

# The Herb Alpert School of Music at CalArts

## Academic Requirements

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## Residence Requirements

The Bachelor of Fine Arts (BFA), Certificate of Fine Arts, Master of Fine Arts (MFA), 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. The Doctor of Musical Arts (DMA) program in the School of Music requires a minimum of 3 years of full-time residence (see Institute residency policies).

## Entrance Requirements and Prerequisites

### Music Theory and Musicianship Skills Placement Exams

All entering BFA, Certificate of Fine Arts, MFA, and Advanced Certificate of Fine Arts students (with the exception of DMA students) are required to take the Music Theory and Musicianship Skills Placement Exams. These placement exams may be taken only once.

## Undergraduate Students

CalArts does not accept transfer credit towards its Core Music Theory or Musicianship Skills requirements. Based on the results of the placement exams, each undergraduate student will be placed at a corresponding level in the CORE CURRICULUM. If an undergraduate student lacks sufficient background to begin the CORE CURRICULUM sequence, s/he may be required to take an additional course, Fundamental Musicianship (MTHY001). This course offers training in skills and musical knowledge considered to be essential preparation for serious undergraduate study in music at CalArts. If required, Fundamental Musicianship must be completed by the end of the first year in residence. Failure to pass Fundamental Musicianship within the first year may result in dismissal from the School of Music. Fundamental Musicianship, if required, does not count towards the overall 120-unit degree requirement.

## Graduate Students

Applicants to the MFA program will be required to have attained a BM, BFA, BA or equivalent in a relevant field before admittance, or to have a Bachelor's degree in an alternate subject along with skills and knowledge that are appropriate to enter a Master's degree program in a music-related field.

For MFA and Advanced Certificate students, placement exam results may indicate either that a student's prior training and current skill levels are already appropriate for graduate study or that Graduate Theory Review (MT501), Graduate Skills Review (MT502), and/or other supplemental courses will be required in addition to the normal graduate curriculum. Graduate theory and graduate skills review courses, as well as supplemental courses deemed necessary to ensure adequate background for graduate study, do not count toward the overall 60-unit degree requirement.

As an admission requirement, DMA students must enter their degree program with music theory and musicianship skills commensurate with those taught in MT501 and MT502, as demonstrated by portfolio review, interview and teaching

demonstration.

## Music History and Literature (Graduate Students only)

Entering graduate students are expected to have had prior study that would be commensurate with undergraduate history/literature study at CalArts in the same major area. A student's undergraduate transcript will be evaluated to ascertain the amount and level of prior study. Students who lack sufficient background in this area will be required to take additional history and literature courses at CalArts; such courses do not count toward the overall 60-unit requirement.

## Other Prerequisites (Graduate Students only)

Information regarding any additional prerequisites for graduate study in individual programs may be found under the course requirements for each program.

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# General Curriculum Requirements

## Bachelor of Fine Arts (BFA) and Certificate of Fine Arts

See Institute Degree and Certificate Requirements for BFA and Certificate.

Students must satisfactorily complete the program of studies formulated each semester by the mentor and student, which includes requirements specified in the "Program Descriptions" section of this Catalog.

## Additional Requirements

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

- Develop skills in composition and/or improvisation;
- Acquire basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing their area of specialization;

CORE CURRICULUM classes fulfill some of these requirements. However, it is the responsibility of the student to ensure that requirements are met, whether or not specific courses are designated.

1. 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.
2. Students must attend and have both Mid-Residence and Graduation Reviews officially documented. These reviews are conducted by one of the deans and the mentor. During these reviews, the student's course history is examined, progress is assessed, problems are discussed and changes to the curriculum are considered. Mentors and deans will officially approve any changes to the student's curriculum requirements at this time.
3. All undergraduates are required to complete and pass portfolio, recital and/or final project requirements in order to graduate.

## Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

All MFA degree candidates must complete a minimum of 60 units.

Students must satisfactorily complete the program of studies formulated each semester by the mentor and student, which

includes requirements specified in the “Program Descriptions” section of this Catalog.

Students must attend and have both *Mid-Residence* and *Graduation Reviews* officially documented. These reviews are conducted by one of the deans and the mentor. During these reviews, the student’s course history is examined, progress is assessed, problems are discussed and changes to the curriculum are considered. Mentors and deans will officially approve any changes to the student’s curriculum requirements at this time.

All graduate students are required to complete and pass *portfolio, recital and/or final project requirements* in order to graduate.

## Doctor of Musical Arts

All DMA degree candidates must complete a minimum of 60 units.

Students must satisfactorily complete the program of studies formulated each semester by the student and her/his Mentor, as well as all requirements specified in the “Program Descriptions” section of this Catalog.

## Center for Integrated Media

See Center for Integrated Media curriculum.

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## Bachelor of Fine Arts and Certificate of Fine Arts General Requirements

### Core Curriculum

All undergraduate music students must take CORE CURRICULUM courses, although the particular requirements vary by program. For each program, all requirements are indicated below.

### Learning Goals

The undergraduate CORE CURRICULUM cultivates solid understanding and practical facility with respect to basic musical concepts and techniques, preparing students for broad engagement with contemporary musical culture and for advanced work in their areas of individual specialization. In accordance with the Herb Alpert School of Music’s commitment to encouraging musical diversity, the CORE CURRICULUM fosters students’ perceptual, conceptual, creative and performance skills across modal, tonal, jazz, post-tonal and selected non-Western styles. With reference to all of these styles, students will have opportunities to develop their abilities to:

- exhibit a command of conventional music notation for purposes of transcription, performance, analysis and composition;
- transcribe by ear such basic musical elements as intervals, scales, modal or tonal melodies, tonal chords, tonal harmonic progressions, rhythms, dynamics, and tempi, and comfortably sight read such elements;
- quickly identify—aurally and visually—principal stylistic and structural features of representative musical examples, and characterize these features verbally;
- situate stylistic and structural observations within specific historical, cultural and aesthetic contexts, drawing relevant inter-stylistic comparisons that address both differences and commonalities;
- systematically analyze and document in detail the materials and structure of representative musical examples, employing

- conventional analytical techniques and vocabulary wherever these are useful,
- compose short stylistically imitative original compositions and describe the characteristic technical and stylistic devices employed therein,
- improvise tonal and modal melodies and common tonal harmonic progressions both vocally and at the keyboard,
- appreciate and engage music from diverse historical and cultural contexts

## Core Curriculum: Summary Listing of Requirements

The courses listed immediately below are required for all undergraduate students in Composition, Performer-Composer, Performance and Musical Arts programs. Students in World Music Performance, Jazz Studies and Music Technology programs should consult their respective Individual Program Descriptions following the CORE CURRICULUM section in order to determine their core requirements.

- MITM100 Interim (in Spring Semesters, 4 classes)
- MTHY101, MTHY102, MTHY203 & MTHY204 Tonal Skills A, B, C & D
- MTHY104 & MTHY105 Musicianship Skills: Rhythm A & B
- MTHY111 & MTHY112 Tonal Theory A & B
- MTHY210 Post-Tonal Theory
- Any ONE of the following FIVE Core Theory Options:
  - MTHY217 Form (2 units)
  - MTHY214 Counterpoint (2 units)
  - MTHY215 Song Writing, Analysis and Performance (2 units)
  - MTHY312 Analysis of Musical Forms (2 units)
  - any 2 units drawn from the following list of jazz courses:
    - MTHY108 Transcription Skills(2 units)
    - MTHY240 Jazz Keyboard Theory (1 unit, may be repeated)
    - MPRF101 / MPRF102 Jazz Improvisation – Group and Jazz Improvisation 1-on-1 (1 unit, may be repeated)
- MAIC101 World Music Survey
- MAIC100 Survey of 20th & 21st C. Music
- Any TWO of the following FIVE History and Cultures Options:
  - MHST205 Western Music History I
  - MHST206 Western Music History II
  - MAIC240 Jazz History
  - MHST302 Pop Music History & Analysis
  - MHST300 Music Cultures
- MCMP/MHST/MTEC 300+ (one course, not fulfilling any requirement above) upper-level composition, history or theory elective
- MTEC100 Intro to Concert Production(in BFA2)
- MLSN003 Class Piano (one course) (or alternative keyboard course as approved by instructor: see listing below)
- Vocal elective (one course): see listing below
- World Music Ensemble electives (two courses): see listing below
- Two electives taken in the Schools of Art, Dance, Film/Video, and/or Theater. These may be courses also taken to fulfill Critical Studies Arts in Context requirements (see below).
- Improvisation elective (one course): see listing below

Note: MTHY104 (Musicianship Skills: Rhythm A) is a prerequisite to MTHY203 (Musicianship Skills: Tonal Forms C).

## Core Curriculum: Elective Options

## Vocal Electives

- MBL201 Beginning African Ensemble
- MBL301 Chamber Singers
- MBL302 Contemporary Vocal Ensemble
- MPRF221 African Song
- MLSN065 Javanese Voice: Non-Major Lesson
- MTHY130 Bach Chorale Singing
- MTHY120/ MTHY322 Beginning Svar Graam (Vocal) Advanced Svar Graam (Vocal) other vocal elective as approved by mentor

## World Music Ensemble Electives

- MBL203 Women's Calabash Drum Ensemble
- MBL201/ MBL211 Beginning and Advanced African Ensemble
- MBL210/ MBL211 Beginning and Advanced Javanese Gamelan
- MBL220/ MBL221 Beginning and Advanced Balinese Gamelan
- MBL222 Gender Wayang Ensemble
- MBL223 Balinese Flute Ensemble
- MBL224 Kecak Ensemble
- MBL230/430 North Indian Ensemble
- MBL103/ MBL104 World Percussion Ensemble / Tabla Ensemble
- MPRF221 African Song
- MBL250 African Dance
- MBL252 Balinese Dance
- MPRF223 Beginning Shakuhachi Workshop
- MBL254 Javanese Dance (Women)
- MBL256 Javanese Dance (Men)
- MPRF328 Latin Percussion
- MBL240 Persian Ensemble
- MTHY120/ MTHY322 Beginning Svar Graam (Vocal) / Advanced Svar Graam (Vocal)

## Improvisation Electives

- MBL310/426 Improvisation Ensembles
- MBL450 Sonic Boom Ensemble
- MBL460 Golia Large Ensemble
- MPRF201/202 Jazz Improvisation
- other improvisation course as approved by mentor

## Keyboard Skills Alternatives

(may substitute for MLSN003 Class Piano if approved by instructor)

- MLSN016 Piano: Non-Major Lessons (audition required)
- MTHY131 Bach Keyboard Pieces
- MTHY240 Jazz Keyboard Theory

Credit for a single course cannot be used to fulfill more than one degree requirement in music unless this is explicitly permitted by the student's INDIVIDUAL PROGRAM REQUIREMENTS or approved in a mid-residence or graduation review. Certain courses, however, can be *repeated for credit* in order to meet multiple requirements.

# Core Curriculum: A Typical Course Sequence Semester-by-Semester

Whichever core courses are required by a student's program, there may be some variability as to when they are taken depending on individual placement, experience and development. However, certain strict deadlines do apply (see below).

## First Year

### FIRST SEMESTER (BFA1-1)

- MTHY101 Tonal Skills A
- MTHY104 Musicianship Skills: Rhythm A (MTHY104 is a prerequisite to MTHY203)
- MTHY111 Tonal Theory A
- MAIC100 Survey of 20th & 21st C. Music
- MLSN003 Class Piano (or alternative as approved by instructor; see list of alternatives above)

### SECOND SEMESTER (BFA1-2)

- MITM100 Interim
- MTHY102 Tonal Skills B
- MTHY105 Musicianship Skills: Rhythm B
- MTHY112 Tonal Theory B
- MAIC101 World Music Survey
- M... Vocal elective (see the list of vocal electives above)

## Second Year

TWO of the following FIVE History and Cultures Options will typically be taken in BFA2:

1. MHST205 Western Music History I
2. MHST206 Western Music History II
3. MAIC240 Jazz History
4. MHST302 Pop Music History & Analysis
5. MHST300 Music Cultures

### FIRST SEMESTER (BFA2-1)

- MTHY203 Tonal Skills C (MTHY104 is a prerequisite to MTHY203)
- MTHY210 Post-Tonal Theory
- First of two Music "History and Cultures Options" (see above)
- M... World Music Ensemble elective (see the list of ensemble electives above)

### SECOND SEMESTER (BFA2-2)

- MITM100 Interim
- MTHY204 Tonal Skills D
- ONE of the following FIVE Core Theory Options will typically be taken in BFA2-2 or BFA3-1:
  1. MTHY217 Form (2 units)
  2. MTHY214 Counterpoint (2 units)
  3. MTHY215 Song Writing & Analysis (2 units)
  4. MTHY312 Analysis of Musical Forms (2 units)

- 5. any 2 units drawn from the following list of jazz courses:
  - MTHY108 Transcription Skills (2 units)
  - MTHY240 Jazz Keyboard Theory (1 unit, may be repeated)
  - MPRF101/102 Jazz Improvisation (1 unit, may be repeated)
- Second of two Music "History and Cultures Options" (see above)
- MTEC100 Intro to Concert Production
- M... World Music Ensemble elective (see the list of ensemble electives above)

## Third Year

- MITM100 Interim
- M... Improvisation elective (see the list of improvisation electives above)
- MCMP/MHST/MTHY 300+ (one course, not fulfilling any requirement above) composition, history or theory elective

*All CORE CURRICULUM requirements (except one Interim) should have been completed by the end of BFA3.*

## Fourth Year

- MITM100 Interim

## Music Theory and Skills Deadlines (DO's and DON'Ts)

⇒ *DO finish core requirements on time*

- MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the 1st year of residency in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.
- MTHY111 & MTHY112 (Tonal Theory A & B), MTHY101 & B (Tonal Skills A & B), and MTHY104 & MTHY105 (Rhythm Skills A & B) must all be completed by the end of the 2nd year in residence, if required by program.
- MTHY210 (Post-Tonal Theory) and MTHY203 & MTHY204 (Tonal Skills C & D), if required, must all be completed by the end of the 3rd year in residence.

⇒ *DON'T take a vacation from core requirements*

- All undergraduate students must take core theory courses each semester until all required courses in the *theory* sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Program Descriptions below for requirements by program.)
- All undergraduate students must take tonal musicianship skills courses each semester until all required courses in the *tonal skills* sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See Individual Program Descriptions below for requirements by program.)
- All undergraduate students must take core *rhythm skills* courses each semester until all MTHY104 and MTHY105 (if required) are completed. (See Individual Program Descriptions below for requirements by program.)

⇒ *DO fulfill core Incomplete grades on time*

- In any course that constitutes a prerequisite for another required course in the core Music Theory or Skills curriculum, an Incomplete (I) grade must be made up before the student will be allowed to enroll in the next course in the sequence. Instructors are not obliged to permit enrollment in core theory or skills courses after classes begin, so Incomplete grades should be made up before the date on which the following semester's regular classes commence.

FAILURE TO FULFILL CORE REQUIREMENTS ACCORDING TO THESE STIPULATIONS MAY RESULT IN ACADEMIC



## Undergraduate Minor in Music Theory

The Minor in Music Theory affords interested eligible undergraduate students a non-degree credential that supplements their Major. If earned, the Minor is noted on CalArts transcripts. Course credit earned by a student can count simultaneously towards the requirements of the Major and the Minor. Interested students must visit the Music Office in order to formally declare in writing their intent to pursue the Minor. However, they must first have fulfilled all of the following prerequisites either by means of placement examination or by course completion with a grade of P or HP.

### Prerequisites to the Music Theory Minor

- MTHY112 Tonal Theory B
- MTHY210 Post-Tonal Theory
- MTHY203 Tonal Skills C

The Minor is awarded to undergraduate students who formally declare their intention to pursue it before graduation and who complete all of the following course requirements.

### Requirements for the Music Theory Minor

- MTHY214 Counterpoint (1 class)
- MTHY240 Jazz Keyboard Theory (2 classes, 2 units in total)
- MTHY310 Acoustics for Musicians (1 class)
- MTHY403/ MTHY404 Intonation Workshop I or Intonation Workshop II (1 class)
- Musical Forms Option: ONE class chosen from
  - MTHY217 Form
  - MTHY215 Song Writing & Analysis
  - MTHY312 Analysis of Musical Forms
- Analytical Survey Option: ONE class chosen from
  - MTHY450 Chamber Thought
  - MTHY451 Orchestral Thought
  - MTHY454 The String Quartet since 1900
  - MTHY455 The Piano since 1900
- Non-Western Theory Options: TWO classes chosen from
  - MTHY216 North Indian Music Theory
  - MTHY228 Persian Music Theory
  - MTHY226 Forms of African Music
  - MTHY224 Java/Bali: Music-Dance-Theory
  - MTHY425 Tala Systems
- Mxxxx music theory electives (2 units from the approved list below, not used to meet any of the above requirements)

### Approved Electives for the Music Theory Minor

The following courses are applicable to the elective requirements of the Minor in Music Theory. Appropriate course substitutions may be made with the approval of dean and mentor.

- MCMP314 Jazz Arranging
- MCMP341 Film Music History & Analysis
- MHST457 Music & Surrealism
- MCMP416 Concert Theater
- MTHY468 Late Beethoven
- MTHY108 Musicianship Skills: Transcription
- MTHY270 Arranging for Guitar
- MTHY273 Lute Tablature Transcription
- MTHY274 Fretboard Theory
- MTHY275 Figured Bass for Guitar & Lute
- MTHY276 Analysis of Guitar Repertoire
- MTHY277 Baroque Accompaniment
- MTHY217 Form
- MTHY215 Song Writing & Analysis
- MTHY216 Advanced Harmonic Techniques
- MTHY222 North Indian Theory
- MTHY228 Persian Music Theory
- MTHY226 Forms of African Music
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY312 Analysis of Musical Forms
- MTHY314 Analysis for Performers
- MTHY450 Chamber Thought
- MTHY451 Orchestral Thought
- MTHY452 What Is Experimental Music?
- MTHY453 Uncertainty
- MTHY454 The String Quartet since 1900
- MTHY455 The Piano since 1900
- MTHY425 Tala Systems
- MTHY403 Intonation Workshop I
- MTHY404 Intonation Workshop II
- MTHY410 Spectromorphology
- MTHY199 Independent Project

Good standing in the Major program is required for continued enrollment in the Music Theory Minor. Students on Academic Warning may be suspended from the Minor in Music Theory. Students may be permanently removed from the Minor after more than one semester on Academic Warning, at the recommendation of their Dean.

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## Bachelor of Fine Arts and Certificate of Fine Arts Program Requirements

*The following courses are required but do not constitute a student's entire program. Students are encouraged to collaborate with their mentors to create an individualized course of study (combining electives and requirements).*

*Courses that are listed as requiring enrollment for more than two semesters are those whose content changes each semester; content is dependent on which students are enrolled, students' artistic and technical progress, and/or cumulative progress.*

### I. Composition (BFA)

#### Learning Goals

Students graduating from CalArts with a BFA degree in composition will have benefited from a “one size does not fit all” education. Each student will have been allowed to fully explore her/his musical interests and develop her/his compositional voice. By the time students graduate, they should:

- display a strong technical foundation, including having developed facility with notation, instrumentation, orchestration and score production, while understanding the basics of digital signal processing and electro-acoustic music; be familiar with topics such as alternative tuning systems, psychoacoustics and pre-compositional strategies as well as with current notation software, sequencing software and real-time synthesis applications;
- have an individual compositional approach that is apparent and recognizable to those in the field;
- demonstrate the ability to construct professional-quality scores and understand the importance of setting reasonable goals and meeting deadlines; know how to treat performers and other composers with respect;
- have experience in collaborating with other musicians whether through improvisation or ensemble playing and also have experience collaborating with artists from other disciplines;
- have strongly developed communication skills and be able to express their compositional ideas in verbal and written forms, in addition to musical form; be able to clarify performance instructions to performers and address performance issues in a professional manner;
- be able to develop sophisticated conceptualization plans for their work, including the ability to project the results of compositional decisions into sound;
- be able to contextualize their work and know about aesthetic perspectives—their own and others’—so that they may adequately describe what they plan to do and what they have done;
- be able to analyze and evaluate their own work as they compose and thus foresee creative problems before or as they emerge and make decisions based on this;
- have advanced hearing and listening skills, developed as a practice, in and of itself; having been challenged in their listening behaviors and perceptions, they will be able to hear beyond the obvious into the remote regions of aural possibility.

## Program Requirements

Complete CORE CURRICULUM, plus the following BFA COMPOSITION FOUNDATION courses:

- MLSN101 Major Lesson as assigned (8 classes)
- MFOR101 Undergraduate Composers’ Forum (first 2 Fall semesters in residence, 2 courses total)
- ICOM111 Introduction to Sound Production (1 class)
- ICOM101 Media & Web Development (1 class)
- MCMP105 Music Notation (1 class, in BFA1)
- MCMP120 Instrumental Composition I (1 class)
- MCMP121 Instrumental Composition II (1 class)
- MTHYxxx one CORE THEORY OPTION in addition to the one required by the CORE CURRICULUM (see CORE CURRICULUM listing above)
- One class chosen from:
  - MCMP320 Electroacoustic Composition
  - MCMP321 Live Electronic Music-Making
- MTHY310 Acoustics for Musicians (1 class)
- MCMP/MHST/MTEC/MTHY4xx Advanced Composition, History or Theory Elective (1 class not fulfilling any other music requirement)
- Electives (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.
  - Mentors may require students to take additional courses. Students should consult their mentors regarding elective options.

## Optional Undergraduate Composition Concentrations

Interested undergraduate Composition and Performer-Composer students can earn one or more optional Concentrations within their major by completing additional requirements as indicated below. Earned Concentrations will be noted on CalArts transcripts. Course credits earned towards the CORE CURRICULUM or towards the BFA COMPOSITION FOUNDATION can also count towards one or more of these Concentrations, and *vice versa*. Any student interested in pursuing one or more concentrations must declare this during her/his Graduation Review.

### BFA Composition: Optional Concentration in Avant-Garde Rock & Noise

- MTHY215 Song Writing & Analysis (1 class)
- MPCD350 Career Designs for Musicians (1 class)
- 1 class chosen from
  - MTEC210 Laptop Audio Production
  - MTEC365 Digital Recording Studio
- 2 classes chosen from
  - MAIC316 Blues before 1960
  - MHST302 Popular Music: A Social & Analytical History
  - MHST405 Focus Rock: Metal
  - MHST406 Focus Rock: Rock & New Music
  - MHST407 Focus Rock: Noise
  - MHST405-410 Focus Rock: other
- 3 different classes chosen from
  - MCMP325 Experimental Music Workshop I
  - MCMP326 Experimental Music Workshop II
  - MBLE450 Sonic Boom Ensemble
  - MBLE310 Improvisation Ensemble
  - MPRF217 Learning to Scream
  - MCMP336 Writing for Voice
  - MBLE325 Creative Electronic Ensemble
  - Critical Studies course in creative poetic writing (mentor approval required)

### BFA Composition: Optional Concentration in Computer Music

- MCMP320 Electroacoustic Composition (1 class)
- MCMP321 Live Electronic Music-Making (1 class)
- MHST310 Electroacoustic Music History (1 class)
- 4 classes chosen from
  - ICOM201 Introduction to Programming I
  - ICOM202 Introduction to Programming II
  - MTEC150 Sound Synthesis
  - MTEC155 Advanced Sound Synthesis
  - MTEC210 Laptop Audio Production
  - MTEC270 Composing with Technology
  - MTEC308 Advanced Production Techniques
  - MTEC360 Audio Signal Processing

### BFA Composition: Optional Concentration in Experimental Music

- MCMP325 Experimental Music Workshop I (1 class)
- MCMP326 Experimental Music Workshop II (1 class)
- MCMP321 Live Electronic Music-Making (1 class)
- 1 class chosen from
  - MBLE450 Sonic Boom Ensemble
  - MBLE460 Golia Large Ensemble
  - MBLE325 Creative Electronic Ensemble
- 1 class chosen from
  - MCMP417 Media Strategies: Rules & Space
  - MCMP418 Media Theory: The Interactee
- 2 classes chosen from
  - MAIC425 Topics in Sound Art
  - MAIC402 20th-Century Intersections
  - MAIC412 Critical Reading (may be repeated for credit)
- MTHY403/ MTHY404 Intonation Workshop I or Intonation Workshop II (1 class)

## BFA Composition: Optional Concentration in Composition for Film & Video

- MHST205&206 Survey of Western Music History & Literature A & B (2 classes)
- MPCD350 Career Designs for Musicians (1 class)
- MPRF307 The Grammar of Conducting (1 class)
- MCMP320 Electroacoustic Composition (1 class)
- MCMP341 Film Music History & Analysis (1 class)
- MCMP342 Composition For Film & Video (1 class)
- 1 class chosen from
  - FPFV435 Sound T.A. Course
  - FPFV481 Sound Editing and Mixing
  - MTEC365 Digital Recording Studio
- 1 class chosen from
  - MCMP402 Orchestration
  - MTHY451 Orchestral Thought
- Recommended but not required: FPFV424 Sound and the Image.

## BFA Composition: Optional Concentration in Instrumental Composition

- MCMP330-339 Writing for ... (2 classes)
- MPRF307 The Grammar of Conducting (1 class)
- MPRF408 Instrumental Conducting (1 class)
- MLSN0xx Non-Major Performance Lessons (2 different orchestral instruments as assigned, 2 courses total)\*
- 1 class chosen from
  - MTHY450 Chamber Thought
  - MTHY454 The String Quartet since 1900
  - MTHY455 The Piano since 1900
- 1 class chosen from
  - MCMP402 Orchestration
  - MTHY451 Orchestral Thought
- 2 different classes chosen from
  - MBLE105 Chamber Orchestra
  - MBLE310/426 Improvisation Ensemble
  - MBLE450 Sonic Boom Ensemble
  - MBLE460 Golia Large Ensemble

- MBLE325 Creative Electronic Ensemble

*\*In programs or concentrations for which lessons are required, students who do not own an appropriate instrument may need to rent one. Further information is available from the Music Office.*

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## II. InstrumentalArts (BFA)

### Learning Goals

The InstrumentalArts Program recognizes that our students come to us with a wide range of musical backgrounds, experiences, and goals. The program asks each student to articulate his/her goals and intentions to her/his mentor each semester. Stated goals and intentions are noted and become a part of the student's individualized learning objectives. At the end of each year, student and mentor meet to discuss how the student is moving toward his/her goals, whether goals have changed, and what might be next. A detailed assessment report, and mentor report, as well as a copy of the student's stated goals become a part of the student's record.

