requirements listed in each sub-heading include the following areas of study:

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Winds, Brass, Strings, Harp, Voice, Piano/Keyboard, Guitar, Percussion/World Percussion

Additional requirements:
Mid-Residence Recital
Jury Exam prior to Graduation Recital
Graduation Recital

A. WINDS

CORE CURRICULUM PLUS:

Major Lesson	MP405, MP407, MP410 or MP414	Each Semester
Workshop as appropriate to major:		Each Semester
	MR122, MR124, MR130 or MR131	
Woodwind Ensemble	ME123	4 Classes
U/G Performance Forum	MP203	Each Semester
Chamber/Conducted Ensembles as assigned:		Min. 1 Each Semester
Conducted Instrumental Ensemble	ME105	
Chamber Music Ensemble	ME106	
New Century Players Ensemble	ME500	
Introduction to Composition or MC...	MC110	1 Class
Non-major Piano	MP016	2 Classes
Improvisation class chosen from:		1 Class
Projects in Improvisation	ME325	
Improvisation Ensemble	ME326	
Electives, chosen in consultation with Mentor, to fulfill 120 unit degree requirement		

Additional requirements:
Mid-Residence Recital
Jury Exam prior to Graduation Recital
Graduation Recital

B. BRASS

CORE CURRICULUM PLUS:

Major Lesson	MP411, MP417 – MP419	Each Semester
Brass Workshop MR132		Each Semester
U/G Brass Ensemble	ME120	Each Semester
U/G Performance Forum	MP203	Each Semester
Chamber/Conducted Ensembles as assigned:		Min. 1 Each Semester
Conducted Instrumental Ensemble	ME105	
Chamber Music Ensemble	ME106	
New Century Players Ensemble	ME500	
Introduction to Composition or MC...	MC110	1 Class
Non-major Piano	MP016	2 Classes
Improvisation class chosen from:		1 Class
Projects in Improvisation	ME325	
Improvisation Ensemble	ME326	

Electives, chosen in consultation with Mentor,
to fulfill 120 unit degree requirement

Additional requirements:

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

C. STRINGS

CORE CURRICULUM PLUS:

Major Lesson	MP420, MP421, MP406 or MP409	Each Semester
String Workshop	MR128	Each Semester
U/G Performance Forum	MP203	Each Semester
Chamber/Conducted Ensembles as assigned:		Min. 1 Each Semester
Conducted Instrumental Ensemble	ME105	
Chamber Music Ensemble	ME106	
New Century Players Ensemble	ME500	
Introduction to Composition or MC...	MC110	1 Class
Non-major Piano	MP016	2 Classes
Improvisation class chosen from:		1 Class
Projects in Improvisation	ME325	
Improvisation Ensemble	ME326	
Electives, chosen in consultation with Mentor, to fulfill 120 unit degree requirement		

Additional requirements:

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

D. HARP

CORE CURRICULUM PLUS:

Major Lesson	MP412	Each Semester
Harp Workshop MR123	MR123	Each Semester
U/G Performance Forum	MP203	Each Semester
Chamber/Conducted Ensembles as assigned:		Min. 1 Each Semester
Conducted Instrumental Ensemble	ME105	
Chamber Music Ensemble	ME106	
New Century Players Ensemble	ME500	
Introduction to Composition or MC...	MC110	1 Class
Non-major Piano	MP016	2 Classes
Improvisation class chosen from:		1 Class
Projects in Improvisation	ME325	
Improvisation Ensemble	ME326	
Electives, chosen in consultation with Mentor, to fulfill 120 unit degree requirement		

Additional requirements:

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

E. PIANO/KEYBOARD

CORE CURRICULUM PLUS:

Major Lesson	MP416, MP413	Each Semester
Keyboard Skills	MT115	3 Classes

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Piano Literature MH116	4 Classes	
Undergraduate Performance Forum Forums	MP203	4 Classes in 1st & 2nd years
Pedagogy Project	MP203 <i>or</i> MP100 <i>or</i> MP301	4 Classes in 3rd & 4th years
Ensembles as assigned by the mentor:	MX800P	2 Classes in 3rd or 4th years
Conducted Instrumental Ensembles	ME105	Each Semester
Chamber Music Ensembles	ME106	
New Century Players Ensemble	ME500	
Specialized Ensembles appropriate to major emphasis		
Keyboard Studies Electives as assigned by mentor		2 Classes
Introduction to Composition or MC...	MC110	1 Class
Improvisation class chosen from:		1 Class
Projects in Improvisation	ME325	
Improvisation Ensemble	ME326	
Jazz Improvisation	MP200	
Jazz Keyboard Theory	MT150	
Jazz Ensembles	ME	
Electives, chosen in consultation with Mentor, to fulfill 120 unit degree requirement		
Additional requirements:		
Mid-Residence Recital		
Jury Exam prior to Graduation Recital		
Graduation Recital		

F. GUITAR

CORE CURRICULUM PLUS:

Major Lesson	MP423 <i>or</i> MP436	Each Semester
Guitar Workshop	MR120	Each Semester
At least three classes chosen from:		3 Classes
Blues Before 1960	MH190	
Introduction to the Music of Flamenco	MH215	
Studio Projects for Guitar	MP141	
Transcription for Guitar	MT170	
Lute Tablature Transcription	MT173	
Fretboard Theory	MT174	
Figured Bass Realization/Guitar	MT175	
Analysis of Guitar Repertoire	MT176	
Coached Small Ensemble	ME...	Each Semester
Forums	MP100, MP203 <i>or</i> MP301	Each Semester
Introduction to Composition	MC110	1 Class
One class chosen from:		1 Class
Non-Major Piano	MP106	
Jazz Keyboard Theory	MT150	
Bach Keyboard Pieces	MT002-02	
Improvisation class chosen from:		1 Class
Projects in Improvisation	ME325	
Improvisation Ensemble	ME326	
Jazz Improvisation	MP200	
Jazz Ensembles	ME...	
Electives, chosen in consultation with Mentor,		

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to fulfill 120 unit degree requirement

Additional requirements:

Mid-Residence Recital

Jury Exam prior to Graduation Recital

Graduation Recital

G. PERCUSSION/WORLD PERCUSSION

CORE CURRICULUM PLUS:

Major Lesson	MP415	Each Semester
Non-Major Lesson Electives: Jazz, World Music <i>or</i> Orchestral Repertoire		4 Classes
Percussion Ensemble	ME122	Each Semester
Percussion Workshop	MR129	Each Semester
Forums	MP203, MP100 <i>or</i> MP301	4 Classes
Conducted Ensembles	ME105	2 Classes
Ensembles as assigned by Mentor		Each Semester
Improvisation class chosen from:		2 Classes
Jazz Ensembles	ME121	
Improvisation Ensemble	ME326	
Jazz Improvisation I	MP200	
Jazz Improvisation II	MP201	
World Music Ensembles		2 Classes
(in addition to one required in Core Curriculum)		
Introduction to Composition <i>or</i> MC...	MC110	1 Class
Non-Major Piano	MP016	1 Class
Electives, chosen in consultation with Mentor, to fulfill 120 unit degree requirement		

Additional requirements:

Mid-Residence Recital

Jury Exam prior to Graduation Recital

Graduation Recital

H. VOICE

CORE CURRICULUM PLUS:

Major Lessons	MP422	Each Semester
Vocal Repertoire Coaching	MR110	Minimum 4 Classes
Vocal Diction and Translation	MP302	2 Classes
Stagecraft for Singers <i>or</i>	MP208	4 Classes
Opera Theatre Performance Project	MP402	
Solo Vocal Literature	MH345A <i>or</i> B	1 Class

Vocal ensembles as assigned:

Min.1 Each Semester

Chamber Music	ME106	
Baroque Chamber Music & Bach Arias	ME114	
Bach Chorales	MT002-01	
Chamber Singers	ME300	
(also fulfills Core Curriculum requirement)		
New Century Players Ensemble	ME500	

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Forums	MP203 <i>and/or</i> MP301	Minimum 4 Classes
Introduction to Composition or MC...	MC110	1 Class
Non-major Piano	MP016	2 Classes
Improvisation class chosen from:		1 Class
Projects in Improvisation	ME325	
Improvisation Ensemble	ME326	
Electives, chosen in consultation with Mentor, to fulfill 120 unit degree requirement		
Additional requirements:		
Performance for faculty jury		Each Semester
Mid-Residence Recital		
Jury Exam prior to Graduation Recital		
Graduation Recital		

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.