- Students are on their way to defining their place in the musical spectrum. They are learning about the musical communities they wish to join and are beginning to find their place within them. Ensemble playing, ranging from conducted ensembles and chamber music, to jazz, rock, improvisation, world music and /or interdisciplinary projects lead to a heightened awareness of community and collaborative learning situations.
- Students are acquiring a foundation of technique, interpretive artistry, improvisation, sight-reading, composition, ensemble playing, stage presence, practice discipline, communication skills, self-motivation, professional deportment and demeanor, and are learning to develop these skills in a comprehensive manner that is appropriate to their unique individual needs and artistic aspirations.
- Students are developing an awareness of their physical body as they explore optimal ways of holding and playing their instrument. They are developing a keen kinesthetic awareness of their physical relationship to their instrument and how that relationship is reflected in their playing.
- Students are developing an understanding of performance practices (articulation, sound ideals, rhythmic nuances, and so on) that characterize different styles, ranging from world music offerings, to diverse jazz performance trends, to various popular music styles, to Western music periods.
- Students are exploring a wide range of intonation systems, ranging from exploring septimal commas to the sets of tuning scenarios available in common practice tonal music and in contemporary musical practice.
- Students are becoming aware of contemporary performance practice, extended techniques and advance skills on their instrument.
- Students are becoming fluent with technology: audio and video recording technologies, website development, the most recent communication applications, and how these technologies will support their career development.
- Students are coming to grasp the relevance to their specific musical style of the Core Curriculum and the even broader artistic, social, and cultural worldview of the Critical Studies curriculum and a better understanding of how these can expand and deepen their artistic possibilities.
- Students are developing awareness that art is less an end result than a process in which excellence and self-transcendence are pursued constantly.

The requirements listed in each sub-heading include the following areas of study: Brass, Guitar, Harp, Percussion, Piano/Keyboard, Strings, Winds.

### Brass (BFA)

#### PROGRAM REQUIREMENTS

Complete CORE CURRICULUM, plus:

- MLSN 111/117-119 Major Lesson as assigned (8 classes)
- MPRF132 Brass Workshop (6 classes)
- MBLE120 Brass Ensemble (8 classes)
- MFOR100 Musician's Toolkit (first Fall Semester in residence, including transfer students, 1 class)
- MFOR102 Performance Forum (each Spring Semester, 4 classes)
- MHST205 & MHST206 Western Music History I & II (2 classes, as part of CORE CURRICULUM)
- MPCD401or MPCD402 Toward Creativity: Pedagogy I or Toward Creativity: Pedagogy II (1 class)
- MCMP110 Introduction to Composition (1 class)

Chamber/Conducted Ensembles as assigned (each semester):

- MBLE105 Chamber Orchestra
- MBLE106 Chamber Music
- MBLE123 Woodwind Ensemble
- MBLE300 New Century Players Ensemble

Electives (to fulfill 120-unit degree requirement)

Additional requirements:

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

## Guitar (BFA)

### PROGRAM REQUIREMENTS

Complete CORE CURRICULUM, plus:

- MLSN 123/136 Major Lesson as assigned (8 classes)
- MPRF120 Guitar Workshop (8 classes)
- Three classes chosen from:
  - MAIC316 Blues Before 1960
  - MAIC314 The Music of Flamenco
  - MPRF245 Studio Projects for Guitar
  - MTHY270 Arranging for Guitar
  - MTHY273 Lute Tablature Transcription
  - MTHY274 Fretboard Theory
  - MTHY275 Figured Bass for Guitar & Lute
  - MTHY276 Analysis of Guitar Repertoire
- MBLE . . . Coached Small Ensemble (each semester)
- MFOR102/104/106/107/305 Forums as assigned (2 classes, recommended in BFA1)
- MPCD401 or MPCD402 Toward Creativity: Pedagogy I or Toward Creativity: Pedagogy II (1 class)
- MCMP110 Introduction to Composition (1 class)
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital
  - Graduation Recital

## Harp (BFA)

## PROGRAM REQUIREMENTS

Complete CORE CURRICULUM, plus:

- MLSN 112 Major Lesson as assigned (8 classes)
- MPRF123 Harp Studio Class (8 classes)
- MFOR100 Musician's Toolkit (first Fall Semester in residence, including transfer students, 1 class)
- MFOR102 Performance Forum (each Spring Semester, 4 classes)
- MHST205 & MHST206 Western Music History I & II (2 classes, as part of CORE CURRICULUM)
- MPCD401 or MPCD402 Toward Creativity: Pedagogy I or Toward Creativity: Pedagogy II (1 class)
- MCMP110 Introduction to Composition (1 class)
- Chamber/Conducted Ensembles as assigned: (each semester)
  - MBLE105 Chamber Orchestra
  - MBLE106 Chamber Music
  - MBLE300 New Century Players Ensemble
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital
  - Graduation Recital

## Percussion (BFA)

### PROGRAM REQUIREMENTS

Complete CORE CURRICULUM, plus:

- MLSN 115 Major Lesson as assigned (8 classes)
- MLSN0xx Non-Major Lesson electives (4 classes) – Jazz, World or Orchestral Repertoire
- MBLE122 Percussion Ensemble (8 classes)
- MPRF129 Percussion Workshop (8 classes)
- MFOR102/104/107/305/106 Forums (4 classes)
- MBLE105 Chamber Orchestra (2 classes)
- Ensembles as assigned (each semester)
- World Music Ensembles (2 classes) – in addition to CORE CURRICULUM
- MPCD401 or MPCD402 Toward Creativity: Pedagogy I or Toward Creativity: Pedagogy II (1 class)
- MCMP110 Introduction to Composition (1 class)
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital
  - Graduation Recital

## Piano/Keyboard (BFA)

### PROGRAM REQUIREMENTS

Complete CORE CURRICULUM, plus:

- MLSN 116/113 Major Lesson as assigned (8 classes)
- MFOR100 Musician's Toolkit (first Fall Semester in residence, including transfer students, 1 class)
- MFOR102 Performance Forum (each Spring Semester, 2 classes)



- MPCD199 Undergraduate Independent Project: Pedagogy (2 classes)
- MCMP110 Introduction to Composition (1 class)
- MHST205 & MHST206 Western Music History I & II (2 classes, as part of CORE CURRICULUM)
- Chamber/Conducted Ensembles as assigned (each semester):
  - MBLE105 Chamber Orchestra
  - MBLE106 Chamber Music
  - MBLE107 Baroque Chamber Music & Arias
  - MBLE300 New Century Players Ensemble
- Ensemble Keyboard Studies electives (2 classes; fulfills core Class Piano requirement)
- Specialized Ensembles appropriate to major emphasis
- Electives (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

## Strings (BFA)

### PROGRAM REQUIREMENTS

Complete CORE CURRICULUM, plus:

- MLSN106/109/120/121 Major Lesson as assigned (8 classes)
- MPRF128 String Workshop (8 classes)
- MFOR100 Musician's Toolkit (first Fall Semester in residence, including transfer students, 1 class)
- MFOR102 Performance Forum (in Spring Semesters, 4 classes)
- MHST205 & MHST206 Western Music History I & II (2 classes, as part of CORE CURRICULUM)
- MPCD401 or MPCD402 Toward Creativity: Pedagogy I or Toward Creativity: Pedagogy II (1 class)
- MCMP110 Introduction to Composition (1 class)
- Chamber/Conducted Ensembles as assigned (each semester):
  - MBLE105 Chamber Orchestra
  - MBLE106 Chamber Music
  - MBLE300 New Century Players Ensemble
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital
  - Graduation Recital

## Winds (BFA)

### PROGRAM REQUIREMENTS

Complete CORE CURRICULUM, plus:

- MLSN104/105/107/110/114 Major Lesson as assigned (8 classes)
- MPRF122 /124/130/131 Studio Class appropriate to major (8 classes)
- MPRF133 Woodwind Workshop (4 classes)
- MFOR100 Musician's Toolkit (first Fall Semester in residence, including transfer students, 1 class)
- MFOR102 Performance Forum (each Spring Semester, 4 classes)

- MHST205 & MHST206 Western Music History I & II (2 classes, as part of CORE CURRICULUM)
  - MPCD401 or MPCD402 Toward Creativity: Pedagogy I or Toward Creativity: Pedagogy II (1 class)
  - MCMP110 Introduction to Composition (1 class)
  - Chamber/Conducted Ensembles as assigned (each semester):
    - MBLE105 Chamber Orchestra
    - MBLE106 Chamber Music
    - MBLE300 New Century Players Ensemble
  - Electives (to fulfill 120-unit degree requirement)
  - Additional requirements:
    - Mid-Residence Recital
    - Jury Exam prior to Graduation Recital
    - Graduation Recital
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### III. Jazz (BFA)

#### Learning Goals

By the time of graduation, students in the Jazz Program will have acquired high-level experience and skill. They will have had opportunities to:

- have highly developed improvisation, orchestration and arranging, and composition skills, facilitating spontaneous communication and interaction and developing an individual voice as a composer through frequent writing for ensemble performance and recording; graduates will be able to apply principles of form and composition in real time, using existing compositions or open structures and will be able to utilize instruments and voices in any size ensemble to
- maximize their musical and emotional effect;
- exhibit a consistent, relaxed mental focus under a variety of conditions, and will show efficient and productive time management in practice and rehearsal situations; they will also display creative group decision making in rehearsals;
- exhibit instrumental technique that allows physical facility without tension and that is sufficient to express one's creative ideas; they also will be able to establish a beautiful, expressive sound, including control of dynamics and intonation;
- have a feeling for time that includes a strong, steady sense of pulse, while moving beyond into projecting rhythmic energy and intensity with fluid articulation and phrasing;
- understand melodic and harmonic development and form, including what makes a good melody and the ability to tell a melodic story through repetition and variation; they also will know the relationship among chords and progressions in a variety of styles and musical contexts and will also clearly understand musical organization and structure;
- have sophisticated ear training skills, including the ability to hear and identify melodic, rhythmic and harmonic ideas with sufficient clarity and speed for success as an improviser and composer;
- have historical knowledge of musical developments that led to creative breakthroughs for composers and improvisers in the past, and also will have exposure to other rich musical traditions from around the world, thus expanding the creative possibilities for finding a unique voice;
- have the keyboard skills necessary to voice lead through chord progressions at the piano in steady time in order to facilitate harmonic understanding, improvisation and composition;
- have strong sight-reading skills allowing the reading of both notation and chord symbols in a variety of styles and musical contexts and also facilitating the ability to learn unfamiliar jazz standards quickly;
- have a unique and creative approach to the playing of standard jazz repertoire;
- have performing skills in a variety of situations, including concert presentations and recording studio experience; graduates will have performed in a variety of venues and be able to establish rapport with audiences in any musical style or direction; graduates also will be comfortable in a studio environment and will know how to document their creative and musical work;

- demonstrate a high level of professionalism, establishing a reputation as a reliable, dependable colleague

## Program Requirements

These requirements are applicable to the following areas of study: Jazz Bass, Jazz Guitar, Jazz Keyboard, Jazz Drums, Jazz Trumpet, Jazz Trombone, Jazz Reeds

The following *subset* of the CORE CURRICULUM:

- MITM100 Interim (in Spring Semesters, 4 classes)
- MTHY101, MTHY102& MTHY203 Tonal Skills A-C (3 classes)
- MTHY104 & MTHY105 Musicianship Skills-Rhythm A & B (2 classes)
- MTHY111 & MTHY112 Tonal Theory A & B (2 classes)
- MTHY210 Post-Tonal Theory (1 class)
- Any ONE of the following FOUR Theory Options:
  - MTHY217 Form
  - MTHY214 Counterpoint
  - MTHY215 Song Writing & Analysis
  - MTHY312 Analysis of Musical Forms
- Any ONE of the following SIX History and Cultures Options:
  - MAIC101 World Music Survey
  - MAIC100 Survey of 20th & 21st C. Music
  - MHST205 Western Music History I
  - MHST206 Western Music History II
  - MHST302 Popular Music: A Social and Analytical History
  - MHST300 Music Cultures
- MTEC100 Intro to Concert Production (1 class, taken in BFA-2)
- MBLE . . . Vocal elective (1 class) (see CORE CURRICULUM for options—required of all jazz students unless exempted from MTHY101&102 by placement examination.)
- MBLE/MPRF. . . World Music Ensemble elective (2 classes) (see complete CORE CURRICULUM listing for options)

plus the following MAJOR AREA courses:

- MLSN 131-139 Major Lesson as assigned (8 classes)
- MTHY108 Transcription Skills (1 class)
- MPRF101/102 Undergraduate Jazz Improvisation (1 class)
- 1 class chosen from:
  - MPRF201 Systemic Improvisation
  - MPRF202 The Spirituality of Improvisation
  - MPRF203 Harmonic Improvisation
- MCMP310 Jazz Composition (1 class)
- MCMP314 Jazz Arranging (1 class)
- MAIC240 Jazz History (1 class)
- MHST450 African & African-American Music and Literature (1 class)
- MFOR107 Jazz Forum (4 classes)
- MTHY240 Jazz Keyboard Theory (2 classes)
- MBLE117 Jazz Student Ensemble (8 classes)
- MBLE118 Jazz Faculty Ensemble (8 classes)
- MBLE201 Beginning African Ensemble (1 class)
- Electives (to fulfill 120-unit degree requirement)
- Additional Requirements:
  - Graduation Recital

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## IV. Musical Arts (BFA)

### Learning Goals

By graduation, students should display a wide range of musical and intellectual skills and intense originality, along with the ability to apply these in a wide variety of professional situations. Specifically, they should be able to:

- be conversant in differing styles and genres of music and to synthesize these into a music that is unique to each student;
- articulate, in verbal and written forms, the place of their own work within various historical, genre and artistic contexts;
- work competently in a variety of professional situations, including pedagogical, performance, managerial, technical and composition fields;
- present a range of musical skills from across the music disciplines, including performing on more than one instrument/voice;
- extract elements of non-western music traditions and apply them in creative applications.

### Program Requirements

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

Complete CORE CURRICULUM plus:

- MTHY/MCMP . . . Theory or Composition electives (2 classes)
- MHST . . . Music History and Literature electives (2 classes)
- MBLE . . . Ensemble electives (3 classes)
- MFOR104 Forum for Musical Arts (4 classes)
- MPCD401 or MPCD402 Toward Creativity: Pedagogy I or Toward Creativity: Pedagogy II (1 class)
- Music electives (5 classes)
- Electives (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. Faculty will review the portfolio at the end of each year.

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## V. Music Technology: Interaction, Intelligence & Design (BFA)

### Learning Goals

The Music Technology program aims to build strong musical skills while promoting the mastery of a variety of music-related technologies in the context of pursuing creative work. Specifically, Music Technology students will have opportunities to:

- become trained artists able to work in any orchestral, ensemble or global music production, including knowing how to produce a concert, manage a stage, understand a sound board and run stage monitor and main audience sound;
- attain strong music theory, ear training and rhythmic training, with a focus on 21st century technology;
- learn how to run a music studio for recording production, with full knowledge of microphone techniques, software editors, audio effects, mixing and mastering;
- acquire strong contextualization abilities for the history of electro-acoustic music;

- learn how algorithms for traditional synthesis and audio affect production;
- become proficient software engineers, with the ability to code for websites and utilize advanced object-oriented languages for artistic expression;
- understand basic digital signal processing and its relationship to audio, including time and frequency domains and how these can be manipulated for artistic purposes; also be able to use basic electronics and know how to design human computer interfaces for artistic practices;
- develop project implementation and production capabilities, including planning, execution, time management and documentation skills.

## Program Requirements

The following subset of the CORE CURRICULUM:

- MITM100 Interim (in Spring Semesters, 4 classes)
- MTHY101 & MTHY102 Tonal Skills A&B (2 classes)
- MTHY104 Musicianship Skills: Rhythm A (1 class)
- MTHY111 Tonal Theory A (1 class)
- MTHY210 Post-Tonal Theory (1 class)
- MAIC100 Survey of 20th & 21st C. Music History & Literature (1 class)
- MAIC101 World Music Survey
- Any ONE of the following FIVE History and Cultures Options:
  - MHST205 Western Music History I
  - MHST206 Western Music History II
  - MAIC240 Jazz History
  - MHST302 Popular Music: A Social and Analytical History
  - MHST300 Music Cultures
- MLSN003 (1 class) Class Piano (or alternative keyboard course as approved by instructor: see complete CORE CURRICULUM listing for options)
- Vocal Elective (1 class) – see complete CORE CURRICULUM listing for options
- World Music Ensemble elective (1 class) – see complete CORE CURRICULUM listing for options

plus the following MAJOR AREA courses:

- MFOR106 Music Technology Forum (each semester offered)
- MTEC101 & MTEC102 Concert Production I & II Tech (2 classes, consecutively beginning Fall of BFA-1)
- MTEC150 Sound Synthesis (1 class)
- MTEC155 Advanced Sound Synthesis (1 class)
- MTEC270 Composing with Technology (1 class)
- MTEC308 Advanced Production Techniques (1 class)
- MTEC330 & MTEC331 Interface Design I & II (2 classes)
- MTHY310 Acoustics for Musicians (1 class)
- Course in sound for other media (1 class) (mentor approval required)
- Course in video or computer graphics (1 class) (mentor approval required)
- As Part of Critical Studies:
  - ICOM202 Introduction to Programming II
- Music Technology electives, chosen from (2 classes):
  - MTEC210 Laptop Audio Production
  - MTEC360 Audio Signal Processing
  - MTEC380 Advanced Web Development
  - MTEC480 MIR & Machine Learning for Art
  - MTEC450 Robotic Design for Music
  - MTEC199 Undergraduate Independent Project: Music Technology

- Digital Performance Ensemble electives, chosen from (2 classes):
  - MBLE415 Music and Video Ensemble
  - MBLE310/426 Improvisation Ensemble
  - MBLE450 Sonic Boom
  - MTEC440 Machine Orchestra
  - MBLE325 Creative Electronic Ensemble
  - MTEC420 Grids, Beats, and Groups
  - MTEC430 21st-Century Raga & Tala
  - MTEC431 Digitizing World Music
  - MTEC541 Composition for Robots
- MTEC490 Music Technology BFA Project (2 classes)

plus the following SUPPORT courses:

- Composition elective, chosen from (1 class):
  - MCMP110 Introduction to Composition
  - MCMP320 Electroacoustic Composition
  - MCMP321 Live Electronic Music-Making
  - MCMP417 Media Strategies Rules and Space
  - MCMP418 Media Theory The Interactee
  - MPRF330 Trigger: Electronic Percussion
- History class chosen from (1 class):
  - MHST310 History of Electro-Acoustic Music
  - MAIC425 Survey of Sound Art
- Electives (to fulfill 120-unit degree requirement)

## VI. Performer-Composer (from point of entry at BFA-3 level)

### Learning Goals

Students may enter this program at the upper-division, BFA-3 level. When admitted, they must already have acquired a strong grounding in CORE CURRICULUM studies in music, be excellent performers and have strong foundational studies in composition. They will have determined that the further development of their original work demands the thoroughgoing integration of performance and composition practices. By the time they graduate, they should:

- have developed a distinctive body of original work that thoroughly integrates performance mastery with original compositional models;
- have achieved high-level technical skills on their primary performance vehicle (i.e. instrument, voice, electronic media or other medium), as well as display a strong technical foundation in composition, including the ability to produce professional-quality scores;
- be able to perform a significant body of their own original work as well as have skills suitable to perform examples of extant literature for their performance vehicle;
- have developed systematic, individualized performance practices needed for the realization of their own original work, including knowledge of extended techniques, and also developed high-level comprehension and skills in a range of styles and methods for systematic improvisation;
- be skilled in organizing collaborative performing groups suited to realizing their original directions in creative music making, and also have collaborated with artists from other disciplines;
- have strong knowledge and skills in music technologies appropriate for their creative directions;
- be able to analyze and evaluate their own work effectively and make informed judgments guiding its further development;

- have strong communication skills with which to express their ideas to others and also be able to contextualize their work in light of current directions, historical antecedents and a wide range of aesthetic perspectives;
- have advanced hearing and listening skills and the ability to hear beyond the obvious into remote regions of aural possibility;
- have studied and considered strategic plans and enterprise initiatives that may assist them in developing career pathways that support their individual directions in creative music making.

## Program Requirements

Complete CORE CURRICULUM plus:

- MLSN101/MLSN1xx Major Lesson(s) as assigned (4 classes)
- MCMP120 & MCMP121 Instrumental Composition I and Instrumental Composition II (2 classes)
- 2 classes chosen from:
  - MCMP325/326 Experimental Music Workshop I & II
  - MBLE450 Sonic Boom Ensemble
  - MBLE460 Golia Large Ensemble
  - MBLE325 Creative Electronic Ensemble
- MTHY310 Acoustics for Musicians (1 class)
- ICOM111 Intro to Sound Production
- MFOR305 Performer-Composer Forum (2 classes)
- MPRF307 The Grammar of Conducting (1 class)
- M... Course in performance and/or composition across cultures or styles (1 class)
- Workshops and ensembles appropriate to major emphasis, or courses dealing with extended techniques, improvisation and/or interpretation, chosen in consultation with mentor (4 classes)
- Electives (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)

Undergraduate Performer-Composer students can earn one or more optional Concentrations in specialized areas of composition. These Concentrations and associated requirements are listed with the BFA Composition Program requirements above.

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## VII. VoiceArts (BFA)

### Learning Goals

By graduation, students should be able to demonstrate skills, technique, creativity and contextualization abilities that allow them to create and express their art through and with the voice. Specifically, each student should demonstrate:

- a distinctive, expressive, open-minded and creative artistic persona that is skilled in making and performing art through the mechanism of the vocal instrument;
- vocal technique that is healthy and controlled, and able to handle the physical and musical demands required by the student's primary direction; a voice produced with energetic freedom and adaptable to diverse musical and artistic situations;
- an exploratory mindset that is able to determine what skills, tools and knowledge are required to produce the work in which s/he is interested, as well as the discipline necessary to acquire these abilities;

- musicality that arises from attention to detail, and intent informed by a growing understanding of history, theory, style and performance practice, as well as their intersections; the ability to communicate (verbally and in written form) the practical applications of this knowledge;
- a well-developed ear for vocal sounds and a thorough knowledge of phonetics and how certain sounds are formed physically and acoustically; utility with the International Phonetic Alphabet (IPA), its sounds and symbols, and the ability to apply this tool to render accurate pronunciations of any language or non-language sound while singing; an understanding of grammar, syntax and semantics; an ability to use relevant sources to produce word-for-word translations of song texts;
- physical performance skills appropriate for particular musical styles and genres, including confident movement and body language, facial expression, and fully inhabited character (if appropriate);
- an understanding of and dedication to professional etiquette, including preparedness and punctuality, and the commitment to attaining ever higher standards of excellence;
- an ability to develop self-promotion strategies in an entrepreneurial manner, including creating necessary materials and artistic identity (including résumés, CVs, biographical materials, website and social media presence, promotional recordings, etc.);
- an increasing ability to teach him/herself, through attention to sound, observation and physical sensation; a commitment to life-long learning and self-growth.

## Program Requirements

Complete CORE CURRICULUM, plus:

- MLSN122 Voice Lessons, as assigned (8 classes)
- MPRF115 & MPRF116 VoiceArts Foundation I & II (2 classes)
- MPRF110 & MPRF310 Vocal Coaching and Advanced Vocal Coaching, one year minimum (2 classes)
- MFOR103 Voice Forum (each semester offered)
- MAIC410 Physiology of the Voice or MPCD420 Teaching the Voice (1 class)
- MBLExx Vocal Ensembles and/or Vocal Projects, as assigned by mentor (each semester in residence)
- MCMP110 Introduction to Composition (1 class)
- Keyboard Requirement , as assigned by mentor (2 classes)
- 30 units (minimum), chosen in consultation with the mentor, from the following areas of concentration (one class minimum in each area):
  1. Techniques (typically MPRF courses)
  2. Language and Text (diction, foreign languages, poetry, and/or other appropriate courses)
  3. Contextualization and Repertoire (all MHST courses, some Critical Studies courses, and/or other appropriate courses)
  4. Technology (typically MTEC or ICOM courses)
  5. Performance and Interpretation (MBLE, MPRF or courses outside of music)
  6. Multidisciplinary (typically outside of music)
  7. Career Preparation and/or Professionalism

Additional Requirements:

- Performance for Faculty Jury (each semester)
- BFA2-2 Mid-Residence Jury
- Mid-Residence Recital/Performance Project
- Jury Exam prior to Graduation Recital/Performance Project
- Graduation Recital/Performance Project

Courses selected to fulfill VoiceArts Program requirements MAY be considered for credit in more than one area (e.g. for VoiceArts and Critical Studies, for VoiceArts and Digital Arts Minor, etc.)

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## VIII. World Music Performance (BFA)

### Learning Goals

This degree program focuses on developing a strong sense and understanding of the different areas of world music offered at CalArts, in particular African, North Indian, and Indonesian music and dance. Having spent at least two semesters in each of these disciplines of the world music program, students should form a strong foundation or base of knowledge in each of these areas. This foundation in all of the areas offered should not only prepare students for real world experiences but also can be used as a stepping stone to the more specialized MFA programs in world music at CalArts. By the time students graduate, they should:

- be able to play various instrumental, vocal and percussion instruments in African, North Indian and Balinese and Javanese music on at least a fundamental skill level;
- be technically skilled in one of more instruments and an accomplished performer on this/these instrument(s);
- be able to perform (playing and dancing) a wide range of repertoire;
- have strongly developed rhythmic and melodic skills, with the ability to both lead and follow;
- understand the theoretical, historical and cultural aspects of these musics;
- have a forward-looking nature, respectful of tradition and also able to face the challenges and opportunities that await in the rapidly developing global music climate.