Major Lesson	MP429-MP439	Each Semester
Jazz Improvisation I	MP200	1 Class
Jazz Improvisation II	MP201	1 Class
Jazz Composition	MC310	1 Class
Jazz Arranging and Advanced Ear Training	MC312	1 Class
Jazz History	MH240	1 Class
Seminar on African and African American Music Literature	MH400-02	1 Class
Jazz Forum	MP100	Each Semester Offered
Jazz Keyboard Theory	MT150A&B	2 Classes
Undergraduate Jazz Faculty Ensembles	ME121	Each Semester
Undergraduate Jazz Student Ensembles	ME117	Each Semester
Beginning African Ensemble	ME200	1 Class
Ethnology of African Music <i>or</i> Introduction to Forms of African Music	MH210 MT225	1 Class
Musicianship Skills - Tonal Forms	MT001A-C	3 Classes
Musicianship Skills – Transcription and Analysis	MT003	1 Class
Musicianship Skills - Rhythm	MT004A&B	2 Classes
Music Theory	MT101A,B & C <i>or</i> D	3 Classes
Analysis of Musical Forms	MT300	1 Class
Music Cultures	MH200	1 Class
Survey of Western Music History & Lit	MH205A <i>or</i> B	1 Class
World Music Elective		1 Class
Ensemble Singing	ME...	2 Classes
(see Core Curriculum for options - required of all jazz students unless exempted from MT001A&B by placement examination.)		
Course in Technology (see Core Curriculum listing for options) <i>or</i> other Technology course as assigned by Mentor		1 Class
Electives, chosen in consultation with Mentor, to fulfill 120 unit degree requirement		

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Additional requirement:
Graduation Recital

V. WORLD MUSIC PERFORMANCE

Major Lesson	MP440-MP478	Each Semester
Music Cultures (normally completed in the first three years)	MH200	4 Classes
Sargam <i>or</i> Solkattu	MT200 <i>or</i> MP311	1 Class
World Music Theory Elective (courses must span at least two areas)	MT200, MT210, MT225 <i>or</i> MT260	3 Classes
Musical Transcription class: (Musicianship Skills – Transcription and Analysis MT003 recommended)		1 Class
Ensemble appropriate to major emphasis		Each Semester
Other World Music Ensembles (must include one class in each area in the World Music program)		4 Classes
Ensemble Electives outside of World Music Program		4 Classes
Applied Experiments in World Music	ME400	2 Classes
World Music Electives	MT... ME... <i>or</i> MP...	3 Classes
Musicianship Skills - Tonal Forms	MT001A-C	3 Classes
Musicianship Skills - Rhythm	MT004A&B	2 Classes
Music Theory	MT101A, B & C <i>or</i> D	3 Classes
Survey of Western Music History and Lit	MH205A <i>or</i> B	1 Class
Music History or Literature Elective	MH...	1 Class
Keyboard skills classes chosen from:		2 Classes
Non-Major Piano Lesson	MP016	
Keyboard Skills	MT115	
Jazz Keyboard Theory	MT150	
Figured Bass Realization	MT175	
Ensemble Singing (see Core Curriculum for options)	ME...	2 Classes
Course in Technology (See Core Curriculum listing for options) or other Technology course as assigned by Mentor		1 Class
Electives, chosen in consultation with Mentor, to fulfill 120 unit degree requirement		

Additional requirements:
Graduation Recital
All students are required to learn and play pitched instruments.

VI. MUSICAL ARTS PROGRAM

In consultation with the mentor, a program will be designed that concentrates in one or several areas of specialization. Private lessons are offered on the basis of faculty availability.

CORE CURRICULUM PLUS:

Private lessons and additional specialized courses, as assigned by mentor (Must total at least 32 units)		Each Semester
Theory or Composition Electives	MT... <i>or</i> MC...	2 Classes

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Music History and Literature Electives	MH...	2 Classes
Ensemble Electives	ME...	3 Classes
Non-Major Piano	MP016	2 Classes
Improvisation class chosen from:		1 Class
Projects in Improvisation	ME325	
Improvisation Ensemble	ME326	
Music Electives, chosen in consultation with mentor		5 Classes
Electives, chosen in consultation with Mentor, to fulfill 120 unit degree requirement		

Additional requirements:

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

Introduction to Composition	MC110	1 Class
Sound/Silence 2	MC121A&B	2 Classes
Introduction to Digital Signal Processing	MC201A&B	2 Classes
Interactive Performance	MC405A <i>or</i> B <i>or</i>	1 Class
Siting Sound	MC415	
Digital Recording Studio	MC465	1 Class
Music Production	MX320	5 Classes
Recording Techniques	MX321	1 Class
Projects in Music Technology	MX420	2 Classes
Musicianship Skills - Tonal Forms	MT001A&B	2 Classes
Musicianship Skills - Rhythm	MT004A	1 Class
Music Theory	MT101A&B	2 Classes
Music Cultures	MH200	2 Classes
Survey of Western Music History & Lit	MH205A&B	2 Classes
20 th -21st Century Music History & Lit	MH...	1 Class
History & Practice of Electro-Acoustic Music	MH310	1 Class
Two courses involving programming, chosen from:		2 Classes
The Art of Structured Programming:	CS313A/B	
Courses covering HTML, web design, Director/Lingo, or programmable music software such as Max/MSP, C Sound, Super Collider, etc.		
Sound for other Media	F... or TP...	2 Classes
Video or Computer Graphics, chosen in consultation w/Mentor		1 Class
Music Theory, Composition <i>or</i> Skills Electives	MT... <i>or</i> MC...	3 Classes
Advanced Computer Music <i>or</i>	MC...	2 Classes
Experimental Sound Practices Electives (chosen in consultation w/Mentor)		
Non-Major Piano	MP016	1 Class
Ensemble Singing	ME...	2 Classes
(see Core Curriculum for options)		
World Music Ensemble Elective	ME...	1 Class
Performance <i>or</i> Ensemble Elective	MP... or ME...	1 Class
Improvisation class chosen from:		1 Class
Projects in Improvisation	ME325	
Improvisation Ensemble	ME326	
Electives, chosen in consultation with Mentor, to fulfill 120 unit degree requirement		

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

Digital Electronics	CS314	1 Class
Basic Electronics	CS315	1 Class
Reproduction of Sound	CS268	1 Class
Audio Engineering Seminar	CS417	1 Class

MASTER OF FINE ARTS OR ADVANCED CERTIFICATE OF FINE ARTS

Electives are chosen in consultation with the mentor. All MFA programs require a minimum of 60 units.

I. COMPOSITION

Two years of intensive, full-time creative activity and course work are required. Some individualized programs may require three years.