### Program Requirements

The following subset of the CORE CURRICULUM:

- MITM100 Interim (in Spring Semesters, 4 classes)
- MTHY101/102/203 Tonal Skills A – C (3 classes)
- MTHY104/105 Rhythm Skills A & B (2 classes)
- MTHY111/112 Tonal Theory A & B
- MTHY210 Post-Tonal Theory
- MAIC101 World Music Survey
- MAIC100 Survey of 20th & 21st C. Music
- MHST/MTHY 200+ Upper-Level Music History, Theory or Analysis Elective (1 class)
- MTEC100 Intro to Concert Production(1 class, taken in BFA-2)
- MLSN003 Class Piano (or alternative keyboard course as approved by instructor)
- MBLE . . . Vocal elective (1 class) – see complete CORE CURRICULUM listing for options

plus the following MAJOR AREA courses:

- MLSN140-178 Major Lesson as assigned (8 classes)
- MHST300 Music Cultures (3 classes)
- MTHY120 Beginning Svar Graam (Vocal) (1 class)
- MTHY . . . World Music Theory Electives chosen from (3 classes) – courses must span at least two areas:
  - MTHY222 North Indian Theory
  - MTHY228 Persian Music Theory
  - MTHY226 Forms of African Music
  - MTHY224 Java/Bali: Music-Dance-Theory
  - MTHY425 Tala Systems
- Musical Transcription class (1 class) – (MTHY108 recommended)
- MBLE . . . Ensemble appropriate to major emphasis (8 classes)
- MBLE . . . Additional World Music Ensembles (4 classes) – must include one class in each area
- M... Course in performance and/or composition across cultures or styles (2 classes)

- MBLE/MPRF/MTHY . . . World Music electives (3 classes)
  - MBLE . . . Ensemble electives outside of World Music Program (4 classes)
  - Electives (to fulfill 120-unit degree requirement)
  - Additional requirements:
    - Graduation Recital
    - All students are required to learn and play pitched instruments.
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## Master of Fine Arts and Advanced Certificate of Fine Arts Program Requirements

Two years of intensive study are required for the Master of Fine Arts and Advanced Certificate of Fine Arts. Some individualized programs may require 3 years.

### I. Composition (MFA)

#### Learning Goals

Starting with a foundation of skills and creativity fostered by an undergraduate degree in composition, MFA students will continue to explore and develop their own artistic voice. By the time MFA students graduate, they will have had opportunities to

- further developed their compositional voice and extended their knowledge of compositional craft to include graphic notation, indeterminacy, extended instrumental techniques, graphic notation, and elements of critical theory;
- become familiar with current notation software, sequencing software, and real-time synthesis applications; additionally, those who specialize in electronic music should be proficient in all of the above, plus have a working knowledge of a general-purpose programming language such as C/C++, Java, Ruby, etc., and some understanding of the basics of analog and digital hardware;
- become proficient in making scores with a professional appearance and to understand the importance of setting reasonable goals and meeting deadlines and will know how to treat performers and other composers with respect;
- have experience in collaborating with other musicians through improvisation, ensemble playing or conducting; additionally, they also should have experience working with artists from other disciplines;
- improve their ability to communicate their compositional ideas in verbal and written form, as well as musical form, and to be able to clarify performance instructions to performers, and address performance issues in a professional manner;
- strongly develop conceptualization plans for their work, including the ability to project the results of compositional decisions into sound;
- contextualize their work and know about aesthetic perspectives—their own and others’—so that they may adequately describe what they plan to do and what they have done;
- become skilled in analyzing as they compose, utilizing different types of analyses, based on the type of work they are creating, and thus be able to analyze and evaluate their work while in process, being able to foresee creative problems before or as they emerge, and make decisions based on this;
- develop listening skills as their highest skill, having approached listening as their practice; to learn the benefits of challenging their listening and hearing abilities in as many contexts as possible and in many challenging circumstances; such practice can allow the composer to refer to the deeper recesses of perception and challenge themselves, the listener and the performer to hear beyond the obvious, into the remote regions of aural possibility.

#### Program Requirements

- MLSN601 Composition Lesson (major) as assigned (4 classes)

- MFOR501 Graduate Composers' Forum (4 classes)
- MCMP690 MFA Portfolio (1 class)
- Composition courses with the prefix MCMP totaling at least 6 units
- MITM500 Interim (in Spring Semesters, 2 classes)
- Courses in music technology, theory, history, pedagogy, performance or world music (non-MCMP music courses, at least 20 units)
- Courses outside the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)

## Specialization in Experimental Sound Practices (MFA)

### LEARNING GOALS

Please see Composition Program for Learning Goals for this program

### PROGRAM REQUIREMENTS

- MLSN601 Composition Lesson (major) as assigned (4 classes)
- MFOR508 ESP Forum (4 classes)
- Three classes chosen from:
  - ATEK620 Technology Culture and Critique
  - MBLE615 Music and Video Ensemble
  - MCMP605 Electroacoustic Seminar
  - MCMP617 Media Strategies Rules & Space
  - MCMP618 Media Theory: The Interactee
  - MTHY610 Spectromorphology (1 class)
- MCMP690 MFA Portfolio (1 class)
- MITM500 Interim (in Spring Semesters, 2 classes)
- Courses in music technology, theory, history, pedagogy or performance (non-MCMP music courses, at least 20 units)
- Courses outside the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)

## II. InstrumentalArts (MFA)

### Learning Goals

The InstrumentalArts Program recognizes that our students come to us with a wide range of musical backgrounds, experiences, and goals. The program asks each student to articulate his/her goals and intentions to her/his mentor each semester. Stated goals and intentions are noted and become a part of the student's individualized learning objectives. At the end of each year, student and mentor meet to discuss how the student is moving toward his/her goals, whether goals have changed, and what might be next. A detailed assessment report, and mentor report, as well as a copy of the student's stated goals become a part of the student's record.

- Students are on their way to defining their place in the musical spectrum. They are learning about the musical communities they wish to join and are beginning to find their place within them. Ensemble playing, ranging from conducted ensembles and chamber music, to jazz, rock, improvisation, world music and /or interdisciplinary projects lead to a heightened awareness of community and collaborative learning situations.
- Students are acquiring a foundation of technique, interpretive artistry, improvisation, sight-reading, composition,

ensemble playing, stage presence, practice discipline, communication skills, self-motivation, professional deportment and demeanor, and are learning to develop these skills in a comprehensive manner that is appropriate to their unique individual needs and artistic aspirations.

- Students are developing an awareness of their physical body as they explore optimal ways of holding and playing their instrument. They are developing a keen kinesthetic awareness of their physical relationship to their instrument and how that relationship is reflected in their playing.
- Students are developing an understanding of performance practices (articulation, sound ideals, rhythmic nuances, and so on) that characterize different styles, ranging from world music offerings, to diverse jazz performance trends, to various popular music styles, to Western music periods.
- Students are exploring a wide range of intonation systems, ranging from exploring septimal commas to the sets of tuning scenarios available in common practice tonal music and in contemporary musical practice.
- Students are becoming aware of contemporary performance practice, extended techniques and advance skills on their instrument.
- Students are becoming fluent with technology: audio and video recording technologies, website development, the most recent communication applications, and how these technologies will support their career development.
- Students are developing awareness that art is less an end result than a process in which excellence and self-transcendence are pursued constantly.

## Brass (MFA)

### PROGRAM REQUIREMENTS

- MLSN611/617-619 Major Lesson as assigned (4 classes)
- MPRF532 Brass Workshop (2 classes)
- MBLE620 Brass Ensemble (4 classes)
- MHST500+ . . . Advanced Music History and Lit. (2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- Chamber/Conducted Ensembles as assigned (each semester):
  - MBLE605 Chamber Orchestra
  - MBLE606 Chamber Music Ensemble
  - MBLE500 New Century Players Ensemble
- MBLE/MPRF . . . Studies in Extended Techniques, Improvisation, and/or Interpretation (2 classes)
- MFOR502 Performance Forum (in Spring Semesters, 2 classes)
- MPCD650 Career Design for Musicians (1 class)
- MPCD599 Independent Project (1 class)
- MITM500 Interim (in Spring Semesters, 2 classes)
- MPRF690 Graduation Recital Preparation (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital

## Guitar (MFA)

### PROGRAM REQUIREMENTS

- MLSN623/636 Major Lesson as assigned (4 classes)
- MPRF520 Guitar Workshop (4 classes)
- MHST500+ . . . Advanced Music History and Lit. (2 classes)
- MTHY/MCMP600+ Advanced Theory/Analysis or Composition (2 classes)

- MBLE . . . Ensembles as assigned (each semester)
- MPCD650 Career Design for Musicians (1 class)
- MITM500 Interim (in Spring Semesters, 2 classes)
- MPRF690 Graduation Recital Preparation (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital

## Harp (MFA)

### PROGRAM REQUIREMENTS

- MLSN612 Major Lesson as assigned (4 classes)
- MPRF523 Harp Studio Class (4 classes)
- MHST500+ . . . Advanced Music History and Lit. (2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- MPRF/MBLE. . . Studies in Extended Techniques, Improvisation, and/or Interpretation (2 classes)
- Chamber/Conducted Ensembles as assigned (each semester):
  - MBLE605 Chamber Orchestra
  - MBLE606 Chamber Music Ensemble
  - MBLE500 New Century Players Ensemble
- MFOR502 Performance Forum (2 classes) (each Spring Semester)
- MPCD650 Career Design for Musicians (1 class)
- MPCD599 Graduate Independent Project: Pedagogy (1 class)
- MITM500 Interim (in Spring Semesters, 2 classes)
- MPRF690 Graduation Recital Preparation (1 Class)
- Courses outside of the School of Music (2 Classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital

## Percussion (MFA)

### PROGRAM REQUIREMENTS

- MLSN615 Graduate Major Lesson as assigned (4 classes)
- MPRF529 Percussion Workshop (4 classes)
- MBLE622 Percussion Ensemble (4 classes)
- MHST500+ . . . Advanced Music History and Lit. (2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- MBLE . . . Ensembles as assigned (each semester)
- MFOR502/503/505/507 Forums (2 classes)
- MPCD650 Career Design for Musicians (1 class)
- MPRF/MBLE . . . Studies in Extended Techniques, Improvisation and/or Interpretation (2 classes)
- MPCD599 Independent Project (1 Class)
- MITM500 Interim (in Spring Semesters, 2 classes)
- MPRF690 Graduation Recital Preparation (1 class)
- MBLE . . . World Music Ensemble elective (4 classes)

- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital

## Piano/Keyboard (MFA)

### PROGRAM REQUIREMENTS

- MLSN613/616 Major Lesson as assigned (4 classes)
- MHST500+ . . . Advanced Music History and Lit. (2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- MFOR502 Performance Forum (2 classes) (each Spring Semester)
- Chamber/Conducted Ensembles or Accompanying Project (each semester):
  - MBLE605 Chamber Orchestra
  - MBLE606 Chamber Music Ensemble
  - MBLE500 New Century Players Ensemble
  - MBLE599 Independent Study
- MPCD599 Graduate Independent Project: Pedagogy
- MPCD650 Career Design for Musicians (1 class)
- MPRF605/T/D . . . Movement class (Yoga, T'ai Chi, Dance,) (2 classes)
- Keyboard Studies Electives (2 classes)
- MITM500 Interim (in Spring Semesters, 2 classes)
- MPRF690 Graduation Recital Preparation (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
  - Performance for Faculty Jury (each semester)
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital

## Collaborative Keyboard Specialization (MFA)

### PROGRAM REQUIREMENTS

- MLSN 616 Major Lesson as assigned (4 classes)
- MPRF604 Special Studies in Collaborative Performance (when offered)
- MPRF510 Graduate Vocal Repertoire Coaching (minimum 2 classes)
- MHST545 Topics in Vocal Literature
- MLNG601-603 Foreign Language Diction for Singers (minimum 2 classes)
- MPRF599 Independent Study
- MHST/MTHY 600+ advanced Music History/Literature or Theory (3 classes)
- Ensembles as assigned (each semester):
  - MBLE605 Chamber Orchestra
  - MBLE606 Graduate Chamber Music
  - MBLE500 New Century Players Ensemble
  - MBLE607 Baroque Chamber Music & Arias
  - MPRF502 Opera Theater
- MFOR502 or MFOR503 Performance Forum or Voice Forum (2 classes minimum)
- MPCD650 Career Design for Musicians (1 class)

- MPCD599 Graduate Independent Project: Pedagogy
- MPRF605/T/D . . . Movement class (Yoga, T'ai Chi, Dance, etc.) (2 classes)
- MITM500 Interim (in Spring Semesters, 2 classes)
- MPRF690 Graduation Recital Preparation (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital Jury
  - Exam prior to Graduation Recital

## Strings (MFA)

### PROGRAM REQUIREMENTS

- MLSN 606 /609/620/621 Major Lesson as assigned (4 classes)
- MPRF528 String Workshop (4 classes)
- MHST500+ . . . Advanced Music History and Lit. (2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- MBLE/MPRF . . . Studies in Extended Techniques, Improvisation, and/or Interpretation (2 classes)
- Chamber/Conducted Ensembles as assigned (each semester):
  - MBLE605 Chamber Orchestra
  - MBLE500 New Century Players Ensemble
- MFOR502 Performance Forum (2 classes) (each Spring Semester)
- MPCD650 Career Design for Musicians (1 class)
- MPCD599 or ICSE650 Graduate Independent Project: Pedagogy or Arts Pedagogy (1 class)
- MITM500 Interim (in Spring Semesters, 2 classes)
- MPRF690 Graduation Recital Preparation (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital
  - Jury exam prior to Graduation Recital

## Winds (MFA)

### PROGRAM REQUIREMENTS

- MLSN 604 /605/607/610/614 Major Lesson as assigned (4 classes)
- MBLE623 Woodwind Workshop (2 classes)
- MPRF522 ... 532 Studio Class as appropriate to major (4 classes)
- MHST500+ . . . Advanced Music History and Lit. (2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- MBLE/MPRF . . . Studies in Extended Techniques, Improvisation and/or Interpretation (2 classes)
- MPCD599 or ICSE650 (1 class)
- Chamber/Conducted Ensembles as assigned (each semester):
  - MBLE605 Chamber Orchestra
  - MBLE606 Graduate Chamber Music Ensemble
  - MBLE500 New Century Players Ensemble
- MFOR502 Performance Forum (in Spring Semesters, 2 classes)
- MPCD650 Career Design for Musicians (1 class)
- MITM500 Interim (in Spring Semesters, 2 classes)

- MPRF690 Graduation Recital Preparation (1 class)
  - Courses outside of the School of Music (2 classes)
  - Electives (to fulfill 60-unit degree requirement)
  - Additional requirements:
    - Mid-Residence Recital
    - Jury Exam prior to Graduation Recital
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### III. Jazz (MFA)

#### Learning Goals

By the time of graduation, students in the Jazz Program should have acquired high level experience and skill in areas common with the BFA program listed below, but with the expectation of a considerably higher level of maturity, depth and originality. By graduation, they should

- have highly developed improvisation, orchestration and arranging, and composition skills, facilitating spontaneous communication and interaction and developing an individual voice as a composer through frequent writing for ensemble performance and recording; graduates will be able to apply principles of form and composition in real time, using existing compositions or open structures and will be able to utilize instruments and voices in any size ensemble to
- maximize their musical and emotional effect;
- exhibit a consistent, relaxed mental focus under a variety of conditions, and will show efficient and productive time management in practice and rehearsal situations; they will also display creative group decision making in rehearsals;
- exhibit instrumental technique that allows physical facility without tension and that is sufficient to express one's creative ideas; they also will be able to establish a beautiful, expressive sound, including control of dynamics and intonation;
- have a feeling for time that includes a strong, steady sense of pulse, while moving beyond into projecting rhythmic energy and intensity with fluid articulation and phrasing;
- understand melodic and harmonic development and form, including what makes a good melody and the ability to tell a melodic story through repetition and variation; they also will know the relationship among chords and progressions in a variety of styles and musical contexts and will also clearly understand musical organization and structure;
- have sophisticated ear training skills, including the ability to hear and identify melodic, rhythmic and harmonic ideas with sufficient clarity and speed for success as an improviser and composer;
- have historical knowledge of musical developments that led to creative breakthroughs for composers and improvisers in the past, and also will have exposure to other rich musical traditions from around the world, thus expanding the creative possibilities for finding a unique voice;
- have the keyboard skills necessary to voice lead through chord progressions at the piano in steady time in order to facilitate harmonic understanding, improvisation and composition;
- have strong sight-reading skills allowing the reading of both notation and chord symbols in a variety of styles and musical contexts and also facilitating the ability to learn unfamiliar jazz standards quickly;
- have a unique and creative approach to the playing of standard jazz repertoire;
- have performing skills in a variety of situations, including concert presentations and recording studio experience; graduates will have performed in a variety of venues and be able to establish rapport with audiences in any musical style or direction; graduates also will be comfortable in a studio environment and will know how to document their creative and musical work;
- demonstrate a high level of professionalism, establishing a reputation as a reliable, dependable colleague;
- have extensive experience as ensemble leaders and well-developed teaching skills

#### Program Requirements



These requirements are applicable to the following areas of study:

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

- MLSN629-639 Major Lesson as assigned (4 classes)
  - MCMP610 Jazz Composition (1 class)
  - MCMP500+ upper-level composition elective (1 class)
  - 2 classes chosen from:
    - MPRF601 Systemic Improvisation
    - MPRF602 Spirituality of Improvisation
    - MPRF603 Harmonic Improvisation
  - MBLE618 Jazz Faculty Ensemble (4 classes)
  - MBLE617 Jazz Student Ensemble (4 classes)
  - MFOR507 Jazz Forum (2 classes)
  - MHST650 African & African-American Music and Literature (1 class)
  - MHST/MTHY500+ upper-level history, theory or analysis elective (1 class)
  - MBLE501 Beginning African Music Ensemble (1 class)
  - MITM500 Interim (in Spring Semesters, 2 classes)
  - MPRF690 Graduation Recital Preparation (1 class)
  - Courses outside of the School of Music (2 classes)
  - Electives (to fulfill 60-unit degree requirement)
  - Additional requirements:
    - Mid-Residence Recital
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## IV. Music Technology: Interaction, Intelligence & Design Program (MFA)

### Learning Goals

The Music Technology program aims to build strong musical skills while promoting the mastery of a variety of music-related technologies in the context of pursuing creative work. Specifically, Music Technology students will have opportunities to:

- become trained musicians able to work in a variety of musical ensembles and global music productions, with appropriate competencies in music theory and musicianship skills, while emphasizing the specialties of 21st Century music technology;
- develop professional-level skills allowing them to produce concerts, stage-manage, understand sound mixing and diffusion, and run stage monitoring and main audience sound;
- become skilled in and know how to run music studios at a high level for album and media production, including microphone techniques, software editors, audio effects, mixing, mastering, and the use of the Internet for audio production;
- develop thorough historical knowledge of electro-acoustic music as well as knowledge of the theory and operation of algorithms for traditional synthesis and audio effects production;
- become software engineers able to write computer code for websites for the Internet and understand advanced object-oriented computer languages for artistic expression;
- learn to design and build basic electronic circuits and make human computer interface designs for artistic practices;
- acquire knowledge of basic digital signal processing and how it relates to audio, including time and frequency domain processing and how these may be manipulated for artistic practices;
- develop high-level practical and professional skills, including the ability to synthesize diverse studies, project planning, execution, time management, and documentation of both technical and musical work at a level suitable for publication in a professional journal.

### Program Requirements

- MTEC600 Topics in Music Technology (each semester offered)
  - MFOR506 Music Technology Forum (each semester offered)
  - MTEC613 & MTEC614 Introduction to Programming I & II (2 classes)
  - MTEC621 C++ for Electronic Music I (1 class)
  - MTEC630 & MTEC631 Interface Design I & II (2 classes)
  - MTEC660 Audio Signal Processing (1 class)
  - MTEC685 Teaching in Technology (2 classes)
  - MHST525 Survey of Sound Art (1 class)
  - MTEC690 Music Technology MFA Project (variable units; must enroll each semester in residence)
  - 2 Music Technology electives, chosen from (2 classes):
    - MTEC580 Advanced Web Application Development
    - MTEC680 Music Information Retrieval & Machine Learning for Art
    - MTEC616 Visual Programming
    - MTEC550 Robotic Design for Music
    - MTEC622 C++ for Electronic Music II
    - MTEC635 Advanced Circuit Design
    - MTEC650 Sound Synthesis
    - MTEC655 Advanced Synthesis
    - MTEC660 Audio Signal Processing
  - 2 Digital Performance Ensemble electives, chosen from (2 classes):
    - MTEC540 Machine Orchestra
    - MBLE625 Creative Electronic Ensemble
    - MTEC520 Grids, Beats, and Groups
    - MTEC530 21st-Century Raga & Tala
    - MTEC541 Composition for Robots
  - MITM500 Interim (in Spring Semesters, 2 classes)
  - Electives (to fulfill 60-unit degree requirement)
  - Additional requirements:
    - Final MFA Thesis
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## V. Performer-Composer (MFA)

### Learning Goals

Students will enter this program having already developed high-level skills in performance and/or composition in an undergraduate program and having identified a direction in creative music making that demands thoroughgoing integration of performing and composing practices in the further evolution of their creative work. By the time they graduate, they should:

- have developed a distinctive, creative musical voice recognizable to others and supported by a body of professional-level, original work that thoroughly integrates performance virtuosity with innovative compositional models;
- display professional-level technical skills in both composition and their primary performance vehicle (i.e. instrument, voice, electronic media or other medium), as well as have developed systematic, individualized performance practices, including appropriate extended techniques, needed for the realization of their own original work;
- have significant experience in organizing and directing collaborative performing groups to realize original, innovative directions in creative music making, including those involving artists from other disciplines;
- have mastered a range of styles and methods for systematic improvisation, demonstrated the ability to bring the full complement of their composing and performing skills to each moment of spontaneous music making and shown cognitive acumen in conceiving, hearing and adapting to both large- and small-scale musical forms as they may emerge through

interactive musical processes;

- have mastered music technologies that may be needed to support their creative directions, including ability to produce professional quality recordings of their work;
- have strong communication skills with which to express their ideas to others in spoken, written and musical forms and be able to produce potentially publishable musical documents and journal-style articles about their work;
- be skilled at analyzing and contextualizing their own work and that of others in the light of current directions, historical antecedents and a wide range of aesthetic perspectives;
- have developed hearing and listening skills on the highest levels and fully integrated them with performance and composition practices, including listening analytically, creatively, and hearing beyond the obvious into remote regions of aural possibility;
- have developed strategic plans and enterprise initiatives with which to develop career pathways to support their individual directions in creative music making.

## Program Requirements

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

- MLSN604-678 Major Lesson(s) as assigned (4 classes)
  - MCMP/MTEC/MTHY 500+Advanced courses in music composition, theory, analysis and technology (6 classes), including:
    - at least one course in composition with another métier (1 class)
    - at least one course in composition with advanced technology (1 class)
  - MBLE/MPRF500+ Advanced courses in extended techniques, improvisation and/or interpretation (4 classes)
  - MHST/MTHY 500+ Advanced courses in music history and literature, and/or critical reading (3 classes)
  - MCMP/MPRF Additional advanced electives in composition and/or performance (4 classes)
  - Graduate forums (4 classes), including:
    - FOR505 Performer-Composer Forum (2 classes)
  - ITM500 Interim (in Spring Semesters, 2 classes)
  - MCMP690 MFA Portfolio (1 class)
  - MPRF690 Graduation Recital Preparation (1 class) (must include substantial original work)
  - Courses outside of the School of Music (2 classes)
  - Electives (to fulfill 60-unit degree requirement)
  - Additional requirements:
    - Mid-Residence Recital (must include substantial original work)
    - Jury Exam prior to Graduate Recital
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## VI. VoiceArts (MFA)

### Learning Goals

Upon graduation, students should demonstrate:

- a distinctive, expressive, open-minded and creative artistic persona that is skilled in performing and making art through the mechanism of the vocal instrument and actively seeks new contexts and arenas;
- vocal technique that is healthy, consistent and controlled, produced with energetic freedom and adaptable to diverse musical and artistic situations; an even and resonant timbre evident throughout the entire instrument; a voice able to handle the physical and musical demands of the primary artistic direction;
- a comprehensive knowledge of historical, theoretical and stylistic contexts; the ability to perform convincingly and to

- communicate (verbally and in written form) about the place of his/her work within such contexts;
- an analytical and observant mindset that is able to determine what skills, tools and knowledge are required to produce the work in which s/he is interested, as well as the discipline necessary to acquire these abilities;
- a highly developed ear for vocally produced language sounds and a thoroughgoing knowledge of phonetics and how distinct sounds are formed physically and acoustically; utility with the International Phonetic Alphabet (IPA), its sounds and symbols, and the ability to apply this tool to render accurate pronunciations of any language or non-language sound while singing; an understanding of grammar, semantics and syntax; an ability to use relevant sources to produce word-for-word translations of song texts;
- physical performance skills appropriate for particular musical styles and genres, including confident movement and body language, facial expression, and fully inhabited character (if appropriate);
- an understanding of and dedication to professional etiquette, including preparedness and punctuality, and the commitment to attaining ever higher standards of excellence;
- significant experience in designing and executing innovative programming or projects that include interdisciplinary, multidisciplinary, or other inventive aspects;
- the ability to communicate music and performance-related concepts in pedagogical settings, and an increasing ability to teach him/herself and others through attention to sound, observation and physical sensation; a commitment to life-long learning and self-growth;
- an ability to develop self-promotion strategies in an entrepreneurial manner, including creating a unique artistic identity and necessary publicity materials (including résumés, CVs, biographical materials, website and social media presence, promotional recordings, etc.).

## Program Requirements

- MLSN 622 Major Lessons as assigned (4 classes)
- MPRF510 Graduate Vocal Coaching (as required by mentor)
- MCMP/MHST/MTHY650-655 MTHY612 Critical Reading, History/Literature or Theory/Analysis (2 classes)
- 4 Classes chosen from (courses may be repeated for credit):
  - MPRF651-653 Focused Topics in Vocal Performance
  - MPRF526 Experimental Voice Workshop
  - MCMP625 - 626 Experimental Music Workshop I & II
  - Courses in improvisation, interpretation, and/or experimental work in music and/or theater (mentor approval required)
- MPRF610 Physiology of the Voice
- Pedagogy Course, chosen from (1 course):
  - MPCD620 Teaching the Voice
  - MPCD599 Graduate Independent Project: Pedagogy
  - ICSE650 Arts Pedagogy
- MFOR503 Voice Forum (minimum 1 class or as assigned by mentor)
- Performance project or ensemble electives, chosen in consultation with mentor (4 classes)
- Career preparation course chosen from:
  - MPCD650 Career Design for Musicians
  - MPCD704 **Professional Development**
  - TGEN750 Entrepreneurship: The Artist as Entrepreneur
  - Other appropriate career planning courses (mentor approval required)
- Performance theory or practicum classes outside of Music (2 classes) (mentor approval required)
- Courses in movement techniques (Yoga, T'ai Chi, Dance, World Music dance etc.) (Javanese Dance recommended) (2 classes) (mentor approval required)
- MITM500 Interim (in Spring Semesters, 2 classes)
- MPRF690 Graduation Recital Preparation
- Electives to fulfill 60-unit degree requirement
- Additional requirements:

- Performance for Faculty Jury (each semester)
  - Mid-Residence Jury Exam
  - Mid-Residence Recital/Performance Project
  - Jury Exam prior to Graduation Recital/Performance Project
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## VII. World Music Performance (MFA)

### African Music and Dance (MFA)

#### LEARNING GOALS

The African Music and Dance program seeks to develop students' drumming, singing and dancing abilities in traditional music and dance from Ghana while learning and synthesizing the diverse skills and abilities required of a western classical musician. By the time students graduate, they should:

- display a solid foundation of technical skills on various percussion instruments from Ghana (lead and support parts), in singing and leading songs, and in traditional dances from Ghana;
- have the ability to listen attentively to the contents of music and to hear the entire piece, showing a highly developed awareness of relationships among instruments and parts in relation to the whole;
- be able to perform a varied repertoire of traditional music and dance from Ghana;
- display a strong sense of timing and rhythm and an understanding of how polyrhythm functions in traditional Ghanaian music, along with a sophisticated grasp of Ghanaian music theory through syllables and in a socio-cultural context;
- display strong rhythmic and ensemble responsibility and highly developed observation and imitation skills, including the ability to learn new calls and to respond accurately to changes that the lead drummer may initiate;
- be able to discuss the role of music in Ghanaian society, drawing from a knowledge of history, culture and style;
- demonstrate high professional standards and the ability to form and rehearse an ensemble;
- display versatility, flexibility, artistry, synthesis, spirit and a broad minded artistic approach to performing traditional Ghanaian music and also new, evolving syntheses with western classical music and other world musics.

#### PROGRAM REQUIREMENTS

Two years of intensive study in the field of emphasis are required. A final recital or series of performances is required. Mentors may require a written thesis.

- MLSN640 Graduate Major Lesson as assigned (4 classes)
- MLSN540-578 Non-Major Lessons (as assigned by Mentor and according to availability)
- M... Course in performance and/or composition across cultures or styles (1 class)
- MHST650 African & African-American Music and Literature (1 class)
- MHST50x . . . Music Cultures (1 class)
- One class in Transcription chosen from:
  - MTHY599 Independent Study
  - MTHY508 Transcription Skills
- Two classes chosen from:
  - MPRF620 Tabla Accompaniment
  - MTHY520/ MTHY522 Beginning/Advanced Svar Graam (Vocal)
  - MTHY521/ MTHY523 Beginning/Advanced Svar Graam (Instrumental)
  - MTHY622 North Indian Theory
  - MTHY628 Persian Music Theory
  - MTHY626 Forms of African Music

- MTHY624 Java/Bali: Music-Dance-Theory
- MTHY625 Tala Systems
- MBLE . . . Advanced Ensemble in major area (4 classes)
- MBLE . . . World Music Ensembles, outside of major area (4 classes)
- MBLE550 African Dance (at least 1 class)
- MPRF621 African Song (at least 1 class)
- MPCD599 Graduate Independent Project: Pedagogy (2 classes)
- MITM500 Interim (in Spring Semesters, 2 classes)
- MPRF690 Graduation Recital Preparation (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)

## Balinese and Javanese Music and Dance (MFA)

### LEARNING GOALS

Students graduating with an MFA specialization in Balinese and Javanese music and dance should be exceptional performers on various gamelan instruments, should have significant knowledge about the music, culture and history of gamelan music and dance in Bali and Java, and should be prepared to creatively meet challenges in a rapidly developing global music culture.

Specifically, they should:

- present strong technical skill in playing several different categories of gamelan instruments, all of which combine to create multi-layered and elaborate music. This includes instruments that play the melody, regulate time, underline musical structure, elaborate melodies, and vocal components;
- understand the relationship of the individual instruments to the central melody and the whole, and the role each instrument plays in the layers created;
- elicit the strong listening, observational and imitation skills necessary to learn such music; to recognize and order the relationship of the parts to the whole and be able to convey such oral teaching traditions and methods to others; be able to utilize cipher notation as necessary;
- utilize the wide range of sound phenomena prevalent in Balinese and Javanese gamelan music in unique, global integrations and creations, taking gamelan musical elements forward in the 21st century and playing a significant role in aligning tradition with innovation;
- maintain cultural respect, awareness and understanding, as well as knowledge of the various roles gamelan music plays in Indonesian life, including the long history and development of gamelan music and dance and the theory that underlies this;
- possess professional qualities enabling performance, intellectual inquiry, respect for tradition and forward-looking creation.

### PROGRAM REQUIREMENTS

Two years of intensive study in the field of emphasis are required. A final recital or series of performances is required. Mentors may require a written thesis.

- MLSN650-666 Graduate Major Lesson as assigned (4 classes)
- MLSN540-578 Non-Major Lessons (as assigned by Mentor and according to availability)
- M... Course in performance and/or composition across cultures or styles (1 class)
- MHST50x . . . Music Cultures (2 classes)
- One class in transcription chosen from:
  - MTHY599 Independent Study
  - MTHY508 Transcription Skills
- Two classes chosen from:
  - MPRF620 Tabla Accompaniment

- MTHY520/ MTHY522 Beginning/Advanced Svar Graam (Vocal)
- MTHY521/ MTHY523 Beginning/Advanced Svar Graam (Instrumental)
- MTHY622 North Indian Theory
- MTHY628 Persian Music Theory
- MTHY626 Forms of African Music
- MTHY624 Java/Bali: Music-Dance-Theory
- MTHY625 Tala Systems
- MBLE . . . Advanced Ensemble in major area (4 classes)
- MBLE . . . World Music Ensembles, outside of major area (4 classes)
- MBLE552/ MBLE554/ MBLE556 Balinese and/or Javanese Dance (4 classes)
- MPCD599 Graduate Independent Project: Pedagogy (2 classes)
- MITM500 Interim (in Spring Semesters, 2 classes)
- MPRF690 Graduation Recital Preparation (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)

## North Indian Music (MFA)

### LEARNING GOALS

This degree program trains students to become exceptional performers as well as teachers through in-depth hands-on training. While the program is heavily steeped in performance practices, the students also will have opportunities to learn the theoretical side of this music, as well as the cultural and historical aspects of North Indian classical music. By graduation, students in the North Indian Music Vocal and Instrumental Program should:

- develop technical skill in playing and/or singing different Raags and Taalas found in North Indian classical music, including an understanding of sruti, microtones, and differences between each Raag and Taal;
- have a refined sense of pitch, reinforced through significant ear training;
- have memorized and performed compositions in different Taals and Raags, while at the same time focusing heavily on developing skills as an improviser;
- have learned skills such as tuning as well as maintenance and repair of instruments.

Specifically for those pursuing North Indian Tabla studies, students will:

- develop a strong knowledge of the different talas or rhythmic cycles found in North Indian classical music;
- have developed the skills, as both a soloist and an accompanist, necessary to be a learned tabla player;
- have learned a broad range of traditional repertoire, as well as developed skills as an improviser;
- have a strong understanding of the concepts, devices, and rhythmic patterns found in North Indian classical music;
- know the vocalization and recitation of syllables (e.g. the language and grammar of tabla);
- be able to maintain, repair, and tune the instruments.

### PROGRAM REQUIREMENTS

Two years of intensive study in the field of emphasis are required. A final recital or series of performances is required. Mentors may require a written thesis.

- MLSN670-678 Graduate Major Lesson as assigned (4 classes)
- MLSN540-578 Non-Major Lessons (as assigned by Mentor and according to availability)
- M... Course in performance and/or composition across cultures or styles (1 class)
- MHST50x . . . Music Cultures (2 classes)
- One class in Transcription chosen from:
  - MTHY599 Independent Study

- MTHY508 Transcription Skills
- Two classes chosen from:
  - MPRF620 Tabla Accompaniment
  - MTHY520/ MTHY522 Beginning/Advanced Svar Graam (Vocal)
  - MTHY521/ MTHY523 Beginning/Advanced Svar Graam (Instrumental)
  - MTHY622 North Indian Theory
  - MTHY628 Persian Music Theory
  - MTHY626 Forms of African Music
  - MTHY624 Java/Bali: Music-Dance-Theory
  - MTHY625 Tala Systems
- MBLE . . . Advanced Ensemble in major area (4 classes)
- MBLE . . . World Music Ensembles, outside of major focus (4 classes)
- MPCD599 Graduate Independent Project: Pedagogy (2 classes)
- MITM500 Interim (in Spring Semesters, 2 classes)
- MPRF690 Graduation Recital Preparation (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)

## World Percussion (MFA)

### LEARNING GOALS

This degree program aims to train students, who already possess a strong foundation as a drummers and/or percussionists, to become exceptional cutting edge performers (as well as teachers) through the development of a broad range of skills drawing from a multitude of areas of world percussion. Through examining and studying both traditional aspects of world music as well as contemporary approaches and applications, this program is designed to give the graduating student the skills necessary to lead by example in the emerging and ever-growing field of world percussion and hand drumming. By the time students graduate, they should:

- have developed skills, ideas, and approaches from a world music perspective;
- have experience, expertise and phenomenal technical skills garnered from the study of world music percussion offered at CalArts, including the African, Indian, and Indonesian programs, as well Latin percussion, Brazilian percussion, Persian percussion, Arabic percussion, frame drums and other hand drumming traditions from around the world;
- have focused on and be committed to contemporary experiments combining performance, composition, and improvisation;
- have examined how the rhythmic concepts, devices, techniques, musical forms, and overall aesthetics found in different drumming traditions from around the world can be utilized to reinforce, enhance and individualize their playing as a drummer/ percussionist;
- have been involved in and formed and designed ensembles and collaborative projects throughout all areas of the school of music and the institute at large, leading to experience in organization, planning, design, implementation and production;
- be self-motivated and entrepreneurial, learning to set goals that are reflective of their artistic vision and uniqueness.

### PROGRAM REQUIREMENTS

Two years of intensive study in the field of emphasis are required. A final recital or series of performances is required. Mentors may require a written thesis.

- MLSN 615 /640/650/661/670 Graduate Major Lesson as assigned (4 classes)
- MLSN 515/540/550/561/570 Non-Major Lessons (as assigned by Mentor and according to availability)
- M... Course in performance and/or composition across cultures or styles (1 class)
- MHST50x . . Music Cultures (2 classes)
- One class in Transcription chosen from:



- MTHY599 Independent Study
  - MTHY508 Transcription Skills
  - Four classes chosen from:
    - MPRF628 Latin Percussion
    - MBLE540 Persian Ensemble
    - MPRF620 Tabla Accompaniment
    - MTHY520/ MTHY522 Beginning/Advanced Svar Graam (Vocal)
    - MTHY521/ MTHY523 Beginning/Advanced Svar Graam (Instrumental)
    - MTHY622 North Indian Theory
    - MTHY628 Persian Music Theory
    - MTHY626 Forms of African Music
    - MTHY624 Java/Bali: Music-Dance-Theory
    - MTHY625 Tala Systems
  - MBLE603/604 World Percussion Ensemble / Tabla Ensemble (4 classes)
  - MBLE . . . Other World Music Ensembles (4 classes)
  - MPCD599 Graduate Independent Project: Pedagogy (2 classes)
  - MITM500 Interim (in Spring Semesters, 2 classes)
  - MPRF690 Graduation Recital Preparation (1 class)
  - Courses outside of the School of Music (2 classes)
  - Electives (to fulfill 60-unit degree requirement)
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## Doctor of Musical Arts Program Requirements

### I. Performer-Composer (DMA)

#### Learning Goals

Upon attainment of the DMA degree, students should have demonstrated an original and coherent artistic vision that fuses performance and composition in unique and compelling ways, and should manifest excellence as educators and advocates for evolutionary and exploratory art. Specifically, they should demonstrate:

- a high level of critically aware artistic production demonstrated by a substantial body of mature, well-documented artworks and performances that articulate a unique creative voice;
- advanced technical and performance skills facilitating the consummate execution of diverse artistic projects;
- the scholarly ability to effectively contextualize and conceptualize their work and that of other artists, supported by broad historical and theoretical knowledge relevant to their artistic milieu;
- persuasive written and oral communication skills enabling advocacy to diverse audiences of their own artistic ideas and practices, as well as of other exploratory art;
- outstanding pedagogical and assessment skills and experience, including the employment of interactive and experiential learning modalities;
- strong organizational and collaborative skills that complement entrepreneurial vision and expertise, including the ability to plan, promote and realize public events;
- a command of both traditional and emerging approaches to the delivery of scholarly and creative work, including professional development methods and strategies (e.g., media distribution formats, website preparation and Internet usage, grant-writing skills, production and management techniques, etc.).

#### Program Requirements

DMA Students must satisfactorily complete the program of studies formulated each semester by the student and her/his faculty Mentor, as well as all requirements specified in this section of this Catalog.

The DMA program requires a minimum of 60 credit units in total, with a minimum enrollment of 10 units per semester, and a minimum residence of six full-time semesters. The course requirements for the DMA program are as follows.

- MLSN701/MLSN704-799 Composition and/or Performance Lessons (each semester in residence)
- MCMP700 Doctoral Seminar (each semester in residence)
- MHST703 Performer-Composer: History & Aesthetics (1 class)
- MPCD701 Teaching the Teacher
- MPCD704 Professional Development (1 class)
- MPCD740 Teaching Practicum (each semester in residence)
- MTHY750 Topic-Driven Research and Exploration (6 classes minimum with at least 3 different instructors)
- MPRF790 Performance Project (2 classes)
- MCMP790 Doctoral Project (2 classes)
- Approved Electives (3 classes, approved by mentor as relevant to the student's research direction)
- Free Electives (to fulfill 60-unit degree requirement)
- Additional Requirements:
  - DMA First-Year Review
  - DMA Written and Oral Qualifying Examinations
  - DMA Final Review

DMA students must pass a First Year Review. This review is conducted by the student's Doctoral Examining Committee. This Committee comprises a total of 3-4 faculty members and must include the student's Mentor and MTHY750 (Topic-Driven Research) instructors. During this review, the student's artistic, intellectual, academic, professional and pedagogical development is examined, progress is assessed, problems are discussed, and changes to the curriculum are considered. Any changes to the student's curriculum requirements must be officially approved by her/his Doctoral Examining Committee and the Herb Alpert School of Music's Doctoral Policy Committee.

DMA students must pass *Written and Oral Qualifying Examinations* before advancing to degree candidacy. The Qualifying Examinations are administered by the student's Doctoral Examining Committee. In preparation for the Qualifying Examinations, the student must enroll in MTHY750 (Topic-Driven Research) at least 6 times with a minimum of 3 different DEC members addressing 3 respective topic areas. This typically takes place over the course of the student's second year in the DMA program. The MTHY750 topic areas are agreed upon by the student and the MTHY750 instructors in light of the student's professional and artistic goals and are subject to approval by the Doctoral Policy Committee. The DMA Qualifying Examinations can be repeated at most once. Any second trial must occur within four months of the first trial. Unsatisfactory performance at the second trial is grounds for dismissal from the Herb Alpert School of Music.

Before the awarding of the degree each DMA student must pass a *Final Review*, conducted by his/her Doctoral Examining Committee. This review assesses the student's artistic, intellectual, academic, professional, and pedagogical standing in relation to the Learning Goals and Rubrics for the DMA program, and includes detailed evaluation of all components of the student's Doctoral Project (MCMP790), and particularly of the student's Professional Portfolio.

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Title	Course Name	Description	Academic Level	Course Types
People's Theory (AART-427)	AART-427	Open to Art and Music BFA3 or BFA4. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Co-taught by John Mandel and Michael Fink, Music School faculty. An interdisciplinary seminar for Art School students and composers and performers in the Music School, it includes participants from other disciplines as well. This virtual critique aims to crack the proprietary codes inherent in the exclusive critical languages of each discipline to find analogies and mutual interests. Readings are offered, and collaboration is encouraged.	Undergraduate	
People's Theory (AART-627)	AART-627	Section open to the Art School or Music School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Co-taught by John Mandel, and Michael Fink, Music School faculty. An interdisciplinary seminar for art school students and composers and performers in the music school, but invites participants from other disciplines as well. This virtual critique aims to crack the proprietary codes inherent in the exclusive critical languages of each discipline to find analogies and mutual interests. Readings are offered, and collaboration is encouraged.	Graduate	
Survey of 20th & 21st C. Music (MAIC-100)	MAIC-100	An overview of the music of these centuries-of-changes, and the exploding diversity in the arts and society as we are facing them today. The course covers the development of the most important and influential musical branches of the 20th and 21st centuries: classical new music, jazz, rock, blues, improvisation, noise and more. Expand your knowledge of styles, philosophies, and perspectives.	Undergraduate	
World Music Survey (MAIC-101)	MAIC-101	This survey course is an introduction to music as a worldwide phenomenon covering folk, popular, art, tribal, religious, and ritual music of various geographical and cultural areas. Emphasis is placed on understanding music as a component of culture and the unique ways diverse cultures organize sound into music.	Undergraduate	
Jazz History (MAIC-240)	MAIC-240	A survey of the history of jazz and African-American musical traditions, emphasizing critical listening and aural analysis	Undergraduate	
The Music of Flamenco (MAIC-314)	MAIC-314	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.	Undergraduate	
Blues Before 1960 (MAIC-316)	MAIC-316	A study of the development of the Blues through listening, watching documentary films and reading interviews with 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.	Undergraduate	
Introduction to Bach (MAIC-317)	MAIC-317	We will attempt to provide the framework and inspiration for a life-long study of our greatest musician. There will be a lot of guided listening, in and out of class, as well as reading of materials from Bach's time along with later commentaries. Papers written by students will be distributed to the entire class in order to learn from one another and to create a sense of community.	Undergraduate	
Bach Chorale Singing, Cantatas & Clavier (MAIC-318)	MAIC-318	This class has (at least) three goals: First to enjoy singing chorales as a group while working on refining our intonation and ensemble skills; to study the Cantatas from which these chorales come; finally to play and study some of Bach's keyboard music.	Undergraduate	
Aesthetics of Free Improv (MAIC-401)	MAIC-401	Open to BFA3 and BFA4 students only. Transcending traditional notions of artistic aesthetics toward new, uncharted territory of the aesthetics of improvisation, the course will explore self-narrative, expression of emotion, the sociology and politics of improvisatory discourse, and the philosophical anthropology of improvisatory utterance. Readings in aesthetics of suddenness, of risk, of anxiety, along with older work are discussed in class: Nietzsche, Bohrer, Ranciere, Badiou, Seel, Lochhead, Ronen, Belgrad and Reith. Students from Dance, Theater, Critical Studies and Music join together in creating improvisational scenarios for critique. A final improvised performance is presented at the end of the semester.	Undergraduate	
Toward Creativity: Pedagogy I (MAIC-403)	MAIC-403	Course open to BFA3 or BFA4 students only. From Nietzsche to Now. The course begins with an exploration of the historical foundations of creativity in learning through the writings of ancient philosophers. Work includes the social aspects of learning, feminist pedagogy, experience in education, educational batching and the industrial revolution, enculturation and the anticolonial stance, overcoming logocentrism, critical pedagogy after WWII and Iraq, No Child Left Behind and its truths, and systems of praxis in	Undergraduate	

music education. Includes field observation of the CAP program at West Creek Academy.

Toward Creativity: Pedagogy II (MAIC-404)	MAIC-404	Open to BFA3 and BFA4 students only. Pedagogy of Creativity Today. Course examines methods of assessment in creative learning, cultural contextuality, non-linguistic awareness, music as the ordering of noise, architectonics and spatial considerations in pedagogy, distance learning/lateral education, knowledge and power in learning environments, censorship, external educational standards, the Occupy movement, the spiritual twist, and teaching aesthetics: control, coverage, conflict. Includes field observation in CAP inner-city programs.	Undergraduate
Critical Reading (MAIC-412)	MAIC-412	Open to BFA3 and BFA4 students only. Where does human perception leave off and the object begin? Can we know the substance of the artistic object, or are we dealing with mental representations of it? What can art itself know? How does it connect with the 'great outdoors' if at all? We will explore these questions through the lens of two books: Nihil Unbound by Ray Brassier and After Finitude by Quentin Meillassoux, along with articles by Francois Laruelle, Alain Badiou and Gilles Deleuze. Students will write a term paper, applying the concepts developed in the class to an artist or work. The papers of the first term will be the basis for the second term.	Undergraduate
Survey of Sound Art (MAIC-425)	MAIC-425	Sound Art draws on many fields, among them: experimental music, experimental theater, installation, sculpture, architecture, and poetry, but what all sound art works have as their primary focus is the experience of sound and listening. This class will be a survey of works by a wide variety of artists throughout the 20th Century and into the present. Primarily a lecture class, we will be reading from David Toop's excellent trio of books "Haunted Weather", "Ocean of Sound", and "Sinister Resonance", and from Salome Voegelin's "Listening to Noise and Silence", and there will be weekly journal writing requirements.	Undergraduate
Hyperopera (MAIC-450)	MAIC-450	Students will explore a meta-collaborative approach to combining music, text, theater, film/video and movement with original experimental works generated, produced, and performed by class participants. Going beyond Wagner's concept of 'Gesamtkunstwerk,' opera will be envisioned as a transformative 21st century art form with vital connections to theater, dance, and even performance art. In the fall we will examine operas and other performance-based works that have forged unique identities by reconfiguring and shifting standard hierarchical processes (such as pieces by Rinde Eckert, Pina Bausch, and Robert Ashley). By reading and discussing selected critical texts and libretti, and hearing, viewing, and critiquing performances, students will gain an in-depth understanding of contemporary experimental opera and its plasticity. Later in the fall, the creative process on one or more HyperOperas will begin. Directors, designers, and musicians will join the creative team(s) in the spring, culminating in performances at the end of the 2011 spring semester.	Undergraduate
World Percussion Ensemble (MBLE-103)	MBLE-103	Course open to Music School students only, by Permission of Instructor only. 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.	Undergraduate
Tabla Ensemble (MBLE-104)	MBLE-104	Course available by Permission of Instructor only. The CalArts Tabla Ensemble is a performing ensemble that draws from the vast repertoire of North Indian tabla, ranging from classical to folk and traditional to contemporary.	Undergraduate
Chamber Orchestra (MBLE-105)	MBLE-105	Course open to Music School students only, by Permission of Instructor only. Conducted Ensembles perform at least two main concerts per semester, with an emphasis on ensemble playing and creativity. Size of ensemble varies depending on repertoire, with pieces ranging from four players to a full classical-size chamber orchestra. Emphasis is place 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. Students playing in numerous pieces may sign up for two sections of the course, with instructorEs permission.	Undergraduate
Chamber Music (MBLE-106)	MBLE-106	Course open to Music School students only. Small ensembles for strings, woodwinds, brass, percussion, keyboard instruments and voices, in varying combinations. Individual ensembles are coached by faculty members. Students may sign up for more than one section, with instructor's permission, if they are involved in multiple groups.	Undergraduate
Baroque Chamber Music & Arias (MBLE-107)	MBLE-107	Course open to Music School students only. A specialized course for instrumentalists and singers given in conjunction with MBLE105 and MBLE106.	Undergraduate
Jazz Student Ensemble (MBLE-117)	MBLE-117	Course open to Music School students only. Performance of ensemble works written for small jazz groups and performed by all-student groups.	Undergraduate
Jazz Faculty	MBLE-118	Course open to Music School students only, by Permission of Instructor	Undergraduate

Ensemble (MBLE-118)		only. Performance of ensemble works written for small jazz groups. Faculty members lead groups and play alongside the students.	
Brass Ensemble (MBLE-120)	MBLE-120	Course open to Music School students only, by Permission of Instructor only. Performance of ensemble works written for brass instruments, from quintet to decet (or more).	Undergraduate
Percussion Ensemble (MBLE-122)	MBLE-122	Course open to Percussion Program students only. Performance of ensemble works written for percussion instruments.	Undergraduate
Independent Study (MBLE-199)	MBLE-199	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
Aza Beginning African Ensemble (MBLE-201)	MBLE-201	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.	Undergraduate
Aza Advanced African Ensemble (MBLE-202)	MBLE-202	Advanced instruction and performance of West African music and dance.	Undergraduate
Women's Calabash Drum Ensemble (MBLE-203)	MBLE-203	Individual and small group instruction on the techniques of this unique African instrument, the Calabash drum.	Undergraduate
Beginning Javanese Gamelan (MBLE-210)	MBLE-210	Instruction in playing and singing in the central Javanese classical orchestra, a traditional Eastern art form that integrates dance, drama and music.	Undergraduate
Advanced Javanese Gamelan (MBLE-211)	MBLE-211	Advanced instruction in playing and singing in the central Javanese classical orchestra.	Undergraduate
Beginning Balinese Gamelan (MBLE-220)	MBLE-220	Instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.	Undergraduate
Advanced Balinese Gamelan (MBLE-221)	MBLE-221	Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.	Undergraduate
Gender Wayang Ensemble (MBLE-222)	MBLE-222	Small ensemble performances by quartet of metallaphones as accompaniment to Balinese shadow plays.	Undergraduate
Balinese Flute Ensemble (MBLE-223)	MBLE-223	Training in Balinese flute playingEsixteen various-sized bamboo flutes accompanied by percussion instruments. Students will perform as an ensemble.	Undergraduate
Kecak Ensemble (MBLE-224)	MBLE-224	Balinese Monkey Chant ensemble. various-sized bamboo flutes accompanied by percussion instruments. Students will perform as an ensemble.	Undergraduate
North Indian Ensemble (MBLE-230)	MBLE-230	Course open to Music students only. Vocal and instrumental performance using both Indi various-sized bamboo flutes accompanied by percussion instruments. Students will perform as an ensemble.	Undergraduate
Beginning Persian Ensemble (MBLE-240)	MBLE-240	Course open to Music School students only, by Permission of Instructor only. Techniques and performance of Persian music.	Undergraduate
Advanced Persian Ensemble (MBLE-241)	MBLE-241	Course open to Music School students only, by Permission of Instructor only. Advanced techniques and performance of Persian music.	Undergraduate
Aza Beginning African Dance (MBLE-250)	MBLE-250	Instruction in the traditional dances of West Africa.	Undergraduate
Aza Avanced African Dance (MBLE-251)	MBLE-251	Instruction in the traditional dances of West Africa.	Undergraduate
Balinese Dance (MBLE-252)	MBLE-252	Instruction in the traditional dances of Bali.	Undergraduate
Javanese Dance (women) (MBLE-254)	MBLE-254	Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.	Undergraduate
Javanese Dance (men) (MBLE-256)	MBLE-256	Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.	Undergraduate
Independent Study (MBLE-299)	MBLE-299	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
New Century Players Ensemble (MBLE-300)	MBLE-300	Course open to Music School students only, by Permission of Instructor only. The NCP (New Century Players) ensemble made up of faculty performers and select student musicians. It is devoted to the exploration	Undergraduate

and exposition of emerging languages in contemporary music. The groupEs repertoire emphasizes new forms of composition and collaborative directions in concert music, experimental music, improvisation, world music, new media and other arts. The ensemble frequently collaborates with distinguished guest performers and composers, and also reads and performs works by advanced student composers.