A. COMPOSITION

Major Lesson	MC500	Each Semester
Graduate Composers' Forum	MC501	Each Semester
Nine classes chosen from:		9 Classes
Digital Media	MC406	
Art & Technics	MC416A	
Media Strategies	MC416B	
Interactive Performance Practice	MC405A&B	
Methods	MC403A&B	
History of Electro-Acoustic Music	MH310	
Music and the 20th Century	MH401	
Transformation of Culture		
Focused Topics	MH/MT400	
Special Topics	MC402	
Experimental Music Workshop	MC423	
Six classes chosen from: (1 must be electronic media)		6 Classes
Composition and Dance	MC315	
Composition and Theater	MC316	
Composition for Film/Video	MC321	
Music & Language	MC375	
Music & Image	MC515	
Writing for...	MC250-254	
Interactive Performance Practice	MC405A&B	
MFA Portfolio	MC600	1 Class

Electives, chosen in consultation with Mentor,
to fulfill sixty unit degree requirement

Additional requirements: Mid-residence review

B. SPECIALIZATION IN EXPERIMENTAL SOUND PRACTICES

Major Lesson	MC500	Each Semester
Graduate Composers' Forum	MC501	Each Semester
Nine classes chosen from:		9 Classes
Digital Media	MC406	
Media Theory: The Interactee	MC416A	
Media Strategies: Rules and Space	MC416B	

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Interactive Performance Practice	MC405	
Siting Sound	MC415	
Focused Topics	MH/MT400	
Special Topics	MC402	
Experimental Music Workshop	MC423	
Six classes chosen from:		6 Classes
Composition and Dance	MC315	
Composition and Theater	MC316	
Composition for Film/Video	MC321	
Music & Language	MC375	
Writing for...	MC250-254	
Music & Image	MC515	
Methods	MC405A or B	
Music and the Twentieth Century Transformation of Culture	MH401	
MFA Portfolio	MC600	1 Class
Electives, chosen in consultation with Mentor, to fulfill sixty unit degree requirement		
Additional requirements: Mid-residence review		

II. PERFORMER/COMPOSER

Two years of intensive study, full-time coursework and creative projects are required. Some individualized programs may require three years.

A. PERFORMER/COMPOSER

Major Lessons in Composition	MC500 <i>and/or</i> MP505-MP523	Minimum 4 Classes
<i>and/or</i> performance:		
Advanced Composition classes chosen from		Minimum 4 Classes
Methods	MC403	
Special Topics	MC402	
Interactive Performance Practice	MC405A/B	
Advanced Sound Design	MC303	
or others as assigned by Mentor		
Advanced Performance Classes, including Improvisation and Extended Techniques	MP... or ME...	Minimum 4 Classes
Minimum one class chosen from:		Minimum 1 Class
Composition and Dance	MC315	
Composition and Theatre	MC316	
Composition for Film/Video	MC321	
Music and Language	MC375	
Music and Image	MC515	
Music and the 20th Century Transformation of Culture	MH401	1 Class
Advanced Music History, Theory or Analysis	MH... or MT...	Minimum 4 Classes
Graduate Forums	MC501 <i>or</i> MP301 <i>or</i> MP501 <i>or</i> MP100	Each Semester
Additional composition electives (may include MC250-MC254—Writing for...)		Minimum 2 Classes

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Advanced Ensemble electives		Minimum 2 Classes
Electives outside of Music		2 Classes
Electives, chosen in consultation with Mentor, to fulfill sixty unit degree requirement		
MFA Portfolio	MC600	1 Class
MFA Graduation Recital	MP600	1 Class

Additional requirements:

Mid-residence Recital (must include original compositions)

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.

Graduate Major Lesson	MP529-MP539	Each semester
Advanced Systemic Improvisation	MP401-01	1 Class
Graduate Jazz Composition & Analysis	MC410A&B	2 Classes
Creative Orchestra	ME404	1 Class
Improvisers Visiting Artists Colloquium	MP502	Each semester
Seminar on African & African American Music Literature	MH400-02	2 Classes
Music & the 20th Century Transformation of Culture	MH401	1 Class
Atentebe Ensemble	ME205	1 Class
African Music Ensemble elective	ME...	1 Class
Ethnology of African Music <i>or</i> Intro to Forms of African Music	MH210 or MT225	1 Class
Specialized ensembles (may include ME325-03 Improvisers & Choreographers Ensemble)	ME...	2 Classes 1 Class
Electives outside of music (may include):		2 Classes
Composers/Choreographers Workshop	D 433	
Collusions & Collisions	ID350	
Film/video classes	F...	
Electives, chosen in consultation with Mentor, to fulfill sixty unit degree requirement		
MFA Graduation Recital	MP600	1 Class
MFA Portfolio	MC600	1 Class
Graduate Independent Study: Thesis	MH900	1 Class

Additional requirements:

Mid-residence Recital (must include original compositions)

Jury Exam Prior to Graduation Recital

Thesis

III. MULTI-FOCUS PROGRAMS IN PERFORMANCE

The requirements listed in each sub-heading include the following areas of study:

SCHOOL OF MUSIC

Winds, Brass, Strings, Harp, Piano/Keyboard, Collaborative Keyboard Emphasis, Guitar, Percussion,
Voice, Jazz Studies, World Music 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.

A. WINDS

Major Lesson	MP505, MP507, MP510 or MP514	Each Semester
Woodwind Ensemble/Workshop	ME423	2 Classes
Workshop as appropriate to major:		Each Semester
	MR522, MR524, MR530 or MR531	
Advanced Music History and Literature Electives	MH...	2 Classes
Advanced Theory/Analysis classes (MT350 recommended)	MT...	2 Classes
Studies in Extended Techniques, Improvisation, and/or Interpretation	MP...	2 Classes 2 Classes
Conducted Ensembles or Chamber Music	ME405, ME 406 <i>or</i> ME500	Each Semester
Forums	MP100, MP301, <i>or</i> MP501	Each Semester
Career Design for Musicians	MX350	1 Class
Electives outside of Music		2 Classes
Electives, chosen in consultation with Mentor, to fulfill sixty unit degree requirement		
Additional ensemble electives as required by Mentor		
MFA Graduation Recital	MP600	1 Class
Additional requirements:		
Mid-Residence Recital		
Jury Exam prior to Graduation Recital		

B. BRASS

Major Lesson	MP511, MP517-519	Each Semester
Brass Workshop MR532		Each Semester
Graduate Brass Ensemble	ME440	Each Semester
Advanced Music History and Literature Electives	MH...	2 Classes
Advanced Theory/Analysis classes (MT350 recommended)	MT...	2 Classes
Conducted Ensembles or Chamber Music	ME405, ME406 <i>or</i> ME500	Each Semester
Studies in extended Techniques, Improvisation, and/or Interpretation		2 Classes
Forums	MP100, MP301, <i>or</i> MP501	Each Semester
Career Design for Musicians	MX350	1 Class
Electives outside of music		2 Classes
Electives, chosen in consultation with Mentor, to fulfill sixty unit degree requirement		
Additional ensemble electives as required by Mentor		
MFA Graduation Recital	MP600	1 Class

SCHOOL OF MUSIC

Additional requirements:

Mid-Residence Recital

Jury Exam prior to Graduation Recital

C. STRINGS

Major Lesson	MP506, MP509, MP520, MP521	Each Semester
String Workshop	MR528	Each Semester
Advanced Music History and Literature Electives	MH...	2 Classes
Advanced Theory/Analysis classes (MT350 recommended)	MT...	2 Classes
Studies in Extended Techniques, Improvisation, and/or Interpretation	MP...	2 Classes
Conducted Ensembles or Chamber Music	ME405, ME406 <i>or</i> ME500	Each Semester
Forums	MP100, MP301, <i>or</i> MP501	Each Semester
Career Design for Musicians	MX350	1 Class
Electives outside of music		2 Classes
Electives, chosen in consultation with Mentor, to fulfill sixty unit degree requirement		
Additional ensemble electives as required by Mentor		
MFA Graduation Recital	MP600	1 Class

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

Mid-Residence Recital

Jury exam prior to Graduation Recital

D. HARP

Major Lesson	MP512	Each Semester
Harp Workshop	MR523	Each Semester
Advanced Music History and Literature Electives	MH...	2 Classes
Advanced Theory/Analysis classes (MT350 recommended)	MT...	2 Classes
Studies in Extended Techniques, Improvisation, and/or Interpretation	MP...	2 Classes
Conducted Ensembles or Chamber Music	ME405, ME406 <i>or</i> ME500	Each Semester
Forums	MP100, MP301, <i>or</i> MP501	Each Semester
Career Design for Musicians	MX350	1 Class
Electives outside of music		2 Classes
Electives, chosen in consultation with Mentor, to fulfill sixty unit degree requirement		
Additional ensemble electives as required by Mentor		
MFA Graduation Recital	MP600	1 Class

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

Mid-Residence Recital

Jury exam prior to Graduation Recital

E. PIANO/KEYBOARD

SCHOOL OF MUSIC

Major Lesson	MP513, MP516	Each Semester
Keyboard Skills	MT515	2 Semesters
Piano Literature MH516	2 Semesters	
Advanced Music History and Literature Electives	MH...	2 Classes
Graduate Performance Forum	MP501	2 Classes
Additional Forums	MP501, MP301 <i>or</i> MP100	2 Classes
Conducted Ensembles, Chamber Music <i>or</i> Accompanying Project	ME405, ME406 <i>or</i> ME500 ME800	Each Semester
Keyboard Studies Electives		2 Classes
Pedagogy	MX900P	Each Semester
Career Design for Musicians	MX350	1 Class
Yoga, T'ai Chi or World Music elective	MP115 or T...	Each Semester
Electives outside of music		2 Classes
Electives, chosen in consultation with Mentor, to fulfill sixty unit degree requirement		
MFA Graduation Recital	MP600	1 Class

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

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

F. COLLABORATIVE KEYBOARD EMPHASIS

Major Lesson	MP516	Each semester
Special Studies in Collaborative Performance	MP404	Each semester
Solo Vocal Literature	MH345A&B	2 Classes
Piano Literature MH516	2 Classes	
Vocal Diction and Translation	MP302	2 Classes
Keyboard Skills	MT515	1 Class
Ensembles as assigned:		Each Semester
Conducted ensembles	ME405	
Chamber Music	ME406	
New Century Players Ensemble	ME500	
Baroque Chamber Music and Bach Arias	ME114	
Opera Theatre Performance Project	MP402	
Forums	MP501, MP301 or MP100	2 Classes
Career Design for Musicians	MX350	1 Class
Yoga, T'ai Chi or dance, etc.	MP115, D or T...	2 Classes
Electives outside of music		2 classes
Electives, chosen in consultation with Mentor, to fulfill sixty unit degree requirement		
MFA Graduation Recital	MP600	1 Class

Additional requirements:

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

G. GUITAR

Major Lesson	MP523, MP536	Each Semester
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SCHOOL OF MUSIC

Guitar Workshop	MR520	Each Semester
Advanced Music History & Literature Electives	MH...	2 Classes
Advanced Theory, Analysis or Composition classes	MT/MC...	2 Classes
Ensembles as assigned	ME...	Each Semester
Forums	MP100, MP301 or MP501	Each Semester
Career Design for Musicians	MX350	1 Class
Electives outside of music		4 Classes
Electives, chosen in consultation with Mentor, to fulfill sixty unit degree requirement		
MFA Graduation Recital	MP600	1 Class

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

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

H. PERCUSSION/WORLD PERCUSSION

Major Lesson	MP515	Each Semester
Percussion Workshop	MR529	Each Semester
Percussion Ensemble	ME422	Each Semester
Advanced Theory/Analysis <i>or</i> Music History & Lit Electives	MT... or MH...	4 Classes
Ensembles as assigned	ME...	Each Semester
Forums	MP100, MP301 or MP501	2 Classes
Career Design for Musicians	MX350	1 Class
Specialized studies in Extended Techniques, Improvisation, and/or Interpretation	MP... or ME...	2 Classes
Career Design for Musicians	MX350	1 Class
Independent study: Pedagogy	MX900P	1 Class
Electives outside of music		2 Classes
World Music Ensemble elective		Each Semester
Electives, chosen in consultation with Mentor, to fulfill sixty unit degree requirement		
MFA Graduation Recital	MP600	1 Class

Additional requirements:

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

I. VOICE

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

Major Lesson	MP522	Each Semester
Special Studies in Collaborative Performance <i>or</i> Vocal Repertoire Coaching	MP404 or MR510	Each Semester
Adv History/Literature or Theory/Analysis	MH/MT...	3 Classes
Special Studies in Performance Techniques: Extended Techniques, Improvisation, Interpretation, etc.		2 Classes
Project in Vocal Literature	MH900	1 Class

SCHOOL OF MUSIC

Vocal Pedagogy	MP403	1 Class
Pedagogy Project	MX900P	1 Class
Forums	MP501 <i>or</i> MP301	2 Classes
Ensemble electives chosen from:		4 Classes
Chamber Music	ME406	
Baroque Chamber Music	ME414	
Chamber Singers	ME300	
New Century Players Ensemble	ME500	
Opera Theatre Performance Project	MP402	
Career Design for Musicians	MX350	1 Class
Movement class MP115, T, D... (Yoga, T'ai Chi, dance, etc.)	2 Classes	
Interdisciplinary Class	ID...	1 Class
Electives outside of music		1 Class
Electives, chosen in consultation with Mentor, to fulfill sixty unit degree requirement		
MFA Graduation Recital	MP600	1 Class
Additional requirements:		
Mid-Residence Recital		
Jury Exam prior to Graduation Recital		

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.

Graduate Major Lesson	MP529-MP539	Each Semester
Graduate Jazz Composition	MC410	2 Classes
Graduate Jazz Improvisation	MP401	2 Classes
Graduate Jazz Ensemble	ME421	Each Semester
Graduate Student Jazz Ensembles	ME417	Each Semester
Jazz Forum	MP100	2 Classes
Seminar on African & African American Music Literature	MH400-02	2 Classes
Beginning African Ensemble	ME200	1 Class
Ethnology of African Music <i>or</i> Intro to the Forms of African Music	MH210 MT225	1 Class
Electives outside of Music		2 Classes
Electives, chosen in consultation with Mentor, to fulfill sixty unit degree requirement		
MFA Graduation Recital	MP600	1 Class
Additional requirements:		
Ensemble performances followed by Critiques		Each Semester
Mid-Residence Recital		
Graduation Recital		

V. WORLD MUSIC PERFORMANCE

SCHOOL OF MUSIC

These requirements are applicable to the following areas of study:

African Music & Dance, Indonesian Music & Dance, North Indian Music and Multi-Focus World Music Performance. Students in Multi-Focus World Music Performance should take courses in all World Music areas.

Two years of intensive study in the field of emphasis are required. A final recital or series of performances is required, and where appropriate, principal teachers may require a written thesis.