Chamber Singers (MBLE-301)	MBLE-301	Course open to Music School students only. The purpose of this course is to offer students the experience of performing choral music from the 14th and 15th centuries as well as modern works for choir composed by the instructor and others. The study of early music will revolve around Thomas Tallis' 40 part Motet Spem in Alium. This music gives the student a first hand practice in performing a unique piece of spatial musical art.	Undergraduate
Contemporary Vocal Ensemble (MBLE-302)	MBLE-302	Course available by Permission of Instructor only. Experiments in Group Singing - this course is designed for composers, singers, actors, instrumentalists, dancers, directors, et al.-explores numerous topics and practices of group singing while also offering a space and workshop for creating and performing new pieces. The class will explore various ways of communicating an idea to a singing group (various notation methods and oral instructions), investigate possibilities of group-singing within specific spaces, challenge conventional ideas of positioning/placing of singers within a group, look at the voice through the spectral prism, and examine extended techniques and their notation. In addition to composing pieces for class members and performing a unique repertoire of choral pieces, unique works for groups-by Cornelius Cardew, Alvin Lucier, Bill Drummond and Pauline Oliveros-will be studied. A final performance of works composed and created by class members will be given. These works may include additional instruments and media.	Undergraduate
Improvisation Ensemble (MBLE-310)	MBLE-310	Course open to Music School students only. 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.	Undergraduate
Advanced Improv Ensemble (MBLE-311)	MBLE-311	Course open to Music School students only. This course is designed to help advanced instrumentalists and vocalists develop their own creative voice in the context of structured and unstructured improvisational studies. Concerts are presented regularly.	Undergraduate
Creative Electronic Ensemble (MBLE-325)	MBLE-325	Course open to Music School students only. An ensemble researching the interactive languages and the improvisational forms of live electronic music with a major philosophical focus on music technology and interactive, improvisational music.	Undergraduate
Multi-Focus Ensemble (MBLE-327)	MBLE-327	Course available by Permission of Instructor only. Intermedia ensemble open to the Institute. Undergraduate and Graduate students are invited to form a collective that will discuss and practice cross-disciplined ideas and techniques. Through the use of technology and having as points of reference the happenings and the kinetic environments of the 60's and the 70's the ensemble will perform pieces that exemplify the notion of creator - performer.	Undergraduate
Applied Experiments (MBLE-400)	MBLE-400	Course open to Music School students only. This practice-based course will focus on learning Indian rhythmic and melodic concepts for application by performers, composers, and improvisors.	Undergraduate
Music & Video Ensemble (MBLE-415)	MBLE-415	Course open to BFA3 or BFA4 Music School students only, by Permission of Instructor only. The Fall 2013 version of Music and Image will focus on creative audio-visual installations using the Raspberry Pi computing platform and Linux. Other topics will include working with a Canon XF-100 HD video camera, video editing in Adobe Premiere, additional programming in Max Msp/Jitter, Processing, Pure Data and possibly Python. The class will also peek at the world of analog production and glitch video techniques. Each student is expected to create and present an audio-visual installation piece during the last week of the Fall semester. This is a project-oriented workshop and not a pure lecture course.	Undergraduate
Sonic Boom Ensemble (MBLE-450)	MBLE-450	Course open to Music students only. An ensemble/band falling somewhere among avant-garde rock, noise, ambient, new music, and other things that fall between the cracks. This course will explore the hidden tradition of experimental rock music and address where new, experimental, electronic and rock music meet. What is their common ground? How and historically? How does amplification fundamentally change playing of an instrument? We will work on new original pieces, left-field covers of rock songs, and rock versions of new music pieces.	Undergraduate
Golia Large Ensemble (MBLE-460)	MBLE-460	Course open to Music students only. The Large Ensemble, under the direction of faculty member Vinny Golia, is a loosely based chamber orchestra which improvises, and performs compositions and structured improvisations by Golia. The Large Ensemble is open to all students who can read music and have an interest in improvisation, composition, and want to have some serious musical fun.	Undergraduate
Independent Study (MBLE-499)	MBLE-499	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
New Century	MBLE-500	Course open to Music School students only, by Permission of Instructor	Graduate

Players Ensemble (MBLE-500)		only. The NCPEan ensemble made up of faculty performers and select student musiciansEis devoted to the exploration and exposition of emerging languages in contemporary music. The groupEs repertoire emphasizes new forms of composition and collaborative directions in concert music, experimental music, improvisation, world music, new media and other arts. The ensemble frequently collaborates with distinguished guest performers and composers, and also reads and performs works by advanced student composers.	
Aza Beginning African Ensemble (MBLE-501)	MBLE-501	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.	Graduate
Aza Advanced African Ensemble (MBLE-502)	MBLE-502	Open to African Music & Dance Program students only. Advanced instruction and performance of West African music and dance.	Graduate
Women's Calabash Drum Ensemble (MBLE-503)	MBLE-503	Advanced instruction and performance of West African music and dance.	Graduate
Creative Orchestra (MBLE-504)	MBLE-504	An improvising orchestra designed primarily to perform the extended works of students in the graduate jazz program. The orchestra will also perform works by the jazz and creative music masters.	Graduate
Beginning Javanese Gamelan (MBLE-510)	MBLE-510	Instruction in playing and singing in the central Javanese classical orchestra, a traditional Eastern art form that integrates dance, drama and music.	Graduate
Advanced Javanese Gamelan (MBLE-511)	MBLE-511	Open to Balinese and Javanese Program students only. Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.	Graduate
Beginning Balinese Gamelan (MBLE-520)	MBLE-520	Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.	Graduate
Advanced Balinese Gamelan (MBLE-521)	MBLE-521	Open to Balinese and Javanese Program students only. Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.	Graduate
Gender Wayang Ensemble (MBLE-522)	MBLE-522	Small ensemble performances by quartet of metallaphones as accompaniment to Balinese shadow plays.	Graduate
Balinese Flute Ensemble (MBLE-523)	MBLE-523	Training in Balinese flute playingEsixteen various-sized bamboo flutes accompanied by percussion instruments. Students will perform as an ensemble.	Graduate
Kecak Ensemble (MBLE-524)	MBLE-524	Balinese Monkey Chant ensemble.	Graduate
North Indian Ensemble (MBLE-530)	MBLE-530	Course open to Music School students only. Advanced vocal and instrumental performance using both Indian and European instruments.	Graduate
Persian Ensemble (MBLE-540)	MBLE-540	Course open to Music School students only, by Permission of Instructor only. Techniques and performance of Persian music.	Graduate
Aza Beginning African Dance (MBLE-550)	MBLE-550	Instruction in the traditional dances of West African Dance	Graduate
Aza Advanced African Dance (MBLE-551)	MBLE-551	Instruction in the traditional dances of West African Dance	Graduate
Balinese Dance (MBLE-552)	MBLE-552	Instruction in the traditional dances of Bali.	Graduate
Javanese Dance (women) (MBLE-554)	MBLE-554	Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.	Graduate
Javanese Dance (men) (MBLE-556)	MBLE-556	Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.	Graduate
Independent Study (MBLE-599)	MBLE-599	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate
Applied Experiments (MBLE-600)	MBLE-600	Course open to Music School students only. This practice-based course will focus on learning Indian rhythmic and melodic concepts for application by performers, composers, and improvisors.	Graduate
Chamber Singers (MBLE-601)	MBLE-601	Course open to Music School students only. The purpose of this course is to offer students the experience of performing choral music from the 14th and 15th centuries as well as modern works for choir composed by the instructor and others. The study of early music will revolve around Thomas Tallis' 40 part Motet Spem in Alium. This music gives the student a first hand practice in performing a unique piece of spatial musical art.	Graduate

Contemporary Vocal Ensemble (MBLE-602)	MBLE-602	Course available by Permission of Instructor only. Experiments in Group Singing - this course is designed for composers, singers, actors, instrumentalists, dancers, directors, et al.-explores numerous topics and practices of group singing while also offering a space and workshop for creating and performing new pieces. The class will explore various ways of communicating an idea to a singing group (various notation methods and oral instructions), investigate possibilities of group-singing within specific spaces, challenge conventional ideas of positioning/placing of singers within a group, look at the voice through the spectral prism, and examine extended techniques and their notation. In addition to composing pieces for class members and performing a unique repertoire of choral pieces, unique works for groups-by Cornelius Cardew, Alvin Lucier, Bill Drummond and Pauline Oliveros-will be studied. A final performance of works composed and created by class members will be given. These works may include additional instruments and media.	Graduate
World Percussion Ensemble (MBLE-603)	MBLE-603	Course open to Music School students only, by Permission of Instructor only. 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.	Graduate
Tabla Ensemble (MBLE-604)	MBLE-604	Course available by Permission of Instructor only. The CalArts Tabla Ensemble is a performing ensemble that draws from the vast repertoire of North Indian tabla, ranging from classical to folk and traditional to contemporary.	Graduate
Chamber Orchestra (MBLE-605)	MBLE-605	Course open to Music School students only, by Permission of Instructor only. Conducted Ensembles perform at least two main concerts per semester, with an emphasis on ensemble playing and creativity. Size of ensemble varies depending on repertoire, with pieces ranging from four players to a full classical-size chamber orchestra. Emphasis is place 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. Students playing in numerous pieces may sign up for two sections of the course, with instructor's permission.	Graduate
Chamber Music (MBLE-606)	MBLE-606	Course open to Music School students only. Small ensembles for strings, woodwinds, brass, percussion, keyboard instruments and voices, in varying combinations. Individual ensembles are coached by faculty members.	Graduate
Baroque Chamber Music & Arias (MBLE-607)	MBLE-607	Course open to Music School students only. Course open to Music School students only. A specialized course for instrumentalists and singers given in conjunction with MBLE105 and MBLE106.	Graduate
Improvisation Ensemble (MBLE-610)	MBLE-610	Course open to Music School students only. 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.	Graduate
Advanced Improv Ensemble (MBLE-611)	MBLE-611	Open to students who have completed MBLE-610, 650 or 660. This course is designed to help advanced instrumentalists and vocalists develop their own creative voice in the context of structured and unstructured improvisational studies. Concerts are presented regularly.	Graduate
Music & Video Ensemble (MBLE-615)	MBLE-615	Course open to Music School students only, by Permission of Instructor only. The Fall 2013 version of Music and Image will focus on creative audio-visual installations using the Raspberry Pi computing platform and Linux. Other topics will include working with a Canon XF-100 HD video camera, video editing in Adobe Premiere, additional programming in Max Msp/Jitter, Processing, Pure Data and possibly Python. The class will also peek at the world of analog production and glitch video techniques. Each student is expected to create and present an audio-visual installation piece during the last week of the Fall semester. This is a project-oriented workshop and not a pure lecture course.	Graduate
Jazz Student Ensemble (MBLE-617)	MBLE-617	Course open to Music School students only. Performance of ensemble works written for small jazz groups and performed by all-student groups.	Graduate
Jazz Faculty Ensemble (MBLE-618)	MBLE-618	Course open to Music School students only, by Permission of Instructor only. Performance of ensemble works written for small jazz groups. Faculty members lead groups and play alongside the students.	Graduate
Brass Ensemble (MBLE-620)	MBLE-620	Course open to Music School students only, by Permission of Instructor only. Performance of ensemble works written for brass instruments, from quintet to dectet (or more).	Graduate
Percussion Ensemble (MBLE-622)	MBLE-622	Course open to Percussion Program students only. Advanced performance of ensemble works written for percussion instruments.	Graduate
Creative Electronic Ensemble (MBLE-625)	MBLE-625	Course open to Music School students only. An ensemble researching the interactive languages and the improvisational forms of live electronic music with a major philosophical focus on music technology and	Graduate



interactive, improvisational music.

Multi-Focus Ensemble (MBLE-627)	MBLE-627	Course available by Permission of Instructor only. Intermedia ensemble open to the Institute. Undergraduate and Graduate students are invited to form a collective that will discuss and practice cross-disciplined ideas and techniques. Through the use of technology and having as points of reference the happenings and the kinetic environments of the 60's and the 70's the ensemble will perform pieces that exemplify the notion of creator - performer.	Graduate
Sonic Boom Ensemble (MBLE-650)	MBLE-650	Course open to Music students only. An ensemble/band falling somewhere among avant-garde rock, noise, ambient, new music, and other things that fall between the cracks. This course will explore the hidden tradition of experimental rock music and address where new, experimental, electronic and rock music meet. What is their common ground-now and historically? How does amplification fundamentally change playing of an instrument? We will work on new original pieces, left-field covers of rock songs, and rock versions of new music pieces.	Graduate
Golia Large Ensemble (MBLE-660)	MBLE-660	Course open to Music School students only. The Large Ensemble, under the direction of faculty member Vinny Golia, is a loosely based chamber orchestra which improvises, and performs compositions and structured improvisations by Golia. The Large Ensemble is open to all students who can read music and have an interest in improvisation, composition, and want to have some serious musical fun.	Graduate
Independent Study (MBLE-699)	MBLE-699	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate
Music Notation (MCMP-105)	MCMP-105	Open to Music Composition Program students only. A survey of conventional notation standards used by the music publishing industry. Guided remedial study in the use of music notation software is included on an individual basis as needed. Additional topics addressed as time permits may include historical and unconventional notational systems.	Undergraduate
Introduction to Composition (MCMP-110)	MCMP-110	Workshop in which students outside the Composition Program may 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 members of the class.	Undergraduate
Instrumental Composition I (MCMP-120)	MCMP-120	Course open to Composition Program students only. This course comprises foundational studies in the art of musical composition, complementing private composition lessons with directed listening and analysis. Compositional projects of specified instrumentation will be read in class. Topics include musical forms and processes, traditional notation, and instrumentation.	Undergraduate
Instrumental Composition II (MCMP-121)	MCMP-121	Open to Music Composition Program students only. This course continues foundational studies in the art of musical composition, complementing private composition lessons with directed listening and analysis. Compositional projects of specified instrumentation will be read in class. Topics include more advanced musical forms, alternative approaches to notation, and instrumentation.	Undergraduate
Independent Study (MCMP-199)	MCMP-199	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
Composing With Systems (MCMP-222)	MCMP-222	Course available by Permission of Instructor only. Not open to BFA1 students. Introduction to music composition through the use of models, regardless their nature or aesthetics. Historic and theoretical ideas, frequently outside of the field of music, will be discussed in order for the students to expand their conceptual approach always with respect to their individual style and thinking. Through the use of the IRCAM's program OpenMusic their ideas will be applied suggesting alternative ways of organizing and manipulating the musical parameters.	Undergraduate
Independent Study (MCMP-299)	MCMP-299	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
Jazz Composition (MCMP-310)	MCMP-310	Open to BFA3 and BFA4 students only. During this one semester course, each student will complete at least seven new original compositions to be played and recorded in class. Course content will also include discussion of compositional process and strategy, and listening sessions.	Undergraduate
Jazz Arranging (MCMP-314)	MCMP-314	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.	Undergraduate
Electroacoustic Composition (MCMP-320)	MCMP-320	Course open to Music students only. This course presents an introduction to studio composition from both compositional and analytical points of view. Each class member composes short studio pieces using different technical and compositional procedures during the term, and presents analyses of selected electro-acoustic music works.	Undergraduate
Live Electronic Music-Making	MCMP-321	Course open to Music School students only. Live-electronics have become such an important part of music making in the late 20th and early 21st	Undergraduate

(MCMP-321)		centuries that every serious composer, performer and sound technician should know its basics. This course gives a historical, theoretical, and practical introduction to live-electronics. Students will be introduced to various philosophies, methods, and tools of live-electronic music. Each class member has to perform short live-electronic pieces in class using different technical and compositional approaches, and has to give one theoretical presentation.	
Experimental Music Workshop I (MCMP-325)	MCMP-325	The Limits of Perception: This year the experimental music workshop class will deal with works that explore fundamental questions about musical perception. Repertoire we will work on or listen to will include John Cage's 0E00 Alvin Lucier's Vespers, Morton Feldman's String Quartet II, and other pieces by James Tenney, Antoine Beuger and Manfred Werder (who will be a guest in our class in October).	Undergraduate
Experimental Music Workshop II (MCMP-326)	MCMP-326	Course open to Music School students only. The Limits of Perception: This year the experimental music workshop class will deal with works that explore fundamental questions about musical perception. Repertoire we will work on or listen to will include John Cage's 0E00 Alvin Lucier's Vespers, Morton Feldman's String Quartet II, and other pieces by James Tenney, Antoine Beuger and Manfred Werder (who will be a guest in our class in October).	Undergraduate
Writing for Strings (MCMP-330)	MCMP-330	Course available by permission of instructor only. Techniques of writing for strings in both individual and ensemble contexts. Course will include composition and recording projects.	Undergraduate
Writing for Woodwinds (MCMP-331)	MCMP-331	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, which range 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.	Undergraduate
Writing for Harp (MCMP-332)	MCMP-332	Techniques of writing for harp in both individual and ensemble context. Course will include composition and performance projects.	Undergraduate
Writing for Percussion (MCMP-333)	MCMP-333	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.	Undergraduate
Writing for Brass (MCMP-334)	MCMP-334	Techniques of writing for brass instruments in solo or mixed ensemble settings. This course will 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.	Undergraduate
Writing for Keyboards (MCMP-335)	MCMP-335	This class is for composers wishing to deepen their knowledge of various keyboards--namely the piano, harpsichord, organ and synthesizer. The semester will look at notational issues, unique timbral opportunities, and inherent limitations for each instrument. Toward the end of the semester composers in the class will be teamed up with a student pianist for whom they will compose a piece using techniques discussed in class. The end of the semester will feature these works in a public concert.	Undergraduate
Writing for Voice (MCMP-336)	MCMP-336	This course is geared to students who are interested in writing solo or ensemble vocal music and who would like to learn more about how the voice functions and how best to write for it. Topics covered may include the functioning of the voice as an instrument; standard voice types and their ranges, tessitura and timbre; text setting; conventional and extended notation; the use of extended vocal techniques; and compositional concerns and aspects unique to the writing of vocal music. The course will include composition projects.	Undergraduate
Writing for Everything Else (MCMP-339)	MCMP-339	This course will examine the risks, rewards, realities, pleasures, pitfalls, and hazards of composing for instruments indigenous to cultures other than one's own. Technical and notation aspects related to writing for instruments played by performers who may not read music, or who are likely to be unacquainted with stylistic trends in contemporary music, will be addressed. Topics to be introduced within the context of the course include: aesthetics; stylistic spectrums; attitudes of players; navigating through different languages; composers who incorporate indigenous instruments into their oeuvre; assimilation; and an investigation of the appeal/privileging of certain instruments over others.	Undergraduate
Film Music History & Analysis (MCMP-341)	MCMP-341	This class presents an overview of the history of commercial film music from scores composed for silent films through contemporary examples of film scoring. Scores are analyzed from perspectives of film scoring conventions as well as compositional procedures.	Undergraduate
Composition for Film & Video (MCMP-342)	MCMP-342	Course available by permission of instructor only. This course deals with the techniques of film and video scoring though composing music for original films or clips from older examples. Class discussion will center on the critiquing of work done by members of the class. Visiting composers will present their ideas about and experiences in scoring.	Undergraduate

<a href="#">Independent Study (MCMP-399)</a>	MCMP-399	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
<a href="#">Orchestration (MCMP-402)</a>	MCMP-402	A study of orchestral instruments and their combinations from expressive, structural, historical, pragmatic, and exploratory perspectives. This course will integrate composing/arranging exercises for a variety of instruments and ensembles, directed listening, score-study, aural training, and the polishing of notational practice.	Undergraduate
<a href="#">Field Recording Workshop (MCMP-404)</a>	MCMP-404	The Field Recording Workshop is an investigation into the historical, technical and aesthetic aspects of field recording as a means of documentation and as a musical practice. As a workshop, we will actively engage in making recordings, comparing and testing equipment, testing various post-recording procedures and, as a final project, creating field recording pieces. The history of field recording, from its inception as a form of documentation (of existing music and environments) towards its use as musical material (from musique concrete onward) will be sketched through readings and especially an extensive listening list.	Undergraduate
<a href="#">Choreographers &amp; Composers (MCMP-415)</a>	MCMP-415	Course open to BFA4 Music School students only. This course brings together advanced composition students and advanced choreographers in projects combining the two disciplines.	Undergraduate
<a href="#">Concert Theater (MCMP-416)</a>	MCMP-416	Performing Landscapes: Music, Text, Space, Body, & Design, a continuation of the fall Concert Theater course, is open to students who are new to the course or who were enrolled in the fall version. Intended for MFA and upper-level BFA students desiring to engage in cross-disciplinary collaboration, this course investigates contemporary music-based performance through the lens of alternative modalities and non-traditional strategies emerging from music, theater, and movement. Students who wish to move beyond perceived limitations of their single disciplines will learn ways of communicating specific to other disciplines, fostering a more holistic and productive collaborative experience. How can a composer create a score using gestures derived from acting or from dance? What if a theater artist employed compositional techniques to create new work? How might space and design form the initial impulse for creating a performance work? Utilizing theories, histories and methods of experimental interdisciplinary processes that reflect a wide variety of philosophical, political and aesthetic viewpoints, the course is ideal for interpreters and creators of new performance who will discover and personalize new methodologies, leading to the creation of short works for in-class presentations.	Undergraduate
<a href="#">Reader's Chorus (MCMP-417)</a>	MCMP-417	Do you like to read aloud? Have you experienced the power of a group reading aloud together? This class is an ensemble class, working toward a performance of Robert Lax's "Black and White Oratorio" - an epic minimalist poem comprised of the names of colors, read aloud with an intense interplay between single readers, small groups and the whole group in unison. This will also be a composition class. Students will write or find written material for the chorus to develop, and we will experiment with "arranging" for a reader's chorus, playing with assigning parts, timbral combinations of voices, rhythms of speech, and spatializing the material. We will be including works we've developed in class in our final performance.	Undergraduate
<a href="#">Media Theory: the Interactee (MCMP-418)</a>	MCMP-418	This class will have both a theoretical and a practical side. The theoretical side will be a consideration of several aspects of the way an audience perceives a work: their most basic cognitive perception; what stays, or stands out in the memory; the work as a matter of interpretation; and the piece or object as something associated with others of its type. The practical side of the class will be making some participatory and installation pieces that test these theories about the audience. The class will include weekly reading, research, and short writing assignments, and three short projects, which the class will discuss in detail.	Undergraduate
<a href="#">Hyperopera (MCMP-450)</a>	MCMP-450	Focused Topics Course: In this course, students will explore a meta-collaborative approach to combining music, text, theater, film/video and movement with original experimental works generated, produced, and performed by class participants. Going beyond Wagner's concept of 'Gesamtkunstwerk,' opera will be envisioned as a transformative 21st century art form with vital connections to theater, dance, and even performance art. In the fall we will examine operas and other performance-based works that have forged unique identities by reconfiguring and shifting standard hierarchical processes (such as pieces by Rinde Eckert, Pina Bausch, and Robert Ashley). By reading and discussing selected critical texts and libretti, and hearing, viewing, and critiquing performances, students will gain an in-depth understanding of contemporary experimental opera and its plasticity. Later in the fall, the creative process on one or more HyperOperas will begin. Directors, designers, and musicians will join the creative team(s) in the spring, culminating in performances at the end of the 2011 spring semester.	Undergraduate
<a href="#">Independent Study (MCMP-499)</a>	MCMP-499	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate

Introduction to Composition (MCMP-510)	MCMP-510	Workshop in which students outside the Composition Program may 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 members of the class.	Graduate
Independent Study (MCMP-599)	MCMP-599	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate
Orchestration (MCMP-602)	MCMP-602	A study of orchestral instruments and their combinations from expressive, structural, historical, pragmatic, and exploratory perspectives. This course will integrate composing/arranging exercises for a variety of instruments and ensembles, directed listening, score-study, aural training, and the polishing of notational practice.	Graduate
Field Recording Workshop (MCMP-604)	MCMP-604	The Field Recording Workshop is an investigation into the historical, technical and aesthetic aspects of field recording as a means of documentation and as a musical practice. As a workshop, we will actively engage in making recordings, comparing and testing equipment, testing various post-recording procedures and, as a final project, creating field recording pieces. The history of field recording, from its inception as a form of documentation (of existing music and environments) towards its use as musical material (from musique concrete onward) will be sketched through readings and especially an extensive listening list.	Graduate
Electroacoustic Seminar (MCMP-605)	MCMP-605	Course open to Music School students only. This course will explore emerging topics in electroacoustic music and sound art through individual and/or collaborative projects. During the first semester we'll investigate multiple areas of current sound work, including the use of acoustics, sensing, and circuits in objects and spaces. The second semester will focus on performance without controllers: feedback, complexity, emergence, and sound-as-control.	Graduate
Jazz Composition (MCMP-610)	MCMP-610	Open to Jazz Program students only. During this one semester course, each student will complete at least seven new original compositions to be played and recorded in class. Course content will also include discussion of compositional process and strategy, and listening sessions.	Graduate
Jazz Arranging (MCMP-614)	MCMP-614	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.	Graduate
Choreographers & Composers (MCMP-615)	MCMP-615	Course open to Music School students only. This course brings together advanced composition students and advanced choreographers in projects combining the two disciplines.	Graduate
Concert Theater (MCMP-616)	MCMP-616	Performing Landscapes: Music, Text, Space, Body, & Design, a continuation of the fall Concert Theater course, is open to students who are new to the course or who were enrolled in the fall version. Intended for MFA and upper-level BFA students desiring to engage in cross-disciplinary collaboration, this course investigates contemporary music-based performance through the lens of alternative modalities and non-traditional strategies emerging from music, theater, and movement. Students who wish to move beyond perceived limitations of their single disciplines will learn ways of communicating specific to other disciplines, fostering a more holistic and productive collaborative experience. How can a composer create a score using gestures derived from acting or from dance? What if a theater artist employed compositional techniques to create new work? How might space and design form the initial impulse for creating a performance work? Utilizing theories, histories and methods of experimental interdisciplinary processes that reflect a wide variety of philosophical, political and aesthetic viewpoints, the course is ideal for interpreters and creators of new performance who will discover and personalize new methodologies, leading to the creation of short works for in-class presentations.	Graduate
Reader's Chorus (MCMP-617)	MCMP-617	Do you like to read aloud? Have you experienced the power of a group reading aloud together? This class is an ensemble class, working toward a performance of Robert Lax's "Black and White Oratorio" - an epic minimalist poem comprised of the names of colors, read aloud with an intense interplay between single readers, small groups and the whole group in unison. This will also be a composition class. Students will write or find written material for the chorus to develop, and we will experiment with "arranging" for a reader's chorus, playing with assigning parts, timbral combinations of voices, rhythms of speech, and spatializing the material. We will be including works we've developed in class in our final performance.	Graduate
Media Theory: the Interactee (MCMP-618)	MCMP-618	This class will have both a theoretical and a practical side. The theoretical side will be a consideration of several aspects of the way an audience perceives a work: their most basic cognitive perception; what stays, or stands out in the memory; the work as a matter of interpretation; and the piece or object as something associated with others of its type. The practical side of the class will be making some participatory and installation pieces that test these theories about the audience. The class will include weekly reading, research, and short writing assignments, and three short projects, which the class will discuss in detail.	Graduate