Graduate Major Lesson	MP540-MP578	Each Semester
Minor Lesson	MP040-MP078	Each Semester
Applied Experiments in World Music	ME400	1 Class
Advanced Music History & Lit (300 level or higher)	MH...	2 Classes
Projects in Transcription	MT325	1 Class
One course chosen from:		1 Class
North Indian Sargam	MT200	
Sargam for Instruments	MT201	
North Indian Theory	MT210	
Intro to the Forms of African Music	MT225	
Javanese and Balinese Music, Dance and Theory MT260		
Advanced Ensemble in major area	ME...	Each Semester
Other advanced World Music Ensembles	ME...	Each Semester
Independent Study: Pedagogy	MX900P	2 Classes
Electives outside of Music		2 Classes
Electives, chosen in consultation with Mentor, to fulfill sixty unit degree requirement		
MFA Graduation Recital	MP600	1 Class
Additional requirements:		
Graduation Recital		

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
ID200A&B	COLLABORATION LABORATORIES:		
	ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS	2	I
	<p>A class for the study of collaboration as a means of interdisciplinary performance production. Through the class, the student will find and develop a collaborative process which is compatible with both the form and content which he/she is working with in their artistic practice. The class will consist of lecture, viewing work, guest speakers, project development, class presentations of ongoing projects, readings, and a L.A. field trip to a performance. Interdisciplinary projects can take the form of new theatre works, installations, audio/soundworks, performances, film/ video, etc. and any number of unnamed forms.</p> <p>* Enrollment open to the Institute by permission of instructor. * Priority to graduate and upper division undergraduates.</p>		
	ID200B MULTIPLE PERSONALITIES:	2	II
	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>		
ID300A&B	INTERDISCIPLINARY CRITIQUE	2	II
	<p>A class exclusively for Interschool Grant recipients. Over the course of the semester students will present their ongoing work on their interschool project for group critique and evaluation (up to and including the public presentation of the project). Workshops designed to facilitate the students interdisciplinary and/or collaborative process will be presented by both faculty and visiting artists.</p> <p>* Enrollment required for Interschool Grant recipients. * Priority to graduate and upper division undergraduate students.</p>		
ID350	COLLUSIONS & COLLISIONS	2	I
	<p>When forms collide, there is an opportunity to work in uncharted territory. In a series of workshops students will explore various forms and their hybrid possibilities. Forms include text, image, sound, movement, object, etc. Workshops will be team-taught by two different faculty. Class will also include one to two visiting artists. Students may work in collaborative groups and will realize assignments both in and out of class.</p> <p>* Open to the entire Institute.</p>		
ID360	RE: INVENTING THE WHEEL	2	II
	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.</p> <p>* Open to the entire Institute.</p>		
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		
	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.		
	* Open to all MFA students.		
	* BFA students who are CAP teaching assistants are also eligible.		
NOTE:	THE FOLLOWING IS A LIST OF APPROVED SCHOOL OF MUSIC COURSES. ALL COURSES ARE NOT NECESSARILY OFFERED EACH YEAR. SOME COURSES ARE OFFERED IN ROTATION WITH OTHERS. PLEASE CONSULT YOUR MENTOR OR THE MUSIC SCHOOL OFFICE REGARDING THE CURRENT COURSE SCHEDULE.		
 <u>COMPOSITION COURSES</u>			
MC010	LESSONS IN COMPOSITION: NON-MAJOR	1	I,II
	One-half hour lessons for students enrolled in programs other than Composition, consisting of individual or group meetings.		
	* Permission of instructor required.		
	* Limited enrollment.		
	* May be repeated for credit.		
MC100	LESSONS IN COMPOSITION: UNDERGRADUATE	3	I,II
	One hour lessons for undergraduate students in the Composition Program, consisting of individual or group meetings.		
MC110	INTRODUCTION TO COMPOSITION	1	I,II
	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.		
	* Permission of instructor required.		
	* Prerequisite: MT101A, Theory A.		
MC120A&B	SOUND/SILENCE 1 (FIRST YEAR)	2	I,II
	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.		
	* Permission of instructor required.		
MC121A&B	SOUND/SILENCE 2 (SECOND YEAR)	2	I,II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>Composition and analysis of works with electro-acoustic media using a variety of methods, technologies, and computer programs. In the second semester the emphasis will be on composition and analysis of electro-acoustic music in real-time performance situations. There will be readings in the aesthetics and acoustics, as well as aural analysis of the works studied.</p> <p>* Prerequisites: MC201A&B.</p>		
MC122A&B	<p>PROCESSES AND METHODS</p> <p>In depth analysis, reading and discussion of a wide variety of pre-compositional strategies, building upon those learned in the first two years of the sequence. Further work with alternate tunings and more advanced readings in music perception and cognition. There will be some readings in areas outside music. Within this context there will also be study of orchestration techniques.</p> <p>* Prerequisite: MC121A&B</p>	2	I,II
MC123A&B	<p>UNDERGRADUATE EXPERIMENTAL MUSIC WORKSHOP 2 (also open to non-composition majors)</p> <p>Performance, composition, readings and discussion of music stemming from the experimental tradition. The first part of the class will feature performance and discussion of classic and obscure works by John Cage, Christian Wolff, Morton Feldman, Robert Ashley, Alvin Lucier, LaMonte Young, George Brecht and others. As the class progresses, more recent work and work by the students will be rehearsed and discussed. The goal of this class is to try to come to grips with the aesthetic, philosophical and performance issues of experimental music, and to try to understand how to develop these concerns in the present day.</p> <p>* Prerequisite: MC122</p>		I,II
MC201A&B	<p>INTRODUCTION TO DIGITAL SIGNAL PROCESSING</p> <p>Introduction to approaches in electronic media at CalArts. Includes introduction to music software, digital signal processing, approaches to sound design and recording, and especially the use (and abuse) of visual media (including web-based) in conjunction with music.</p> <p>* Prerequisite: Prior experience with computers is required.</p> <p>* Permission of instructor required.</p>	2	I,II
MC250	<p>WRITING FOR STRINGS</p> <p>Techniques of writing for strings in both individual and ensemble contexts, to include composition and performance projects.</p> <p>* Open to both graduate and undergraduate students.</p>	1	II
MC251	<p>WRITING FOR WOODWINDS</p> <p>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.</p> <p>* Open to both graduate and undergraduate students.</p>	2	II
MC252	<p>WRITING FOR HARP</p> <p>Techniques of writing for harp in both individual and ensemble context, to include composition and performance projects.</p>	1	I

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	* Open to both graduate and undergraduate students.		
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
MC254	WRITING FOR BRASS Techniques of writing for brass instruments in solo or mixed ensemble settings, to include composition and performance projects. Historical references will be explored alongside conventional and extended techniques, auxiliary instruments (cornet, flugelhorn, piccolo trumpet, alto trombone, bass trumpet, euphonium), and a wide variety of mutes. * Open to both graduate and undergraduate students. * The offering of this course in Spring 2006 is to be determined.	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
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
MC310A&B	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

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
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 equivalent. * Permission of instructor required. * Working knowledge of Digital Performer or Pro Tools required for this class.	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, 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.	3	TBA
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
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.	3	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.	3	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	2	I,II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	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.		
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	ART & TECHNICS 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.	3	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
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. This course requires a final project in the form of a composition, an extra concert performance or a paper.	2	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

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
MC501	GRADUATE COMPOSERS' 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	AUDIO-VISUAL IMPROVISATION This course will explore the relationship of moving images and sound in the context of computer based improvisation. The class will explore current computer software including IMX, Isadora, Jitter, and Max/MSP to create a network based performance ensemble. Students will be expected to collaborate on creating a performance network, preparing images and sounds for performance, and developing a performance practice for the ensemble. * Course is limited to Graduate students * Mac laptop highly recommended * Limited to a maximum of ten students	2	I
MC600	MFA PORTFOLIO Credit will be given for the preparation of a portfolio of works. This portfolio will contain work produced at CalArts, a substantial portion of which should have been presented in performance or other appropriate manner. Portfolio contents may be presented in the form of scores, recordings, videos, texts, etc., and must be of archival quality and suitable for presentation in the professional field. Composition faculty will review the portfolio, and select work to be archived at CalArts. * Limited to graduating students.	2	I,II
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.	.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.	.5-2	I,II

ENSEMBLE COURSES

ME003	WORLD PERCUSSION ENSEMBLE 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.	1	I,II
ME105	UNDERGRADUATE CONDUCTED ENSEMBLES Conducted Ensembles perform at least two main concerts per semester, with an emphasis on ensemble playing and creativity. Size of ensembles vary depending on repertoire, with pieces	1	I,II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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 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 BFAs only. * Audition required.</p> <p>ME105-01 Chamber Orchestra ME105-02 New Millennium Performers</p>		
ME106	<p>UNDERGRADUATE CHAMBER MUSIC Small ensembles for strings, woodwinds, brass, percussion, keyboard instruments and voices, in varying combinations. Individual ensembles are coached by faculty members. * co-requisite: MP203 Undergraduate Performance Forum</p>	1	I,II
ME114	<p>BAROQUE CHAMBER MUSIC AND BACH ARIAS A specialized course for instrumentalists and singers given in conjunction with ME105 and ME106.</p>	1	I,II
ME117	<p>UNDERGRADUATE JAZZ STUDENT ENSEMBLES Performance of ensemble works written for small jazz groups.</p>	1	I,II
ME120	<p>UNDERGRADUATE NEW MILLENNIUM BRASS ENSEMBLE Performance of ensemble works written for brass instruments, from quintet to dectet (or more). * Enrollment open to BFAs only.</p>	1	I,II
ME121	<p>UNDERGRADUATE JAZZ FACULTY ENSEMBLES Performance of ensemble works written for small jazz groups. * Permission of instructor required.</p>	1	I,II
ME122	<p>PERCUSSION ENSEMBLE Performance of ensemble works written for percussion instruments.</p>	1	I,II
ME123	<p>WOODWIND ENSEMBLE/WORKSHOP Performance of ensemble works written for woodwind instruments. Audition preparation and woodwind fundamentals are also studied.</p>	1	I,II
ME125	<p>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.</p>	1	I,II
ME128	<p>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.</p>	1	II
ME200	<p>BEGINNING AFRICAN MUSIC ENSEMBLE</p>	1	I,II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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.</p> <p>* Corequisite: MH210 or MT225 for first-time enrollees.</p> <p>* ME200-01 and ME200-02 may not be taken concurrently.</p>		
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.	1	I,II
ME221	GENDER WAYANG ENSEMBLE Small ensemble performances by quartet of metallaphones as accompaniment to Balinese shadow plays.	1	I,II
ME222	GONG SULING: BALINESE FLUTE ENSEMBLE Balinese flute ensemble performances - with sixteen various-sized bamboo flutes and percussion instruments.	1	I,II
ME223	KECAK Balinese Monkey Chant ensemble.	1	TBA
ME225	RAGA JAZZ ENSEMBLE Applying traditional concepts and structures from classical Indian music into contemporary western music styles, participants create new music in a collaborative group setting with opportunities for composing, ensemble playing and performance. * Recommended preparation: Sargam for Instruments (MT201) * Permission of instructor required.	1	I,II
ME230	BEGINNING NORTH INDIAN MUSIC ENSEMBLE Vocal and instrumental performance using both Indian and European instruments.	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	1	I,II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	Supervised projects in improvisation as arranged by contract with the instructor.		
ME325-03	IMPROVISERS AND CHOREOGRAPHERS ENSEMBLE	1	II
	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.		
ME326	IMPROVISATION ENSEMBLE	2	I,II
	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.		
ME327	MULTI-FOCUS ENSEMBLE	1	I,II
	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.		
ME400	APPLIED EXPERIMENTS IN WORLD MUSIC	1	I,II
	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.		
ME401	ADVANCED AFRICAN MUSIC ENSEMBLE	1	I,II
	Advanced instruction and performance of West African music and dance. * Prerequisites: ME200 and either MH210 or MT225. * May be repeated for credit. Limited enrollment.		
ME404	CREATIVE ORCHESTRA	1	II
	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.		
ME405	GRADUATE CONDUCTED ENSEMBLES	1	I,II
	Conducted Ensembles perform at least two main concerts per semester, with an emphasis on ensemble playing and creativity. Size of ensembles vary 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 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. * Enrollment open to MFAs only. * Audition required.		
	ME405-01 Chamber Orchestra		

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
ME405-02 New Millennium Performers			
ME406	GRADUATE CHAMBER MUSIC Small ensembles for strings, woodwinds, brass, percussion, keyboard instruments and voices, in varying combinations. Individual ensembles are coached by faculty members. * co-requisite: MP501 Graduate Performance Forum	1	I,II
ME411	ADVANCED JAVANESE GAMELAN: KYAI DORO DASIH Advanced instruction in playing and singing in the central Javanese classical orchestra. * Prerequisite: ME210.	1	I,II
ME414	GRADUATE BAROQUE CHAMBER MUSIC AND BACH ARIAS An advanced, specialized course for instrumentalists and singers given in conjunction with ME405 and ME406.	1	I,II
ME417	GRADUATE JAZZ STUDENT ENSEMBLES Performance of ensemble works written for small jazz groups.	1	I,II
ME420	ADVANCED BALINESE GAMELAN: SEMAR PELGULINGAN ("BURAT WANGI") Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.	1	I,II
ME421	GRADUATE JAZZ ENSEMBLE Jazz ensemble performance for graduate students. * Permission of instructor required.	1	I,II
ME422	ADVANCED PERCUSSION ENSEMBLE Advance performance of ensemble works written for percussion instruments.	1	I,II
ME423	ADVANCED WOODWIND ENSEMBLE WORKSHOP Advanced performance of ensemble works written for woodwind instruments. Audition preparation and woodwind fundamentals are also studied.	1	I,II
ME426	ADVANCED IMPROVISATION ENSEMBLE Open to all advanced 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. * Previous improvisational experience is required. * Permission of instructor required.	2	I
ME430	ADVANCED NORTH INDIAN MUSIC ENSEMBLE Advanced vocal and instrumental performance using both Indian and European instruments.	1	I,II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
ME440	GRADUATE NEW MILLENIUM BRASS ENSEMBLE Performance of ensemble works written for brass instruments, from quintet to dectet (or more). * May be repeated for credit. * Permission of instructor required. * Enrollment open to MFAs only.	1	I,II
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. * Permission of instructor required.	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.	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.	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 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	2	I,II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>covered varying by semester. The topic for Semester I 2005 will be "Music of Native North America," a survey of the musics, cultures, and traditions of the six major geographical and sociocultural regions of American Indians, including traditional social and ceremonial music, and contemporary popular musical expressions.</p> <p>The topic for Semester II 2006 will be "Music of Latin America," a survey of the musics and traditions of the cultures in Central and South America and the Caribbean, especially those which exhibit strong Spanish influence. This will include traditional music (social, ceremonial, and religious) and contemporary musical expressions (both popular and classical).</p> <p>* May be repeated for credit.</p> <p>* Enrollment is limited; first priority is given to graduate students and World Music majors, years 2-4; then to music majors years 3-4. For all others, instructor's permission is required.</p>		
MH205A&B	SURVEY OF WESTERN MUSIC HISTORY & LITERATURE 2		I,II
	<p>Lectures, reading, and listening covering the history and literature of Western musical styles. MH205A, offered in the fall, covers antiquity through the Baroque period. MH205B, offered in the spring, covers the Classical through Modern periods.</p> <p>* Prerequisite for all students except Jazz & World Music majors: MT101A, Music Theory A.</p> <p>* Prerequisite for MH205B is MH205A.</p>		
MH210	ETHNOLOGY OF AFRICAN MUSIC	1	I,II
	<p>Analyzing, discussing and learning song texts; the essence of composing and the role of drum language in traditional West African music.</p> <p>* Corequisite: ME200 for first-time enrollees.</p>		
MH215	INTRODUCTION TO THE MUSIC OF FLAMENCO	1	I
	<p>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 historical figures and contemporary masters. Although knowledge of music theory may be helpful, it is not required to attend and enjoy this class.</p> <p>*Open to the Institute.</p>		
MH220	AFRICAN SONG	1	I,II
	<p>Study of traditional West African songs, their meanings and singing techniques, with special attention on tone production, melody, harmony and embellishment.</p> <p>* May be repeated for credit.</p>		
MH240	JAZZ HISTORY	2	I
	<p>A survey of the history of jazz and African-American musical traditions, emphasizing critical listening and aural analysis.</p> <p>* Permission of instructor required.</p>		
MH310	HISTORY AND PRACTICE OF ELECTRO-ACOUSTIC MUSIC	2	II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>An historical survey of electronic music, Musique Concrète and mixed media. Acoustical theory as related to music synthesis and recording is included. Offered alternate years. * Prerequisite: MH205A&B.</p>		
MH315	<p>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.</p>	2	I
MH316	<p>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.</p>	2	TBA
MH317	<p>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.</p>	2	I
MH318	<p>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, MT101D, MT001D</p>	2	TBA
MH320	<p>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</p>	2	TBA
MH325	<p>MUSIC AND THE AGE OF ENLIGHTENMENT This course will cover selected topics relating to European music of the late 18th to early 19th 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</p>	2	II
MH345A&B	<p>SOLO VOCAL LITERATURE An historical survey of solo vocal literature from the 17th century to the present, with emphasis on the 19th, 20th, and 21st 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</p>	2	TBA