Composing With Systems (MCMP-622)	MCMP-622	Course available by Permission of Instructor only. Introduction to music composition through the use of models, regardless their nature or aesthetics. Historic and theoretical ideas, frequently outside of the field of music, will be discussed in order for the students to expand their conceptual approach always with respect to their individual style and thinking. Through the use of the IRCAM's program OpenMusic their ideas will be applied suggesting alternative ways of organizing and manipulating the musical parameters.	Graduate
Experimental Music Workshop I (MCMP-625)	MCMP-625	The Limits of Perception: This year the experimental music workshop class will deal with works that explore fundamental questions about musical perception. Repertoire we will work on or listen to will include John Cage's 0E00 Alvin Lucier's Vespers, Morton Feldman's String Quartet II, and other pieces by James Tenney, Antoine Beuger and Manfred Werder (who will be a guest in our class in October).	Graduate
Experimental Music Workshop II (MCMP-626)	MCMP-626	Course open to Music School students only. The Limits of Perception: This year the experimental music workshop class will deal with works that explore fundamental questions about musical perception. Repertoire we will work on or listen to will include John Cage's 0E00 Alvin Lucier's Vespers, Morton Feldman's String Quartet II, and other pieces by James Tenney, Antoine Beuger and Manfred Werder (who will be a guest in our class in October).	Graduate
Writing for Strings (MCMP-630)	MCMP-630	Course open to Music School students only. Techniques of writing for strings in both individual and ensemble contexts. Course will include composition and recording projects.	Graduate
Writing for Woodwinds (MCMP-631)	MCMP-631	Course open to Music School students only. 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, which range 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.	Graduate
Writing for Harp (MCMP-632)	MCMP-632	Techniques of writing for harp in both individual and ensemble context. Course will include composition and performance projects.	Graduate
Writing for Percussion (MCMP-633)	MCMP-633	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.	Graduate
Writing for Brass (MCMP-634)	MCMP-634	Course open to Music School students only. Techniques of writing for brass instruments in solo or mixed ensemble settings. This course will 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.	Graduate
Writing for Keyboards (MCMP-635)	MCMP-635	This class is for composers wishing to deepen their knowledge of various keyboards--namely the piano, harpsichord, organ and synthesizer. The semester will look at notational issues, unique timbral opportunities, and inherent limitations for each instrument. Toward the end of the semester composers in the class will be teamed up with a student pianist for whom they will compose a piece using techniques discussed in class. The end of the semester will feature these works in a public concert.	Graduate
Writing for Voice (MCMP-636)	MCMP-636	This course is geared to students who are interested in writing solo or ensemble vocal music and who would like to learn more about how the voice functions and how best to write for it. Topics covered may include the functioning of the voice as an instrument; standard voice types and their ranges, tessitura and timbre; text setting; conventional and extended notation; the use of extended vocal techniques; and compositional concerns and aspects unique to the writing of vocal music. The course will include composition projects.	Graduate
Writing for Everything Else (MCMP-639)	MCMP-639	This course will examine the risks, rewards, realities, pleasures, pitfalls, and hazards of composing for instruments indigenous to cultures other than one's own. Technical and notation aspects related to writing for instruments played by performers who may not read music, or who are likely to be unacquainted with stylistic trends in contemporary music, will be addressed. Topics to be introduced within the context of the course include: aesthetics; stylistic spectrums; attitudes of players; navigating through different languages; composers who incorporate indigenous instruments into their oeuvre; assimilation; and an investigation of the appeal/privileging of certain instruments over others.	Graduate
Film Music History & Analysis (MCMP-641)	MCMP-641	This class presents an overview of the history of commercial film music from scores composed for silent films through contemporary examples of film scoring. Scores are analyzed from perspectives of film scoring conventions as well as compositional procedures.	Graduate
Composition for Film & Video	MCMP-642	Course available by permission of instructor only. This course deals with the techniques of film and video scoring though composing music for	Graduate

(MCMP-642)		original films or clips from older examples. Class discussion will center on the critiquing of work done by members of the class. Visiting composers will present their ideas about and experiences in scoring.	
Hyperopera (MCMP-650)	MCMP-650	Focused Topics Course: In this course, students will explore a meta-collaborative approach to combining music, text, theater, film/video and movement with original experimental works generated, produced, and performed by class participants. Going beyond Wagner's concept of 'Gesamtkunstwerk,' opera will be envisioned as a transformative 21st century art form with vital connections to theater, dance, and even performance art. In the fall we will examine operas and other performance-based works that have forged unique identities by reconfiguring and shifting standard hierarchical processes (such as pieces by Rinde Eckert, Pina Bausch, and Robert Ashley). By reading and discussing selected critical texts and libretti, and hearing, viewing, and critiquing performances, students will gain an in-depth understanding of contemporary experimental opera and its plasticity. Later in the fall, the creative process on one or more HyperOperas will begin. Directors, designers, and musicians will join the creative team(s) in the spring, culminating in performances at the end of the 2011 spring semester.	Graduate
MFA Portfolio (MCMP-690)	MCMP-690	Course open to Composition Program students only. 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.	Graduate
Independent Study (MCMP-699)	MCMP-699	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate
Doctoral Seminar (MCMP-700)	MCMP-700	Course open to Music School students only. Functioning as a forum for the work-in-progress of DMA students, this weekly seminar will allow students regularly to present and discuss their work and associated materials, and to receive feedback from program faculty and their DMA peers. The seminar will focus on the specific needs and interests of the students enrolled, with faculty offering guidance and direction for necessary skill and knowledge acquisition, as well as creative insight.	Doctorate
Doctoral Project (MCMP-790)	MCMP-790	Course open to Music School students only. The Doctoral Project, beginning with intensive independent research and experimentation, and culminating in the creation of several distinct, yet interconnected components, prepares candidates for a noticeable emergence into the larger arts' community. The project is comprised of coordinated components that synthesize performance and composition elements while documenting their significance and originality. Each component must be completed with rigor and must score well on specific rubrics for each part. A Final Review concludes this process, at which time candidates are expected to have met all DMA Program Learning Outcomes.	Doctorate
Italian (MCSE-101)	MCSE-101	This course focuses on studying and understanding Italian grammar for singing and translation purposes. Specific emphasis will be placed on word order, identification and understanding the parts of speech, conjugation of basic present and past verb tenses, and the ability to know how to translate prose and poetry with the assistance of dictionaries, verb tense guides, and/or other handEs on tools. Secondary emphases will include basic speaking, pronunciation, and study of Italian literature and culture.	Undergraduate
French (MCSE-102)	MCSE-102	This course focuses on studying and understanding French grammar for singing and translation purposes. Specific emphasis will be placed on word order, identification and understanding the parts of speech, conjugation of basic present and past verb tenses, and the ability to know how to translate prose and poetry with the assistance of dictionaries, verb tense guides, and/or other handEs on tools. Secondary emphases will include basic speaking, pronunciation, and study of French literature and culture.	Undergraduate
German (MCSE-103)	MCSE-103	This course focuses on studying and understanding German grammar for singing and translation purposes. Specific emphasis will be placed on word order, identification and understanding the parts of speech, conjugation of basic present and past verb tenses, and the ability to know how to translate prose and poetry with the assistance of dictionaries, verb tense guides, and/or other handEs on tools. Secondary emphases will include basic speaking, pronunciation, and study of German literature and culture.	Undergraduate
Musician's Toolkit (MFOR-100)	MFOR-100	Course open to Music School students only. Musician's Toolkit will provide intensive instruction in the basic elements involved in becoming a creative, productive, healthy, and successful musician, including topics such as managing time; practicing efficiently; developing a professional demeanor; communicating effectively, both orally and in writing; reducing stress, staying healthy, and preventing injuries; and creating a meaningful life and career in music. Speakers will be drawn from our own campus as well as off campus guests.	Undergraduate
Undergraduate Composers' Forum	MFOR-101	Course open to Composition Program students only. Presentation and critique of student compositions and projects, both finished and in-process.	Undergraduate

(MFOR-101)		Selected topics of relevance to composers will be addressed as time permits, such as notation standards, professional development, topical listening and analysis, and resources for composers and students.	
Performance Forum (MFOR-102)	MFOR-102	Course open to Music School students only. Undergraduate Performance Forum will provide an ex and projects, both finished and in-process. Selected topics of relevance to composers will be addressed as time permits, such as notation standards, professional development, topical listening and analysis, and resources for composers and students.	Undergraduate
Voicearts Forum (MFOR-103)	MFOR-103	Course open to Music School students only. A weekly forum for singers, this course focuses on developing performance-related skills through observation, practice and discussion. Sessions will be devoted to guest artist performances, master classes, event and recital preparation, and rehearsals for special projects. Topics covered will include: understanding and communicating musical ideas in proper stylistic contexts, developing the physical attributes necessary for effective performing (stage deportment, body language, demeanor), performance communication and protocol, and music preparation and presentation. Ample time will be provided for each individual to perform and receive feedback from faculty, guest artists and peers. Students will acquire greater ease and confidence on stage, as well as a more thorough understanding of vocal, musical and performance issues.	Undergraduate
Forum for Musical Arts (MFOR-104)	MFOR-104	Course open to Music School students only. Designed as a gathering where Musical Arts Program students share and discuss their artistic work on a weekly basis, this forum will also include informal group critiques. All or part of work presented will comprise the bi-annual required portfolio submissions for MAP students. When available, visiting School of Music faculty will attend and present their own creative work.	Undergraduate
Music Technology Forum (MFOR-106)	MFOR-106	Weekly gatherings and presentations on current directions in the field of music technology. Occasional workshops by visiting master computer music artists whenever possible. Critique, presentation, and performance of student projects and compositions, both finished and in process. Discussions to help learn tricks of the trade through experimentation and collaboration. Students will work together to create a concert at the end of term combining knowledge from all music technology courses.	Undergraduate
Jazz Forum (MFOR-107)	MFOR-107	Course open to Music School students only. 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 take place with other School of Music Forums for special presentations or collaborative projects.	Undergraduate
Performer-Composer Forum (MFOR-305)	MFOR-305	Course open to Music School students only. The Performer-Composers Forum features master classes given by the instructor and special guests. Topics may include how new music gets created, music history, performance, composers, (alive and dead), getting works played and/or recorded, teaching, etc. Class is offered every Monday and the classes are small, friendly, and highly informative, dealing with presenting individual forms of art in various mediums; i.e., text, CD, live performance and concert settings. Interactions between the students, guests and instructor is highly encouraged. Student participation may be invited by certain guests.	Undergraduate
Graduate Composers' Forum (MFOR-501)	MFOR-501	Course open to Music School students only. Presentation and critique of student compositions and projects, both finished and in process.	Graduate
Performance Forum (MFOR-502)	MFOR-502	Course open to Music School students only. Graduate Performance Forum will provide an experiential approach to music-making through a series of open coachings by faculty and guests of student chamber music groups, and other performances by guests, students, and faculty, as appropriate and available. Occasional joint meetings with other School of Music Forums for special presentations or collaborative projects are also included.	Graduate
Voicearts Forum (MFOR-503)	MFOR-503	Course open to Music School students only. A weekly forum for singers, this course focuses on developing performance-related skills through observation, practice and discussion. Sessions will be devoted to guest artist performances, master classes, event and recital preparation, and rehearsals for special projects. Topics covered will include: understanding and communicating musical ideas in proper stylistic contexts, developing the physical attributes necessary for effective performing (stage deportment, body language, demeanor), performance communication and protocol, and music preparation and presentation. Ample time will be provided for each individual to perform and receive feedback from faculty, guest artists and peers. Students will acquire greater ease and confidence on stage, as well as a more thorough understanding of vocal, musical and performance issues.	Graduate
Performer-Composer Forum (MFOR-505)	MFOR-505	Course open to Music School students only. The Performer-Composers Forum features master classes given by the instructor and special guests. Topics may include how new music gets created, music history, performance, composers, (alive and dead), getting works played and/or recorded, teaching, etc. Class is offered every Monday and the classes are small, friendly, and highly informative, dealing with presenting individual forms of art in various mediums; i.e., text, CD, live performance and concert	Graduate

settings. Interactions between the students, guests and instructor is highly encouraged. Student participation may be invited by certain guests.

Music Technology Forum (MFOR-506)	MFOR-506	Course open to Music School students only. Weekly gatherings and presentations on current directions in the field of music technology. Occasional workshops by visiting master computer music artists whenever possible. Critique, presentation, and performance of student projects and compositions, both finished and in process. Discussions to help learn tricks of the trade through experimentation and collaboration. Students will work together to create a concert at the end of term combining knowledge from all music technology courses.	Graduate
Jazz Forum (MFOR-507)	MFOR-507	Course open to Music School students only. 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 take place with other School of Music Forums for special presentations or collaborative projects.	Graduate
Esp Forum (MFOR-508)	MFOR-508	Course open to Experimental Sound Practices students only. This class centers on the presentation and critique of works by students in the Experimental Sound Practices specialization. Each student, during the academic year, is given a one-hour period to present and discuss recent original work(s) of their choice. The role of the instructor is, essentially, that of a moderator and commentator on the process. In addition to student presentations, there may be occasional presentations by visiting composers. If no other presentation is scheduled (as is always the case with the first few classes) the instructor makes presentations on the works of a particular composer or contemporary musical genre, or leads discussions on specific topics. Readings may be assigned to support these topics.	Graduate
Independent Study (MHST-199)	MHST-199	Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
Western Music History I (MHST-205)	MHST-205	Lectures, reading, and listening covering the history and literature of Western musical styles from antiquity through the Baroque period.	Undergraduate
Western Music History II (MHST-206)	MHST-206	Lectures, reading, and listening covering the history and literature of Western musical styles from the Classical through Modern periods.	Undergraduate
Independent Study (MHST-299)	MHST-299	Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
Music Cultures (MHST-300)	MHST-300	Course not available to BFA1 students. A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester. Spring 2015 semester: An overview of Mexican culture and its interrelations with music. The course will analyze how the Mexican history, politics, geography, language and many other social elements have shaped Mexican music and also how the music has shaped Mexican society.	Undergraduate
Music of China (MHST-301)	MHST-301	Course not available to BFA1 students. A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester.	Undergraduate
Pop Music History & Analysis (MHST-302)	MHST-302	A historical and stylistic survey of Western popular music with an emphasis on its social context. The roles of society and technology in shaping popular music culture are explored and analysis of representative music is included.	Undergraduate
Music of Japan and Korea (MHST-303)	MHST-303	Course not available to BFA1 students. A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester.	Undergraduate
Music of Native North America (MHST-304)	MHST-304	Course not available to BFA1 students. A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester.	Undergraduate
Music of West Africa (MHST-305)	MHST-305	Course not available to BFA1 students. A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester.	Undergraduate
Music of Latin America (MHST-306)	MHST-306	Course not available to BFA1 students. A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester.	Undergraduate
Electroacoustic Music History (MHST-310)	MHST-310	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.	Undergraduate
Topics in Vocal Literature (MHST-345)	MHST-345	Course available to Music students only. This course will focus on the evolution of solo vocal music and art song, over the past few centuries, primarily in Western Europe and the United States. This course will not be approached as a survey, but rather will examine certain important topics and developments in-depth. Circumstances giving rise to these inventions	Undergraduate



will be examined, as will representative composers and their unique styles. Topics to be covered include lute song, Lieder, melodies, cantata, song cycles, folk song influences, chamber works, etc. Course work will include extensive listening and reading; analysis of features common to types of music and to the composers who wrote within a genre; and tracking growth and [r]evolution in form and compositional practices. The class also will engage in discussions about what it means to perform this music today.

Stylists & Innovators 1961-NOW (MHST-350)	MHST-350	This course focuses on selected individuals and musical, political, and economic movements that have helped shaped a genre in jazz or improvised music and that have mostly been overlooked in current historical reporting. (While not a definitive overview, but a focus on selected individuals and geographic areas who may have helped shaped a genre in Jazz or Improvised Music).	Undergraduate
Independent Study (MHST-399)	MHST-399	Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
Focus Rock: Metal (MHST-405)	MHST-405	Death, Black, Doom and Experimental Metal will be the focus of this class. We will do in-depth analysis of selected pieces (harmony, melody, rhythm, form, sound, lyrics) and research the influence of contemporary classical and experimental music on metal as well as its position within the history of rock music. Furthermore, we will discuss the socio-political and philosophical aspects behind metal and the culture surrounding it.	Undergraduate
Focus Rock: Rock & New Music (MHST-406)	MHST-406	Music is: organized sound - timbre and rhythm. This quote by Edgar Varese not only applies to (most) so-called new music (20th and 21st century classical contemporary music), but also to most rock music and related genres. This class will thoroughly research this statement and will look at the little discussed influences of new music on rock I and vice versa - from the Velvet Underground and LaMonte Young, psychedelica and minimalism, Zappa and Varese, to prepared piano and prepared guitars, guitar orchestras, just intonation, no wave, metal, musique concrete, tape music, noise, the studio as instrument, and more. This class not only surveys these influences and cross-pollinations, but also includes musical analysis, discussion of the problem of transcriptions of rock music for classical performers, and other aspects. Students will be expected to create their own works or write a paper.	Undergraduate
Focus Rock: Noise (MHST-407)	MHST-407	Make a joyful noise: the development and importance of noise elements in popular and experimental music of the 20th and 21st century. Noise has always been a part of music, if desired or not. But over time noise elements stopped being just an add-on and became the center focus of many new styles. This class will follow the development of noise throughout the 20th century into the 21st. We begin in the early 20th century with the Italian Futurists and follow the development through the decades looking at emerging noise elements in 20th century avant-garde music, rock, pop and electronic music. A strong focus will be on late-20th/early 21st century styles like Industrial Music, Japan Noise, and Electronica, which fully embrace noise and make it their main artistic creative element.	Undergraduate
Focus Rock: Post-Punk (MHST-408)	MHST-408	Post-Punk is another one of these music historical terms that were, of course, applied backwards. It is not really sure what it means, especially because it starts around the same time as punk (1977). Does it include or exclude simultaneous styles such as industrial and no wave? In general post-punk -and that's how we will understand it in this class- are styles (! plural) that share some of the aesthetic of punk and the DIY approach, but are not punk, and evolved around the same time from late-70s to mid-80s in relationship to punk. This includes industrial, no wave, new wave, various revivals (punkabilly, ska) and mutations (mutant disco, free funk, post-blues) as well as some art music. All these styles originated as opposition to cooperate 70s rock, complex and bombast prog-rock, and at the same time are looking forward (No Future !?) as well as backwards to archaic rock music. But not only rock music, also the avant-garde influenced post-punk strongly: from free jazz, free improvisation, contemporary art music, and German krautrock to -yes, entering through the back door- prog-rock. But post-punk in general can be seen as the emancipation of rock from blues. So far, even the most artistic prog-rock, still had strong influences and traces of blues, if it was chord changes, scales or inflections in guitar solos. Post-Punk for a large part gave up on chord changes all together and fully embraced dissonances and sounds as basic elements, resulting in a variety of new approaches and forms. Most post-punk riffs are free of blue notes or inflections. This class looks at the most creative time in rock music after the 60s and will show how between 1977-1985 the grammar of rock music has been rewritten, influencing nearly everything that is being played today.	Undergraduate
Survey of Sound Art (MHST-425)	MHST-425	Open to BFA3 and BFA4 students only. Sound Art draws on many fields, among them: experimental music, experimental theater, installation, sculpture, architecture, and poetry, but what all sound art works have as their primary focus is the experience of sound and listening. This class will be a survey of works by a wide variety of artists throughout the 20th Century and into the present. Primarily a lecture class, we will be reading from David Toop's excellent trio of books "Haunted Weather", "Ocean of Sound", and "Sinister Resonance", and from Salome Voegelin's "Listening to Noise and Silence", and there will be weekly journal writing	Undergraduate

requirements.

Her Music (MHST-430)	MHST-430	An in-depth exploration of music written and performed by women of our time. Class includes concert attendance, independent research project(s), visiting artists.	Undergraduate
African & African-American Music and Lit (MHST-450)	MHST-450	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.	Undergraduate
Contemporary Composers (MHST-451)	MHST-451	Selected readings from Busoni and beyond. Critical analysis of current trends in music and the arts.	Undergraduate
Music of Luigi Nono (MHST-452)	MHST-452	The course will yield an overview of Luigi Nono's oeuvre and its evolution from his early works in the 1950s (with their amazing purity of his dodecaphonic counterpoint) through his strident statements in the 1960s and early 1970s to the reduction and radical beauty of his late style during the 1980s. With an appreciation of his intense human voice, the critical idealism of his political engagement, and the artistic mastery and expressive power of his vocal, instrumental, and electronic writing.	Undergraduate
Music of James Tenney (MHST-453)	MHST-453	The course will yield an overview of James Tenney's compositional work and trace its development from his early ensemble piece "Seeds" (1956/61) and its roots in the music of Webern and Varese; his revolutionary computer music and graphic scores from the early 1960s through his substantial involvement in fluxus, minimalism, and concept music; to the broad and thorough ground-breaking research of the sonoristic potential of just-intonation during the last thirty years of his life. This survey will show how much his artistic work has been cutting-edge in all these different fields, and how his enthusiasm and profound thought has made him a truly American pioneer.	Undergraduate
Music As Literature (MHST-454)	MHST-454	This class will concentrate on what Leonard Meyer describes as designative meaning in music, focusing primarily on musical works that attempt to portray ideas and events found in literature. Various types of programmatic, literature-based works will be discussed and analyzed for how they use musical concepts to relate literary ideas. The literary sources for these works will also be read and discussed.	Undergraduate
Music of Kurtag & Gubaidulina (MHST-456)	MHST-456	The life and work of two prominent 20th century composers. The first half of the course will be dedicated to the great Hungarian individualist Gyorgy Kurtag (*1926) with an analytical appreciation of the concise simplicity, the refined purity, the radical power and existential honesty of his musical confessions or autobiographies. The second half of the course will be dedicated to the Moscovite avant-garde composer Sofia Gubaidulina (*1931). The composer herself is expected to join Mark Menzies and CalArts' musicians for rehearsals of her music in preparation for REDCAT concerts on May 15 and 16, 2011. Our discussion of some of her major works will be focused on trying to fathom the profound scope of her wild and mystical sound imagination.	Undergraduate
Music & Surrealism (MHST-457)	MHST-457	Surrealist forms of music could still arise, seeking the gold of sound as Breton sought the gold of time (Francois-Bernard Mache). Why did the surrealist movement of the early twentieth century principally embrace art and literature, leaving music on the sidelines? Did selected musical practices later evolve to incorporate surrealist tendencies? To formulate answers to such questions, this course will explore a broad range of surrealist tenets, aesthetics, ideals, and actions, as manifested in contemporary music.	Undergraduate
Music of Edgard Varese (MHST-458)	MHST-458	Besides Charles Ives, Arnold Schoenberg and Igor Stravinsky, the French-American composer Edgard Varese (1883-1965) was certainly the most radical and influential founding father of 20th century Western music. He established a method for a conceptual atonal pitch organization within the tone system of 12-tone Equal Temperament which served as a powerful alternative to Schoenberg's dodecaphonic serialism, and with his keen focus on the 'Liberation of Sound' (projecting its corporeality and fully embracing noise), he opened great new doors for composers as different as Iannis Xenakis, Morton Feldman, or James Tenney and indeed for all of us! The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Edgard Varese's life, work and historical influence and an appreciation of his revolutionary thinking, his new musical concepts and compositional methods and of the contemporary relevance of his heritage even for our music making today and in the future.	Undergraduate
Contemplative Practice & Music (MHST-459)	MHST-459	The study of the contemplative arts, as they relate to the creation of musical experiences and musical compositions, will be investigated by actively privileging the concept of compassion and its manifestations, and by the routine practice of mindfulness. Students will become familiar with seminal works of music written by composers who have integrated specific spiritual disciplines into their creative lives, and with esoteric spiritual leaders (such as Gurdjieff, Steiner, Krishnamurti, Rudhyar) who have actively engaged in or written about the art of musical creation and performance. Further readings are designed to focus on recent investigations centering on neuroplasticity, as they explore relationships between neuroscience and	Undergraduate

religion and the implications of brain-mind science for contemplative practices and compassionate behavior (Bulkeley, Schwartz). These explorations will culminate in a public performance of individual compositions included in the syllabus, and of new original works.