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	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. Offered every other year. * Prerequisites: MH205A&B		
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 * May be repeated for credit.	2	TBA
MH400	FOCUSED TOPICS IN MUSIC LITERATURE		
	MH400-01 MASTERPIECES OF THE SYMPHONY 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.	2	TBA
	MH400-02 SEMINAR ON AFRICAN AND AFRICAN AMERICAN MUSIC LITERATURE 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. * May be repeated for credit.	2	II
	MH400-03 CONTEMPORARY COMPOSER: PRINTED WORDS, MUSIC AND IDEAS 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.	2	I
	MH400-04 STRAVINSKY 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.	2	TBA
	MH400-05 THE MUSIC OF JOHN CAGE (year-long class) 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.	2	TBA
	MH400-06 MUSIC IN TRANSITION: OPERA, MADRIGAL, SONATA AND MUSICAL ODDITY FROM THE END OF THE RENAISSANCE (1600) TO THE HIGH BAROQUE (1720) 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	2	TBA

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	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. * Course offered in rotation and according to faculty availability.		
MH400-08	TUNING: THEORY AND PRACTICE IN 20TH CENTURY MUSIC (year-long class)	2	I,II
	Advanced, specialized topics, offered in conjunction with MT400-08. 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 NANCARROW AND CAGE (AND BEYOND) (year long class)	2	TBA
	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.		
MH400-10	INNOVATION IN 20TH CENTURY WESTERN MUSIC (year-long class)	2	I,II
	Concerns with 20 th century music that instructor, James Tenney, thinks is indispensable to any literate musician.		
MH401	MUSIC AND THE 20TH CENTURY TRANSFORMATION OF CULTURE	2	II
	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	I
	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		

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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.</p> <p>* Open to the Institute. * Permission of instructor required.</p>		
MH420	<p>MUSIC IMPROVISATION OUT OF THIS WORLD</p> <p>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.</p>	2	II
MH425	<p>OVERVIEW OF ELECTRONIC ARTS</p> <p>A survey of 20th century uses of electronic media with emphasis on the developing synthesis of image, text, sound, and form. Lectures and guest speakers will address the works of individuals and media labs in many countries. Topics will include: kinetics and robotics, telecommunications, video, installation, computer imaging and information arts, virtual and ubiquitous computing.</p>	2	TBA
MH430	<p>HER MUSIC</p> <p>An in-depth exploration of music written and performed by women of our time. Includes concert attendance, independent research project(s), visiting artists.</p> <p>* Permission of instructor required.</p>	2	TBA
MH516	<p>PIANO LITERATURE</p> <p>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.</p> <p>* May be repeated for credit.</p>	2	I
MH800	<p>U/G INDEPENDENT STUDY: MUSIC HISTORY AND LITERATURE</p> <p>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.</p> <p>* Permission of instructor required. * May be repeated for credit</p>	.5-2	I,II
MH900	<p>GRAD INDEPENDENT STUDY: MUSIC HISTORY AND LITERATURE</p> <p>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.</p> <p>* Permission of instructor required.</p>	.5-2	I,II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
* May be repeated for credit.			
<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	I
MP100	JAZZ FORUM 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.	1	I
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. * Permission of instructor required.	2	I,II
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
MP140A&B	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.	1	I,II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	* May be repeated for credit.		
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. * Prerequisite: MP200 or permission of instructor.		
	MP201-01 SYSTEMIC IMPROVISATION	1	I
	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.		
	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- MULTI-FOCUS PERFORMANCE PROGRAMS	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. * Enrollment limited to 20 students.		
MP230	BALINESE DANCE	1	I, II
	Instruction in the traditional dances of Bali.		
MP240	JAVANESE DANCE	1	I, II
	Instruction in the traditional dance techniques of Indonesia. Separate sections for women and men. MP240-01 (Women)		

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	MP240-02 (Men)		
MP301	PERFORMER/COMPOSER FORUM A course in which advanced composers and advanced performers collaborate on student-generated projects. Occasional joint meetings with other School of Music Forums for special presentations or collaborative projects. Performance and composition critiques of student work comprise part of course work. A class concert will be produced at the end of each semester. * Permission of instructor required.	1	TBA
MP302A&B	VOCAL DICTION AND TRANSLATION Instruction and practice in the proper pronunciation of English, Italian, German and French, as well as study of basic grammar necessary for translating. Course content is sequential and must be taken in A/B order. Course also includes detailed study of the International Phonetic Alphabet (IPA).	3	I
MP309	LATIN PERCUSSION Class instruction in general Latin percussion music.	1	I,II
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	PERSPECTIVES ON HAND DRUMMING Techniques of performance on hand drums of varied cultural origins.	1	I,II
MP326A&B	TRIGGER: THE ELECTRONIC PERCUSSIONIST A series of hands-on workshops exploring the possibilities for percussionists performing with electronics, electronic percussion controllers, computer music software, processors, sampling, loops based performance, and interactive audio/video. * Limited enrollment. * Permission of instructor required. * MP326A is prerequisite for MP326B or permission of instructor, depending on experience.	1	I,II
MP401	GRADUATE JAZZ IMPROVISATION Advanced techniques for graduate students. * 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

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	MP401-03 HARMONIC IMPROVISATION Advanced development with jazz harmonic language.	1	I,II
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 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.	2	TBA
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	I
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. * Not offered 05/06 academic year	2	TBA
MP501	GRADUATE PERFORMANCE FORUM-MULTI-FOCUS PERFORMANCE PROGRAMS 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.	I	I,II
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. * Non-Major Piano instruction may be given in small group class meetings. * Limited enrollment.	1	I,II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	* Permission of instructor required.		
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. Instruction is offered based on faculty availability. Priority is given to students for whom major lessons are required.		
	* 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
MP029	MP429	MP529	Trumpet, Improvisation
MP030	MP430	MP530	Winds, Improvisation
MP031	MP431	MP531	Jazz Electric Bass
MP032	MP432	MP532	Jazz Trombone
MP033	MP433	MP533	Jazz Piano
MP034	MP434	MP534	Jazz Saxophone
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

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
MP073	MP473	MP573	North Indian Voice
MP077	MP477	MP577	North Indian Flute
MP078	MP478	MP578	North Indian Music on Western Instruments
MP079	MP479	MP579	North Indian Tabla
MP600	MFA GRADUATION RECITAL	2	I,II
	Credit will be given for the preparation and presentation of a full-length graduation recital. Enrollment in this course is required during the semester in which students give their Graduation Recital. Students enrolled in Multi-Focus Performance programs additionally are required to give a pre-recital jury and to research and write substantial program notes for each piece on the recital. Please see the Music School Student Handbook for more information on pre-recital juries and deadlines.		
	* Permission required.		
MP800	UNDERGRADUATE INDEPENDENT STUDY: PERFORMANCE	.5-1	I,II
	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.		
MP900	GRADUATE INDEPENDENT STUDY: PERFORMANCE	.5-1	I,II
	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.		
<u>REPERTOIRE COURSES</u>			
MR110	VOCAL REPERTOIRE COACHING FOR UNDERGRADUATE MAJORS	1	I,II
	Coaching for students of voice.		
	* Permission of instructor required.		
MR510	VOCAL REPERTOIRE COACHING FOR GRADUATE MAJORS	1	I,II
	Coaching for students of voice.		
	* Permission of instructor required.		
MR120-131	WORKSHOPS FOR UNDERGRADUATE MAJORS	.5	I,II
MR520-531	WORKSHOPS FOR GRADUATE MAJORS	1	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

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
MR130	MR530	Clarinet Workshop	
MR131	MR531	Bassoon Workshop	
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 outside class time is required. Successful performance in these courses is critical for maintaining adequate progress through the Core Curriculum.	2	I,II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
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. * Course does not count toward overall graduation unit requirement.	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 Specific projects in transcription of various tablature systems for Renaissance and Baroque lutes. * May be repeated for credit	1	TBA

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
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
MT177	CONTINUO AND BAROQUE ACCOMPANIMENT Baroque accompaniment studies for basso continuo realization from figured bass and stylistic considerations for instrumentalists (keyboard, cello, gamba, bass, bassoon).	1	I
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 players 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 of instructor.	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
MT325	PROJECTS 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
MT350	ANALYSIS AND INTERPRETATION FOR PERFORMERS A survey of musical styles and performance practices from the Baroque to Contemporary periods. Individual projects will include research into contemporary literature on interpretive practices. Classes will include performances of selected works with discussions of interpretive choices as they relate to structural analysis. * Permission of instructor required. * May be repeated for credit.	2	I
MT400	FOCUSED TOPICS IN MUSIC THEORY AND ANALYSIS MT400-08 TUNING: THEORY AND PRACTICE IN 20TH CENTURY MUSIC (year-long class) Advanced, specialized topics, offered in conjunction with MH400-08. A study of music in tuning systems other than 12-tone equal temperament. Course 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	I,II
	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.	2	TBA
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 both semesters to receive credit. * Permission of instructor required.	4	TBA
MT501	GRADUATE THEORY REVIEW This class is a review of basic to intermediate concepts and skills in music reading, music theory and music analysis (covering material from a typical undergraduate theory sequence). It is meant for incoming graduate students who do not pass the theory diagnostic test given upon entrance to the Masters program at CalArts. Music and concepts from all Western musical styles from music of the Middle Ages up to the present day will be addressed.	2	I,II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
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.	2	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. * May be repeated for credit.	.5-2	I,II
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

TECHNOLOGICAL, PRODUCTION, AND MISCELLANEOUS COURSES

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 equipment performance specs; digital audio; microphone types and usage; and an overview of recording theory. Lecture/demonstration course, not hands-on recording. * Prerequisites: solid math skills, including algebra. * A scientific calculator is required for assignments and tests. * Permission of instructor required.	2	I
CS313A	THE ART OF STRUCTURED PROGRAMMING: INTRODUCTION TO C An introduction to procedural programming, covering C language fundamentals including data types, functions, control structures, arrays, pointers, and memory management. Assignments include analyzing example code and creating original programs. * Permission of instructor required. * Enrollment limited to 14.	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	TBA
CS314	DIGITAL ELECTRONICS	2	TBA

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>This course first looks at number systems and bases, including decimal, binary, and hexadecimal, and their underlying similarities. This leads to an investigation of digital logic expressed through the permutations of basic “gate” structures: AND, OR, their negations and combinations. The balance of the course deals with the practical implementation of these principles, first via switches, diodes, and transistors, and then digital logic ICs. Weekly homework assignments include the design of simple digital circuits.</p> <p>* Prerequisite: Strong math and computer background. * Permission of instructor required.</p>		
CS315	BASIC ELECTRONICS	2	TBA
	<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	AUDIO ENGINEERING SEMINAR	2	TBA
	<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 <i>Journal of the Audio Engineering Society</i>. 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>		
CS510C	EWE LANGUAGE	1	I,II
	<p>Designed to help students learn conversational Ewe and to appreciate Ewe literature in its original form.</p>		
MX300	INSTRUMENT BUILDING	1	TBA
	<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>		
MX320	CONCERT AND PERFORMANCE PRODUCTION	2	I
	<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>		

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
MX321	RECORDING TECHNIQUES Recording Techniques will cover various principles and practices used in live and studio recordings. The class structure will include discussions and projects relating to acoustics, recording environments, traditional and non-traditional miking techniques, mixing principles, processing effects, signal strength and routing, equalization panning, sound manipulation, recording software, processing and an introduction to mastering techniques. * Permission of instructor required.	2	II
MX350A&B	CAREER DESIGN FOR MUSICIANS This course will provide students with practical skills and insights into gaining entry into the professional world after graduation. Topics to be covered include: planning short- and long-term professional goals; how to locate available jobs in performing and teaching; preparing resumes, vitas, and other documents specific to jobs currently offered; research and preparation for academic/industry job interviews; planning an audition recital and/or lecture recital; locating/creating internships or apprenticeships that can provide valuable training and career connections; what to look for in summer festivals; creating professional publicity materials; grant writing basics; and researching other music-related careers that are not specific to one's field of study. Students will be required to prepare written and verbal presentations related to each of the areas above as they apply to the students' own professional interests and goals. * Open to all students with permission -- priority to BFA-3,4 and MFA students.	2	I,II
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 Multi-Focus Music Technologies Program. * Permission of instructor required.	2	I,II
MX425	WEBSITE: SITE DESIGN AND DEVELOPMENT A conceptual, creative and pragmatic introduction to information architecture for the browser internet portal. Discussion will include site design and development strategy, with a practical exploration of HTML/XHTML, CSS, introductory Javascript, PHP, and other technologies. Students will be required to implement class topics in their own websites. * Permission of instructor required. * Enrollment limited to 14.	2	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.	.5-2	I,II

SCHOOL OF MUSIC COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	* May be repeated for credit.		
MX800P	UNDERGRADUATE INDEPENDENT STUDY: PEDAGOGY	.5-2	I,II
	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.		
MX900P	GRADUATE STUDY: PEDAGOGY	.5-2	I,II
	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.		