20TH-C. Music of E. Europe (MHST-460)	MHST-460	Survey of some exemplary compositions written 'behind the wall' during the last decades of the communist era by the major Eastern European composers Dmitri Shostakovich, Witold Lutoslawski, Galina Ustvolskaya, Edison Denisov, Avet Terterian, Sofia Gubaidulina, Krzysztof Penderecki, Henryk M. Gorecki, Alfred Schnittke, Giya Kancheli, Arvo Part, and Valentin Silvestrov. May the encounter with this other, different, somewhat distant kind of Western new music perhaps generate any helpful thoughts and inspirations for our own work, here and now?	Undergraduate
Music of French Spectralism (MHST-461)	MHST-461	The course will present the unique oeuvre of the greatest French composer of his generation, Gerard Grisey (1946-1998), and music by other major composers who represented, or were influenced by, the French Spectralist Mouvement, like Hugues Dufourt, Tristan Murail, Michael Levinas, Jean-Claude Risset, Horatiu Radulescu, Pascal Dusapin, and Kaija Saariaho. In the early 1970s, spectralism introduced new compositional techniques for dealing with sound, timbre, pitch (or pitch relations), and form, which still seem meaningful and inspiring today.	Undergraduate
The Art of Film Composing (MHST-462)	MHST-462	This course is a one-time-only series of presentations by professional film composers on their work and on the nature of film composition in general. The participants cover a wide range of experience in various types of film scoring, including features, television, animation, documentary, and sound design. Assignments in this course will consist of short weekly written reports on each guest's presentation.	Undergraduate
Music of Iannis Xenakis (MHST-463)	MHST-463	Resistance fighter, fugitive, architect, writer and one of the most influential and radical composers of the last century...This examination of Xenakis' remarkable life and work will combine biography, theory, analysis, score study and guided listening. His very diverse output (which includes concert music, electroacoustic works, computer music, music for the theater, multimedia installations, architecture, and landmark theoretical writings) will be broadly surveyed.	Undergraduate
Music of Gyorgy Ligeti (MHST-464)	MHST-464	In the early 1960s Gyorgy Ligeti (1923-2006) opened up new ways for post-serial sound composition by introducing the concept of micro-polyphony. In his later works since the mid 1970s, he successfully combined ideals of both minimalism and complexity with various world music influences to generate a virtuoso fireworks of wit. The course will combine biography, music theory, analysis, score study and guided listening in order to yield an overview of Ligeti's life, work and historical influence. Our survey will give us a chance to appreciate the original style and beauty of his well-crafted, intricate music with all its stunning luminosity and sensual appeal.	Undergraduate
Music of Helmut Lachenmann (MHST-465)	MHST-465	With his revolutionary concept of a 'musique concrète instrumentale', the leading and most influential contemporary German composer Helmut Lachenmann (born 1935) has hugely expanded the available repertoire of extended playing techniques on traditional musical instruments for generating a great variety of noises. His uncompromising, superbly crafted masterpieces also display successful compositional methods for meaningful applications of these beautiful new sounds. Our survey will combine biography, music theory, analysis, score study and guided listening to yield an overview of Lachenmann's work and historical influence, as well as an appreciation of his profound critical thought and his abundant musical imagination.	Undergraduate
Music of Igor Stravinsky (MHST-466)	MHST-466	Throughout the first half of the past century, Igor Stravinsky (1882-1971) impacted the contemporary music scene like a startling super-brilliant meteor. The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Stravinsky's life, work and historical influence and an appreciation of his ingenious sense of timbre, harmony and rhythm, of the fascinating precision and virtuosity of his compositional method, of his most original transformational methods for energizing his music by drawing upon the authenticity and power of highly esteemed roots and influences (like the Russian folklore, early Jazz, beloved Pergolesi, or Arnold Schoenberg's 12-tone-method), as well as of his perspicacious aesthetic creed with its universal truth, summed up in his autobiography like this: 'For I consider that music is, by its very nature, essentially powerless to express anything at all.	Undergraduate
Music of Arnold Schoenberg (MHST-467)	MHST-467	During the first part of the past century, Arnold Schoenberg (1874-1951) revolutionized the contemporary music scene more profoundly than anyone else. With his independent, courageous and radical set of mind and with his extraordinary ability to understand and carry out the historic mission suggested by the musical material itself, he expanded the harmonic language far beyond the borders of tonality, pioneering free atonality and the 'emancipation of dissonance' in his music written during the first two decades of the 20th century, before introducing the new technique of dodecaphonic serialism (his 'method of composing with twelve tones which are related only with one another') during the early 1920s. The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Schoenberg's life, work and historical influence and an appreciation of his supreme	Undergraduate

compositional metier and creative imagination, his intimate knowledge of the Classical masters and the Romantic tradition, and of the unique profundity of his thought. In discussing his 12-tone-method, we shall see that this surprising and controversial innovation was actually just a radical continuation of the inherited principle of 'developing variation', while at the same time constituting as it were the vertex or 'historical fulfillment' of the present tone system of 12-tone Equal Temperament.

Music of Feldman & Zimmermann (MHST-469)	MHST-469	Pursuing the heritage of his mentor Edgard Varèse with an infinite minimalist focus on the quality of sound, just how it floats, and with a unique sense of musical orchestration, Morton Feldman (1926-1987) introduced the quiet longing of Franz Schubert into 20th century American music. Talking about Karlheinz Stockhausen in his seminar lectures and anecdotes 'The Future of Local Music', he said in 1984, 'He wanted time measured out, and I wanted time felt, a more subjective feeling of time, you see.' 'Maybe it's because I'm Jewish; In other words I'm not creating music, it's already there. So, if I have a secret: don't push the sounds around.' These quotes were first published by Walter Zimmermann (*1949), the most original and independent German composer of his generation, in a substantial book he compiled and edited to celebrate Morton's 60th birthday. Creating a sense of orientation early on in his career, Walter Zimmermann had traveled through the United States and published his first book in the mid 1970s ('Desert Plants: Conversations with 23 American Musicians'). Inspired by his love for John Cage, Morton Feldman and the American experimental music tradition, as well as for various genres of world music and for his own Franconian local heritage, he explored, among other things, the beauty of repositioned authentic folklore and of microtonal just intonation more than thirty years ago in his unique and compelling conceptual music. The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Morton Feldman's and Walter Zimmermann's life, work and historical influence as well as an appreciation of what we can learn from them for our own creative work today.	Undergraduate
Frontiers of Intrumentation (MHST-470)	MHST-470	This course explores what are commonly called "extended techniques", although it proceeds in part as a critique of that concept by focusing on musical contexts in which such techniques are central. Beginning with the family to which each student's own primary instrument belongs, an individualized guided survey is undertaken of the history, aesthetics, and execution of non-traditional instrumental techniques. This survey encompasses listening, viewing, reading, and direct instrumental exploration. Beyond establishing a broad overview of the "state of the art" in instrumental technique, the course will be crucially concerned with the general question of how techniques can either serve or impede the formulation of aesthetically coherent musical statements. This course is intended for acoustic and electrified acoustic instrumentalists, including vocalists, enrolled in any music program.	Undergraduate
Independent Study (MHST-499)	MHST-499	Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
Music Cultures (MHST-500)	MHST-500	Course open to Music School students only. Not open to BFA1 students. A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester. Spring 2015 semester: An overview of Mexican culture and its interrelations with music. The course will analyze how the Mexican history, politics, geography, language and many other social elements have shaped Mexican music and also how the music has shaped Mexican society.	Graduate
Pop Music History & Analysis (MHST-502)	MHST-502	A stylistic survey of Western popular music since 1950 with an emphasis on its social context. The roles of race, marketing and technology in shaping popular music culture are explored analysis of representative songs is included.	Graduate
Western Music History I (MHST-505)	MHST-505	Lectures, reading, and listening covering the history and literature of Western musical styles from antiquity through the Baroque period.	Graduate
Western Music History II (MHST-506)	MHST-506	Lectures, reading, and listening covering the history and literature of Western musical styles from the Classical through Modern periods.	Graduate
Electroacoustic Music History (MHST-510)	MHST-510	An historical survey of electronic music, musique concrete and mixed media. Acoustical theory as related to music synthesis and recording is included. Offered alternate years.	Graduate
The Music of Flamenco (MHST-514)	MHST-514	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.	Graduate
Blues Before 1960	MHST-516	A study of the development of the Blues through listening, watching	Graduate

(MHST-516)		documentary films and reading interviews with 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.	
Introduction to Bach (MHST-517)	MHST-517	We will attempt to provide the framework and inspiration for a life-long study of our greatest musician. There will be a lot of guided listening, in and out of class, as well as reading of materials from Bach's time along with later commentaries. Papers written by students will be distributed to the entire class in order to learn from one another and to create a sense of community. In Semester 2, this course will focus on independent projects and special studies.	Graduate
Bach Chorale Singing, Cantatas & Clavier (MHST-518)	MHST-518	This class has (at least) three goals: First to enjoy singing chorales as a group while working on refining our intonation and ensemble skills; to study the Cantatas from which these chorales come; finally to play and study some of Bach's keyboard music.	Graduate
Survey of Sound Art (MHST-525)	MHST-525	Sound Art draws on many fields, among them: experimental music, experimental theater, installation, sculpture, architecture, and poetry, but what all sound art works have as their primary focus is the experience of sound and listening. This class will be a survey of works by a wide variety of artists throughout the 20th Century and into the present. Primarily a lecture class, we will be reading from David Toop's excellent trio of books "Haunted Weather", "Ocean of Sound", and "Sinister Resonance", and from Salome Voegelin's "Listening to Noise and Silence", and there will be weekly journal writing requirements.	Graduate
Her Music (MHST-530)	MHST-530	An in-depth exploration of music written and performed by women of our time. Class includes concert attendance, independent research project(s), visiting artists.	Graduate
Jazz History (MHST-540)	MHST-540	A survey of the history of jazz and African-American musical traditions, emphasizing critical listening and aural analysis.	Graduate
Topics in Vocal Literature (MHST-545)	MHST-545	This course will focus on the evolution of solo vocal music and art song, over the past few centuries, primarily in Western Europe and the United States. This course will not be approached as a survey, but rather will examine certain important topics and developments in-depth. Circumstances giving rise to these inventions will be examined, as will representative composers and their unique styles. Topics to be covered include lute song, Lieder, melodies, cantata, song cycles, folk song influences, chamber works, etc. Course work will include extensive listening and reading; analysis of features common to types of music and to the composers who wrote within a genre; and tracking growth and [r]evolution in form and compositional practices. The class also will engage in discussions about what it means to perform this music today.	Graduate
Stylists & Innovators 1961-NOW (MHST-550)	MHST-550	This course focuses on selected individuals and musical, political, and economic movements that have helped shaped a genre in jazz or improvised music and that have mostly been overlooked in current historical reporting. (While not a definitive overview, but a focus on selected individuals and geographic areas who may have helped shaped a genre in Jazz or Improvised Music).	Graduate
Independent Study (MHST-599)	MHST-599	Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate
Aesthetics of Free Improv (MHST-601)	MHST-601	Transcending traditional notions of artistic aesthetics toward new, uncharted territory of the aesthetics of improvisation, the course will explore self-narrative, expression of emotion, the sociology and politics of improvisatory discourse, and the philosophical anthropology of improvisatory utterance. Readings in aesthetics of suddenness, of risk, of anxiety, along with older work are discussed in class: Nietzsche, Bohrer, Ranciere, Badiou, Seel, Lochhead, Ronen, Belgrad and Reith. Students from Dance, Theater, Critical Studies and Music join together in creating improvisational scenarios for critique. A final improvised performance is presented at the end of the semester.	Graduate
Soundart and Space (MHST-603)	MHST-603	The purpose of this class is to look at aspects of installation sound art regarding the use of space and semiotics. By looking at existing and historical work we will be exploring sculptural and architectural use of space, visual and spatial semiotics, and a survey of exhibition practices. There will be in-depth study of various sound works and artists as well. This is not a lecture class, it will take the form of a seminar. Students will be prompted each week to bring material on the week's topic of discussion.	Graduate
Focus Rock: Metal (MHST-605)	MHST-605	Death, Black, Doom and Experimental Metal will be the focus of this class. We will do in-depth analysis of selected pieces (harmony, melody, rhythm, form, sound, lyrics) and research the influence of contemporary classical and experimental music on metal as well as its position within the history of rock music. Furthermore, we will discuss the socio-political and philosophical aspects behind metal and the culture surrounding it.	Graduate
Focus Rock: Rock &	MHST-606	Music is: organized sound - timbre and rhythm. This quote by Edgar Varese	Graduate

New Music (MHST-606)

not only applies to (most) so-called new music (20th and 21st century classical contemporary music), but also to most rock music and related genres. This class will thoroughly research this statement and will look at the little discussed influences of new music on rock I and vice versa - from the Velvet Underground and LaMonte Young, psychedelica and minimalism, Zappa and Varese, to prepared piano and prepared guitars, guitar orchestras, just intonation, no wave, metal, musique concrete, tape music, noise, the studio as instrument, and more. This class not only surveys these influences and cross-pollinations, but also includes musical analysis, discussion of the problem of transcriptions of rock music for classical performers, and other aspects. Students will be expected to create their own works or write a paper.

Focus Rock: Noise (MHST-607)

MHST-607

Make a joyful noise: the development and importance of noise elements in popular and experimental music of the 20th and 21st century. Noise has always been a part of music, if desired or not. But over time noise elements stopped being just an add-on and became the center focus of many new styles. This class will follow the development of noise throughout the 20th century into the 21st. We begin in the early 20th century with the Italian Futurists and follow the development through the decades looking at emerging noise elements in 20th century avant-garde music, rock, pop and electronic music. A strong focus will be on late-20th/early 21st century styles like Industrial Music, Japan Noise, and Electronica, which fully embrace noise and make it their main artistic creative element.

Graduate

Focus Rock: Post-Punk (MHST-608)

MHST-608

Post-Punk is another one of these music historical terms that were, of course, applied backwards. It is not really sure what it means, especially because it starts around the same time as punk (1977). Does it include or exclude simultaneous styles such as industrial and no wave? In general post-punk -and that's how we will understand it in this class- are styles (! plural) that share some of the aesthetic of punk and the DIY approach, but are not punk, and evolved around the same time from late-70s to mid-80s in relationship to punk. This includes industrial, no wave, new wave, various revivals (punkabilly, ska) and mutations (mutant disco, free funk, post-blues) as well as some art music. All these styles originated as opposition to cooperate 70s rock, complex and bombast prog-rock, and at the same time are looking forward (No Future !?) as well as backwards to archaic rock music. But not only rock music, also the avant-garde influenced post-punk strongly: from free jazz, free improvisation, contemporary art music, and German krautrock to -yes, entering through the back door- prog-rock. But post-punk in general can be seen as the emancipation of rock from blues. So far, even the most artistic prog-rock, still had strong influences and traces of blues, if it was chord changes, scales or inflections in guitar solos. Post-Punk for a large part gave up on chord changes all together and fully embraced dissonances and sounds as basic elements, resulting in a variety of new approaches and forms. Most post-punk riffs are free of blue notes or inflections. This class looks at the most creative time in rock music after the 60s and will show how between 1977-1985 the grammar of rock music has been rewritten, influencing nearly everything that is being played today.

Graduate

African & African-American Music and Lit (MHST-650)

MHST-650

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.

Graduate

Contemporary Composers (MHST-651)

MHST-651

Selected readings from Busoni and beyond. Critical analysis of current trends in music and the arts.

Graduate

Music of Luigi Nono (MHST-652)

MHST-652

The course will yield an overview of Luigi Nono's oeuvre and its evolution from his early works in the 1950s (with their amazing purity of his dodecaphonic counterpoint) through his strident statements in the 1960s and early 1970s to the reduction and radical beauty of his late style during the 1980s. With an appreciation of his intense human voice, the critical idealism of his political engagement, and the artistic mastery and expressive power of his vocal, instrumental, and electronic writing.

Graduate

Music of James Tenney (MHST-653)

MHST-653

Course open to Music School students only. The course will yield an overview of James Tenney's compositional work and trace its development from his early ensemble piece "Seeds" (1956/61) and its roots in the music of Webern and Varese; his revolutionary computer music and graphic scores from the early 1960s through his substantial involvement in fluxus, minimalism, and concept music; to the broad and thorough ground-breaking research of the sonoristic potential of just-intonation during the last thirty years of his life. This survey will show how much his artistic work has been cutting-edge in all these different fields, and how his enthusiasm and profound thought has made him a truly American pioneer.

Graduate

Music As Literature (MHST-654)

MHST-654

This class will concentrate on what Leonard Meyer describes as 'designative meaning' in music, focusing primarily on musical works that attempt to portray ideas and events found in literature. Various types of programmatic, literature-based works will be discussed and analyzed for how they use musical concepts to relate literary ideas. The literary sources for these works will also be read and discussed.

Graduate

Music of Kurtag & Gubaidulina

MHST-656

The life and work of two prominent 20th century composers. The first half of the course will be dedicated to the great Hungarian individualist Gyorgy

Graduate

(MHST-656)		Kurtag (*1926) I with an analytical appreciation of the concise simplicity, the refined purity, the radical power and existential honesty of his musical confessions or autobiographies. The second half of the course will be dedicated to the Moscovite avant-garde composer Sofia Gubaidulina (*1931). The composer herself is expected to join Mark Menzies and CalArts' musicians for rehearsals of her music in preparation for REDCAT concerts on May 15 and 16, 2011. Our discussion of some of her major works will be focused on trying to fathom the profound scope of her wild and mystical sound imagination.	
Music & Surrealism (MHST-657)	MHST-657	Focused Topics Course: 'Surrealist forms of music could still arise, seeking the gold of sound as Breton sought the gold of time (Francois-Bernard Mache).' Why did the surrealist movement of the early twentieth century principally embrace art and literature, leaving music on the sidelines? Did selected musical practices later 'evolve' to incorporate surrealist tendencies? To formulate answers to such questions, this course will explore a broad range of surrealist tenets, aesthetics, ideals, and actions, as manifested in contemporary music.	Graduate
Music of Edgard Varese (MHST-658)	MHST-658	Besides Charles Ives, Arnold Schoenberg and Igor Stravinsky, the French-American composer Edgard Varese(1883-1965) was certainly the most radical and influential founding father of 20th century Western music. He established a method for a conceptual atonal pitch organization within the tone system of 12-tone Equal Temperament which served as a powerful alternative to Schoenberg's dodecaphonic serialism, and with his keen focus on the 'Liberation of Sound' (projecting its corporeality and fully embracing noise), he opened great new doors for composers as different as Iannis Xenakis, Morton Feldman, or James Tenney and indeed for all of us! The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Edgard Varese's life, work and historical influence and an appreciation of his revolutionary thinking, his new musical concepts and compositional methods and of the contemporary relevance of his heritage even for our music making today and in the future.	Graduate
Contemplative Practice & Music (MHST-659)	MHST-659	Focused Topics Course: The study of the contemplative arts, as they relate to the creation of musical experiences and musical compositions, will be investigated by actively privileging the concept of compassion and its manifestations, and by the routine practice of mindfulness. Students will become familiar with seminal works of music written by composers who have integrated specific spiritual disciplines into their creative lives, and with esoteric spiritual leaders (such as Gurdjieff, Steiner, Krisnamurti, Rudhyar) who have actively engaged in or written about the art of musical creation and performance. Further readings are designed to focus on recent investigations centering on neuroplasticity, as they explore relationships between neuroscience and religion and the implications of brain-mind science for contemplative practices and compassionate behavior (Bulkeley, Schwartz). These explorations will culminate in a public performance of individual compositions included in the syllabus, and of new original works.	Graduate
Music of Eastern Europe in the Late 20th (MHST-660)	MHST-660	Survey of some exemplary compositions written 'behind the wall' during the last decades of the communist era by the major Eastern European composers Dmitri Shostakovich, Witold Lutoslawski, Galina Ustvolskaya, Edison Denisov, Avet Terterian, Sofia Gubaidulina, Krzysztof Penderecki, Henryk M. Gorecki, Alfred Schnittke, Giya Kancheli, Arvo Part, and Valentin Silvestrov. May the encounter with this other, different, somewhat distant kind of Western new music perhaps generate any helpful thoughts and inspirations for our own work, here and now?	Graduate
Music of French Spectralism (MHST-661)	MHST-661	Course open to Music School students only. The course will present the unique oeuvre of the greatest French composer of his generation, Gerard Grisey (1946-1998), and music by other major composers who represented, or were influenced by, the French Spectralist Mouvement, like Hugues Dufourt, Tristan Murail, Michael Levinas, Jean-Claude Risset, Horatiu Radulescu, Pascal Dusapin, and Kaija Saariaho. In the early 1970s, spectralism introduced new compositional techniques for dealing with sound, timbre, pitch (or pitch relations), and form, which still seem meaningful and inspiring today.	Graduate
The Art of Film Composing (MHST-662)	MHST-662	This course is a one-time-only series of presentations by professional film composers on their work and on the nature of film composition in general. The participants cover a wide range of experience in various types of film scoring, including features, television, animation, documentary, and sound design. Assignments in this course will consist of short weekly written reports on each guest's presentation.	Graduate
Music of Iannis Xenakis (MHST-663)	MHST-663	Resistance fighter, fugitive, architect, writer and one of the most influential and radical composers of the last century...This examination of Xenakis' remarkable life and work will combine biography, theory, analysis, score study and guided listening. His very diverse output (which includes concert music, electroacoustic works, computer music, music for the theater, multimedia installations, architecture, and landmark theoretical writings) will be broadly surveyed.	Graduate
Music of Gyorgy Ligeti (MHST-664)	MHST-664	In the early 1960s Gyorgy Ligeti (1923-2006) opened up new ways for post-serial sound composition by introducing the concept of micro-polyphony. In his later works since the mid 1970s, he successfully combined ideals of both	Graduate

minimalism and complexity with various world music influences to generate a virtuoso fireworks of wit. The course will combine biography, music theory, analysis, score study and guided listening in order to yield an overview of Ligeti's life, work and historical influence. Our survey will give us a chance to appreciate the original style and beauty of his well-crafted, intricate music with all its stunning luminosity and sensual appeal.

<p>Music of Helmut Lachenmann (MHST-665)</p>	<p>MHST-665</p>	<p>With his revolutionary concept of a 'musique concrFte instrumentale', the leading and most influential contemporary German composer Helmut Lachenmann (born 1935) has hugely expanded the available repertoire of extended playing techniques on traditional musical instruments for generating a great variety of noises. His uncompromising, superbly crafted masterpieces also display successful compositional methods for meaningful applications of these beautiful new sounds. Our survey will combine biography, music theory, analysis, score study and guided listening to yield an overview of Lachenmann's work and historical influence, as well as an appreciation of his profound critical thought and his abundant musical imagination.</p>	<p>Graduate</p>
<p>Music of Igor Stravinsky (MHST-666)</p>	<p>MHST-666</p>	<p>Throughout the first half of the past century, Igor Stravinsky (1882-1971) impacted the contemporary music scene like a startling super-brilliant meteor. The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Stravinsky's life, work and historical influence and an appreciation of his ingenious sense of timbre, harmony and rhythm, of the fascinating precision and virtuosity of his compositional mTtier, of his most original transformational methods for energizing his music by drawing upon the authenticity and power of highly esteemed roots and influences (like the Russian folklore, early Jazz, beloved Pergolesi, or Arnold Schoenberg's 12-tone-method).</p>	<p>Graduate</p>
<p>Music of Arnold Schoenberg (MHST-667)</p>	<p>MHST-667</p>	<p>During the first part of the past century, Arnold Schoenberg (1874-1951) revolutionized the contemporary music scene more profoundly than anyone else. With his independent, courageous and radical set of mind and with his extraordinary ability to understand and carry out the historic mission suggested by the musical material itself, he expanded the harmonic language far beyond the borders of tonality, pioneering free atonality and the 'emancipation of dissonance' in his music written during the first two decades of the 20th century, before introducing the new technique of dodecapronic serialism (his 'method of composing with twelve tones which are related only with one another') during the early 1920s. The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Schoenberg's life, work and historical influence and an appreciation of his supreme compositional metier and creative imagination, his intimate knowledge of the Classical masters and the Romantic tradition, and of the unique profundity of his thought. In discussing his 12-tone-method, we shall see that this surprising and controversial innovation was actually just a radical continuation of the inherited principle of 'developing variation', while at the same time constituting as it were the vertex or 'historical fulfillment' of the present tone system of 12-tone Equal Temperament.</p>	<p>Graduate</p>
<p>Music of Feldman &amp; Zimmermann (MHST-669)</p>	<p>MHST-669</p>	<p>Pursuing the heritage of his mentor Edgard VarFse with an infinite minimalist focus on the quality of sound, just how it floats, and with a unique sense of musical orchestration, Morton Feldman (1926-1987) introduced the quiet longing of Franz Schubert into 20th century American music. Talking about Karlheinz Stockhausen in his seminar lectures and anecdotes 'The Future of Local Music', he said in 1984, 'He wanted time measured out, and I wanted time felt, a more subjective feeling of time, you see.' 'Maybe it's because I'm Jewish; In other words I'm not creating music, it's already there. So, if I have a secret: don't push the sounds around.' These quotes were first published by Walter Zimmermann (*1949), the most original and independent German composer of his generation, in a substantial book he compiled and edited to celebrate Morty's 60th birthday. Creating a sense of orientation early on in his career, Walter Zimmermann had traveled through the United States and publishedhis first book in the mid 1970s ('Desert Plants: Conversations with 23 American Musicians'). Inspired by his love for John Cage, Morton Feldman and the American experimental music tradition, as well as for various genres of world music and for his own Franconian local heritage, he explored, among other things, the beauty of repositioned authentic folklore and of microtonal just intonation more than thirty years ago in his unique and compelling conceptual music. The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Morton Feldman's and Walter Zimmermann's life, work and historical influence as well as an appreciation of what we can learn from them for our own creative work today.</p>	<p>Graduate</p>
<p>Frontiers of Intrumentation (MHST-670)</p>	<p>MHST-670</p>	<p>This course explores what are commonly called "extended techniques", although it proceeds in part as a critique of that concept by focusing on musical contexts in which such techniques are central. Beginning with the family to which each student's own primary instrument belongs, an individualized guided survey is undertaken of the history, aesthetics, and execution of non-traditional instrumental techniques. This survey encompasses listening, viewing, reading, and direct instrumental exploration. Beyond establishing a broad overview of the "state of the art" in instrumental technique, the course will be crucially concerned with the</p>	<p>Graduate</p>



general question of how techniques can either serve or impede the formulation of aesthetically coherent musical statements. This course is intended for acoustic and electrified acoustic instrumentalists, including vocalists, enrolled in any music program.

Independent Study (MHST-699)	MHST-699	Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate	
Performer-Composer: History & Aesthetics (MHST-703)	MHST-703	Course open to Music School students only. This course offers a broad historical, technical and aesthetic survey of the opportunities and challenges presented to the musician whose work integrates performance and composition. These are illuminated through comparative perspectives on the work, life and cultural role of creative musicians from diverse times, places and musical traditions.	Doctorate	
Music - Internship (MINT-199)	MINT-199		Undergraduate	
Music - Internship (MINT-299)	MINT-299		Undergraduate	
Music - Internship (MINT-399)	MINT-399		Undergraduate	
Music - Internship (MINT-499)	MINT-499		Undergraduate	
Music - Internship (MINT-599)	MINT-599		Graduate	
Music - Internship (MINT-699)	MINT-699		Graduate	
Music - Internship (MINT-799)	MINT-799		Graduate	
Interim (MITM-100)	MITM-100	During the first two weeks of the spring semester, the School of Music, along with other Schools within the Institute, offers students the opportunity to engage in immersive and intensive experiences that normally would not be possible during the regular academic schedule. Regular School of Music courses do not meet during this time; instead, students may choose from a wide variety of mini-courses, intensive projects, interdisciplinary work and self-directed study. Students should check with other schools in which they are taking courses to see if they will meet during Interim; if so, these take precedence over Interim courses. A schedule of Interim courses will be made available towards the end of the fall semester.	Undergraduate	
A Concise History of Bluegrass Music (MITM-301)	MITM-301	January Interim Course (Variable Topics): Introduces and outlines the history of Bluegrass Music. The course will cover the invention and development of Bluegrass Music in America. As a general guide the music and artists will be presented in a linear progression. The bulk of the material will be from 1936 to the present, and most major Bluegrass artists (from Bill Monroe to Alison Krauss) will be introduced and put into context. Their music will be listened to, explained and discussed. Course meets on the following days/times: Monday, January 12, 2015 - 9:00am to 12:00pm - B318 Tuesday, January 13, 2015 - 9:00am to 12:00pm - B318 Thursday, January 15, 2015 - 9:00am to 12:00pm - B318 Tuesday, January 20, 2015 - 9:00am to 12:00pm - B318	Undergraduate	Interim
A Musical Journey of the Silk Road (MITM-302)	MITM-302	January Interim Course (Variable Topics): In this course we will follow the footsteps of ancient merchants and emissaries on a journey through the transcontinental trade route known as the silk road. Through close listening and musical analysis, we will uncover cultural links that were forged across Eurasia after centuries of exchange among settled peoples, migratory traders, and at times hostile aggressors. We will conduct a survey of contemporary musical practices and styles, as well as ancient and modern instruments in regions including China, Mongolia, Afghanistan, and Persia in order to trace the vast circulation of objects, ideas, and cultural practices in the ancient world. We will explore music as a crucial part of daily life in these silk road cultures and study how wandering traders (who were typically non-musicians) still functioned as an important conduit for musical exchange. Although this course centers on music as a primary medium for the study of the silk road, we will also address the connections these regions exhibit in other facets such as religion, visual art, poetry, and language as further evidence for the vibrant interchange that ensued from human travels across Eurasia. Course meets on the following days/times: Tuesday, January 13, 2015 - 2:00pm to 4:00pm - B311 Thursday, January 15, 2015 - 2:00pm to 4:00pm - B311 Tuesday, January 20, 2015 - 2:00pm to 4:00pm - B311 Thursday, January 22, 2015 - 2:00pm to 4:00pm - B311	Undergraduate	Interim
Alexander Technique (MITM-303)	MITM-303	January Interim Course (Variable Topics): Performers from Cirque du Soleil artists to Joyce di Donato use this simple and profound technique to cultivate technical excellence and stunning performance. We will work using your instrument to develop sustainability, creative flow, ease, precision and mastery in practice and performance. Visitors welcome! Course meets on the following days/times: Monday, January 12, 2015 - 2:00pm to 4:00pm - Roy O. Disney Concert Hall Tuesday, January 13, 2015 -	Undergraduate	Interim

2:00pm to 4:00pm - Roy O. Disney Concert Hall Thursday, January 15, 2015  
 - 2:00pm to 4:00pm - Roy O. Disney Concert Hall Friday, January 16, 2015 -  
 2:00pm to 4:00pm - Roy O. Disney Concert Hall Tuesday, January 20, 2015 -  
 12:30pm to 2:00pm - Roy O. Disney Concert Hall Thursday, January 22,  
 2015 - 12:30pm to 2:00pm - Roy O. Disney Concert Hall Friday, January 23,  
 2015 - 12:30pm to 2:00pm - Roy O. Disney Concert Hall

<a href="#">Arduino-Based Sensors and Comm Tech (MITM-304)</a>	MITM-304	<p>January Interim Course (Variable Topics): In this workshop we will be looking at various techniques for adding communication technologies to Arduino-based projects. The applications of these techniques include wireless projects, connected "Internet of Things" and real time data driven work, as well as creating point to point networked pieces for large areas. Course Outline: * Introduction to communication technologies compatible with Arduino, pros and cons of different protocols. * Demonstrations and workshops using WiFi (Arduino Yun and/or WiFi Shield with Arduino), Bluetooth, and Xbee (ZigBee) RF communication. * Discussion of possibilities for networked/connected/distributed artworks or musical devices. * Techniques for storing sensor data (either locally or online) and using them to drive musical and visual works. Course meets on the following days/times: Tuesday, January 13, 2015 - 2:00pm to 4:00pm - The Machine Lab Friday, January 16, 2015 - 2:00pm to 4:00pm - The Machine Lab Tuesday, January 20, 2015 - 7:00pm to 9:00pm - The Machine Lab Thursday, January 22, 2015 - 7:00pm to 9:00pm - The Machine Lab</p>	Undergraduate	Interim
<a href="#">Art Lande Improvisation Workshops (MITM-305)</a>	MITM-305	<p>January Interim Course (Variable Topics): Special Guest faculty Art Lande leads a class in improvisation. Open to everyone! Course meets on the following days/times: Monday, January 12, 2015 - 10:00am to 12:00pm - B320 Monday, January 12, 2015 - 7:00pm to 9:00pm - B320 Tuesday, January 13, 2015 - 10:00am to 12:00pm - B320 Tuesday, January 13, 2015 - 7:00pm to 9:00pm - B320 Wednesday, January 14, 2015 - 7:00pm to 9:00pm - B320 Thursday, January 15, 2015 - 10:00am to 12:00pm - B320 Thursday, January 15, 2015 - 7:00pm to 9:00pm - B320 Friday, January 16, 2015 - 10:00am to 12:00pm - B320 Friday, January 16, 2015 - 7:00pm to 10:00pm - B320</p>	Undergraduate	Interim
<a href="#">Bass Ensemble (MITM-306)</a>	MITM-306	<p>January Interim Course (Variable Topics): Course available by Permission of Instructor Only (this workshop is open and limited to acoustic bass players only). Rehearsals will be scheduled in the evenings. Bassists will work in all different configurations from duos, trios to seven or eight piece bass ensemble, with strong emphasis on timing, intonation, dynamics, listening, clarity and projection of the sound and improvised ideas. The music will involve compositions by Charlie Haden, Ornette Coleman and pieces composed by Darek Oles, dedicated to Charlie Haden. Course meets on the following days/times: Thursday, January 22, 2015 - 7:00pm to 10:00pm - B320 Friday, January 23, 2015 - 7:00pm to 10:00pm - B320 Saturday, January 24, 2015 - 2:00pm to 5:00pm - B320</p>	Undergraduate	Interim
<a href="#">Bringing the Past Into the Present (MITM-307)</a>	MITM-307	<p>January Interim Course (Variable Topics): This experiential course explores the CalArts Institute Archive as a place for artistic inquiry and art making. After familiarizing ourselves with the archive and how to effectively conduct research in it, the focus will turn to creating works of art inspired by some of the unique and amazing historical materials in the archive, such as the Feminist Art Program Collection, the School of Design Collection, or items from the School of Music's Contemporary Music Festival. We will also discuss the work of several contemporary artists who create works of art from archival materials and/or within the walls of the archive or library. Class meets in the Library/Institute Archive. Course meets on the following days/times: Monday, January 12, 2015 - 4:00pm to 6:00pm - Library/Institute Archive Friday, January 16, 2015 - 4:00pm to 6:00pm - Library/Institute Archive Tuesday, January 20, 2015 - 2:00pm to 4:00pm - Library/Institute Archive Thursday, January 22, 2015 - 2:00pm to 4:00pm - Library/Institute Archive</p>	Undergraduate	Interim
<a href="#">The Spirituality of Improvisation (MITM-308)</a>	MITM-308	<p>January Interim Course (Variable Topics): The very first special guests in the "Charlie Haden/CalArts Artist in Residence" series will be Bobby Bradford who worked very closely with Charlie and have a deep understanding of "The Spirituality of Improvisation." They will choose specific compositions of theirs for CalArts students to learn, play, and discuss. Course meets on the following days/times: Tuesday, January 20, 2015 - 2:00pm to 4:00pm - Roy O. Disney Concert Hall Wednesday, January 21, 2015 - 7:00pm to 9:00pm - Roy O. Disney Concert Hall Thursday, January 22, 2015 - 2:00pm to 4:00pm - Roy O. Disney Concert Hall Friday, January 23, 2015 - 2:00pm to 4:00pm - Roy O. Disney Concert Hall</p>	Undergraduate	Interim
<a href="#">Chekere Making (MITM-309)</a>	MITM-309	<p>January Interim Course (Variable Topics): Learn to make chekere. Students responsible for ALL materials, NO materials will be provided, only instruction. Any student still in Critical studies classes is not eligible due to Randy's schedule. Course meets on the following days/times: Wednesday, January 21, 2015 - 1:00pm to 5:00pm - B236</p>	Undergraduate	Interim
<a href="#">Clarinet Ensemble-Music of S.Mcallister (MITM-310)</a>	MITM-310	<p>January Interim Course (Variable Topics): Clarinet Ensemble - Music of Scott McAllister. Course meets on the following days/times: Monday, January 12, 2015 - 1:00pm to 3:00pm - B223 Tuesday, January 13, 2015 - 1:00pm to 3:00pm - B223 Friday, January 16, 2015 - 1:00pm to 3:00pm - B223 Friday, January 23, 2015 - 1:00pm to 3:00pm - B223</p>	Undergraduate	Interim
<a href="#">Crowdsourcing Composition -</a>	MITM-311	<p>January Interim Course (Variable Topics): A hands-on composition and performance class. Using scores written in the Minimal Information</p>	Undergraduate	Interim

Jeronimo Raj  
(MITM-311)

System, the class will engage in a process of crowdsourced musical composition, crowdsourcing inside and outside of the class. The class will be considered an ensemble that composes, realizes and performs its own music. Students will improve in composition fluidity, musicianship skills, communication, performative and compositional flexibility, music theory, basic mathematics in music and will become familiar with different notation systems and ensemble organizational setups. Course meets on the following days/times: Monday, January 12, 2015 - 2:00pm to 4:00pm - The Wild Beast Thursday, January 15, 2015 - 2:00pm to 4:00pm - The Wild Beast Tuesday, January 20, 2015 - 2:00pm to 4:00pm - The Wild Beast Thursday, January 22, 2015 2:00pm to 4:00pm - The Wild Beast

Disembodied Voices (MITM-312)	MITM-312	January Interim Course (Variable Topics): A workshop to explore the voice through the medium of radio at CalArts' radio station-KCIA. We will use, as a starting point, the performance of futurist radio plays and other similar material, followed by the creation and performance of original short pieces for radio, developed by participants. Course meets on the following days/times: Friday, January 16, 2015 - 10:00am to 12:00pm - B304 Tuesday, January 20, 2015 - 10:00am to 12:00pm - B304 Thursday, January 22, 2015 - 10:00am to 12:00pm - B304 Friday, January 16, 2015 - 4:00pm to 6:00pm - B304	Undergraduate	Interim
Early Music on Modern Instruments (MITM-313)	MITM-313	January Interim Course (Variable Topics): The class involves performance of music from the Middle Ages through the Renaissance-learn early music and its harmonic, social, and historical context by playing it. - Moderate sight reading ability required. - Voice and all instruments welcome- Students should bring their instruments to each class, including the first. Pieces will be orchestrated with the instruments available and performed in class. - Each student will be required to find and research at least one group of pieces for performance in class and provide historical background information on the composers and pieces in the form of detailed program notes. Course meets on the following days/times: Tuesday, January 13, 2015 - 10:00am to 12:00pm - B324 Thursday, January 15, 2015 - 10:00am to 12:00pm - B324 Tuesday, January 20, 2015 - 10:00am to 12:00pm - B324 Thursday, January 22, 2015 - 10:00am to 12:00pm - B324	Undergraduate	Interim
Flip Fit: a Ghanaian Highlife Music (MITM-314)	MITM-314	January Interim Course (Variable Topics): Highlife is a music genre that originated in Ghana at the turn of the 20th century and incorporated the traditional harmonic 9th, as well as melodic and the main rhythmic structures in traditional Ghanaian music, and married them with Western instruments and ideas. Highlife was associated with the local African aristocracy during the colonial period. Highlife spread to Sierra Leone, Liberia, Gambia and Nigeria via Ghanaian workers, among other West African countries, by the 1930s. It is very popular in Liberia and all of English-speaking West Africa, although little has been produced in other countries due to economic challenges brought on by war and instability. Highlife is characterized by jazzy horns and multiple guitars which lead the band. Recently it has acquired an uptempo, synth-driven sound. Course meets on the following days/times: Monday, January 12, 2015 - 7:00pm to 10:00pm - Roy O. Disney Concert Hall Tuesday, January 13, 2015 - 7:00pm to 10:00pm - Roy O. Disney Concert Hall Wednesday, January 14, 2015 - 7:00pm to 10:00pm - Roy O. Disney Concert Hall Thursday, January 15, 2015 - 7:00pm to 10:00pm - Roy O. Disney Concert Hall Tuesday, January 20, 2015 - 7:00pm to 10:00pm - Roy O. Disney Concert Hall Thursday, January 22, 2015 - 7:00pm to 10:00pm - Roy O. Disney Concert Hall Friday, January 23, 2015 - 7:00pm to 10:00pm - Roy O. Disney Concert Hall	Undergraduate	Interim
Guitar Building and Repair: Intro (MITM-315)	MITM-315	January Interim Course (Variable Topics): The class will be broken up into 3 different lectures. The first will be on all the different types of instruments that the class will cover (acoustic and electric guitars, as well as electric basses), and the different parts and functions of said parts in the production of sound in the instrument. The second will be on the building process for each of these three types of instruments, with myself focusing on acoustic guitars, Miroslav on electric guitars (and potentially amplifiers as well with time permitting), and Mike on electric basses. This will cover what tools are needed to produce the instruments, as well as help the students understand why a certain type of build for a guitar may be better for certain performance situations than others. The third will focus entirely on the diagnosis and repair of instruments. This will cover basic setups and string changing, evaluating the neck and body for warping, diagnosing buzzing and string breaking issues, as well as a plethora of other hard-to-diagnose problems. Course meets on the following days/times: Monday, January 12, 2015 - 12:00pm to 2:00pm - The Wild Beast Tuesday, January 13, 2015 - 12:00pm to 3:00pm - The Wild Beast Friday, January 16, 2015 - 12:00pm to 3:00pm - The Wild Beast	Undergraduate	Interim
Individual Intensive Lessons & Coaching (MITM-316)	MITM-316	January Interim Course (Variable Topics): - Lessons and Coaching for individuals or ensembles on material which can deal with in a couple of sessions. - Learning classical guitar technique or other beginning guitar skills are not appropriate subjects for this short time frame. - Students must contact me directly in advance to arrange for lesson or coaching times.	Undergraduate	Interim
Individual Intensive Lessons - Golia (MITM-317)	MITM-317	January Interim Course (Variable Topics): Lessons. All enrolled students must contact Vinny Golia via email at <a href="mailto:vgolia@calarts.edu">vgolia@calarts.edu</a> to arrange dates/times for lessons.	Undergraduate	Interim

Individual Intensive Lessons - Intensive (MITM-318)	MITM-318	January Interim Course (Variable Topics): Private cello instruction, two-hour lessons on specific performance projects. Student is expected to work another 8 hours independently outside of class. Accepted students are to contact Erika via email to arrange Dates/times for lessons at <a href="mailto:dukekirk@calarts.edu">dukekirk@calarts.edu</a>	Undergraduate	Interim
Individual Intensive Lessons - Technique (MITM-319)	MITM-319	January Interim Course (Variable Topics): No experience is required. Students will get hands on experience on the different traditional African instruments and be introduced to basic/complex polyrhythms and styles of West Africa. Dancers will learn basic and complex moves and choreography, and how their movements interact with the drum calls and instructions played by the lead drummer. Atsia: A beautiful, sensuous drum and dance piece that shows off the beautiful chest and torso movements in the classic southern Ghanaian tradition, and pays tribute to the power and wisdom of women in the African community. Atsia means "style." Students enrolled must contact Mr. Agbeli via email to schedule lessons: <a href="mailto:vagbeli@calarts.edu">vagbeli@calarts.edu</a>	Undergraduate	Interim
Ind Intensive Lessons in Composition (MITM-320)	MITM-320	January Interim Course (Variable Topics): One hour Private Composition Lesson per week. Enrolled students must send email to: <a href="mailto:ktanaka@calarts.edu">ktanaka@calarts.edu</a> to arrange Dates/Times.	Undergraduate	Interim
Ind Intensive Lessons Oboe - Vogel (MITM-321)	MITM-321	January Interim Course (Variable Topics): Individual Oboe Lessons. Enrolled students must contact Allan Vogel via email to schedule lessons @ <a href="mailto:allanvogel@yahoo.com">allanvogel@yahoo.com</a> .	Undergraduate	Interim
Individual Intensive Lessons, Clarinet (MITM-322)	MITM-322	January Interim Course (Variable Topics): Individual Lessons, Clarinet - Powell. Enrolled students must contact Bill Powell @ <a href="mailto:bpowell@calarts.edu">bpowell@calarts.edu</a> to arrange dates/times for lessons.	Undergraduate	Interim
Indiv Intensive Lessons, Harmonic Improv (MITM-323)	MITM-323	January Interim Course (Variable Topics): Lessons will deal with analysis of melodic improvisation over the harmonic progressions of the jazz standard repertoire. The application of scales and arpeggios over chords as well as the effective use of non-harmonic pitches will be another area of emphasis. The study of jazz harmony and principles of substitution, as well as other peripheral issues regarding phrasing and general time feel will also be addressed. Accepted students are to contact Mr. Koonse via email <a href="mailto:lkoonse@calarts.edu">lkoonse@calarts.edu</a> to arrange lesson dates/times.	Undergraduate	Interim
Indonesia Live! (MITM-324)	MITM-324	January Interim Course (Variable Topics): Learn about and play music from Indonesia! Course meets on the following days/times: Monday, January 12, 2015 - 9:00am to 12:00pm - A114 Thursday, January 15, 2015 - 9:00am to 12:00pm - A114 Thursday, January 22, 2015 - 9:00am to 12:00pm - A114	Undergraduate	Interim
Intro to Max/MSP (MITM-325)	MITM-325	January Interim Course (Variable Topics): This is an introductory level course to the visual programming language Max/MSP. Students will be immersed into the digital world and learn how to create musical compositions and interactive patches in the Max/MSP environment. No previous experience with programming or signal processing needed, though some basic knowledge of computer music is recommended. Though this is an introductory level course, outside work and practice will be required as the class will move at a relatively fast pace. Topics covered in class will include but not be limited to: sequencing, basic synthesis and signal processing, sample manipulation, performer interactivity, and basic digital audio. A laptop is required for this course, as it will be the central instrument for in-class patching and note taking. Monday, January 12, 2015 - 7:00pm to 9:00pm - B304 Tuesday, January 13, 2015 - 7:00pm to 9:00pm - B304 Thursday, January 15, 2015 - 7:00pm to 9:00pm - B304 Wednesday, January 21, 2015 - 7:00pm to 9:00pm - B304 Friday, January 23, 2015 - 7:00pm to 9:00pm - B304	Undergraduate	Interim
Intro to Rapid Prototyping & Fabrication (MITM-326)	MITM-326	January Interim Course (Variable Topics): This interim course focuses on introducing real-world methods to design, prototyping, and fabrication. The purpose of this course is to help demystify the process of creating "physical art" by focusing on various methods to take a project from concept to reality. Additionally, the course will provide examples of various approaches to fabrication, as well as common pitfalls and how to avoid them. Course Outline: * Design (concept, research + development, design, preliminary budgeting, goal) * Prototyping (modeling, rendering, small-scale fabrication, testing, proof of concept, modifications) * Fabrication (bill of materials, finalized budget, outsourcing vs. DIY, errors, testing) * Documentation (what now?) * Presentation (context, installation, realization) Course meets on the following days/times: Tuesday, January 13, 2015 - 10:00am to 12:00pm - The Machine Lab Friday, January 16, 2015 - 10:00am to 12:00pm - The Machine Lab Thursday, January 22, 2015 - 10:00am to 12:00pm - The Machine Lab	Undergraduate	Interim
Intro to Electronic Music Prod & Tech (MITM-327)	MITM-327	January Interim Course (Variable Topics): This interim course will introduce students to making electronic music in Ableton Live. The course will set a context for production electronic, and then focus on sampling and sound manipulation, subtractive synthesis, and other sound design techniques widely used in genres like House, Techno, Hip Hop, and Ambient. Students are required to have access to a laptop computer with an installation of Ableton Live 9 that they can bring to class. (30-Day Ableton Live Trial is OK). Learning outcomes will be measured by short composition exercises assigned after each class session. This course is an introductory course for	Undergraduate	Interim

non Music Tech majors interested in adding electronic music production into their works. The course will be taught collectively with MITID graduate students, Rodrigo Sena and Bruce Dawson. Students are required to have access to a laptop computer to bring to class. Course meets on the following days/times: Monday, January 12, 2015 - 4:00pm to 6:00pm - The Machine Lab Friday, January 16, 2015 - 4:00pm to 6:00pm - The Machine Lab Tuesday, January 20, 2015 - 2:00pm to 4:00pm - The Machine Lab Thursday, January 22, 2015 - 2:00pm to 4:00pm - The Machine Lab

Intro to North Indian Instrumental Music (MITM-328)	MITM-328	January Interim Course (Variable Topics): Introduction to North Indian Instrumental Music. All are welcome! Course meets on the following days/times: Thursday, January 15, 2015 - 12:00pm to 2:00pm - B243 Friday, January 16, 2015 - 12:00pm to 2:00pm - B243 Thursday, January 22, 2015 - 12:00pm to 2:00pm - B243 Friday, January 23, 2015 - 12:00pm to 2:00pm - B243	Undergraduate	Interim
Introduction to North Indian Vocal Music (MITM-329)	MITM-329	January Interim Course (Variable Topics): Introduction to North Indian Vocal Music all are welcome! Course meets on the following days/times: Thursday, January 15, 2015 - 2:00pm to 4:00pm - B243 Friday, January 16, 2015 - 2:00pm to 4:00pm - B243 Thursday, January 22, 2015 - 2:00pm to 4:00pm - B243 Friday, January 23, 2015 - 2:00pm to 4:00pm - B243	Undergraduate	Interim
Jazz Improvisation for Non Jazz Majors (MITM-330)	MITM-330	January Interim Course (Variable Topics): We will concentrate on listening to and playing the music from Miles Davis' album 'Kind of Blue'. The compositions and their performance on this album signaled (one might even say initiated) a significant change in the direction of jazz - from an emphasis on fast tempos and changes to a more modal and contemplative approach. Its relative simplicity and the brilliant performance of the musicians involved (Miles Davis, John Coltrane, Cannonball Adderley, Bill Evans, Wynton Kelly, Paul Chambers and James Cobb) makes it an ideal starting point from which to begin to understand how jazz 'works'. Prior to performing this music we will examine specific theoretical material (chord/scale relationships, rhythms and phrasing) so that everyone will have a knowledgeable basis for their improvisations. Course meets on the following days/times: Monday, January 12, 2015 - 1:00pm to 3:00pm - A300 Tuesday, January 13, 2015 - 1:00pm to 3:00pm - A300 Friday, January 16, 2015 - 1:00pm to 3:00pm - A300 Tuesday, January 20, 2015 - 1:00pm to 3:00pm - A300 Thursday, January 22, 2015 - 1:00pm to 3:00pm - A300 Friday, January 23, 2015 - 1:00pm to 3:00pm - A300	Undergraduate	Interim
Knit Mitt (hat) (MITM-331)	MITM-331	January Interim Course (Variable Topics): Knitting circle with an emphasis on knitting in circles! A great creative stress reducer, knitting is proven to improve hand-eye coordination, regulate body rhythms and internalize math with repeated patterns. All levels welcome! Please be prepared to bring one circular needle, size 7,8,9 or 10, (with a 16" cable for hats, 40" + for mitts). You may bring your own yarn or I will provide out my stash. We will work together for a total of 6 hours; you will be expected to knit out of class for another 6. You will learn basic technique and construction with the freedom to customize. :) Course meets on the following days/times: Monday, January 12, 2015 - 7:00pm to 9:00pm - B312 Wednesday, January 14, 2015 - 7:00pm to 9:00pm - B312 Tuesday, January 20, 2015 - 7:00pm to 9:00pm - B312	Undergraduate	Interim
Koto Workshop Composers / Other Artists (MITM-332)	MITM-332	January Interim Course (Variable Topics): The world needs more Koto composers/artists! Koto is a board zither with movable bridges developed in Japan. And Koto is now here at CalArts, so why not start composing or creating art with it? In this workshop, you will get to know basic Koto structure, techniques, tuning styles, and the Koto music world. The main part of this workshop is that you compose short Koto pieces and share your pieces in the class and discuss issues. You may play the Koto by yourself if you wish. You are encouraged to contact me to solve any questions or mysteries you may encounter while you compose music. If you have any questions about this workshop, please feel free to contact me at <a href="mailto:kozumatumoto@alum.calarts.edu">kozumatumoto@alum.calarts.edu</a> Course meets on the following days/times: Monday, January 12, 2015 - 11:00am to 1:00pm - B311 Tuesday, January 13, 2015 - 11:00am to 1:00pm - B311 Thursday, January 15, 2015 - 11:00am to 1:00pm - B311 Tuesday, January 20, 2015 - 11:00am to 1:00pm - B311	Undergraduate	Interim
The Road Dog's Survival Guide (MITM-333)	MITM-333	January Interim Course (Variable Topics): This lecture/discussion class will address multiplicity of issues and situations that a musician faces when performing in context of a tour. Through sharing our considerable road experiences we'll deal with the practical, professional, artistic and personal dynamics involved in touring and performing music in public. We envision significant student participation and interaction through questions, comments and sharing of their own experiences. Besides sharing stories, anecdotes and experiences we will also present actual contracts, itineraries, technical and hospitality riders and other real-life documentation related to touring. The instructors have spent the last thirty years doing everything from playing and having our equipment ripped off in seedy clubs to standing in front of major symphony orchestras as soloists, so we're well equipped with hundreds of stories, facts and useful advice. The workload outside class will consist of watching one of the classic road films such as "200 Motels" or "Don't Look Back," and writing a report (after first class) a final project of planning an imaginary (or actual) tour complete with detailed description of itinerary, travel means, times and expenses, lodging at each location, venue and contacts at each location, technical and	Undergraduate	Interim

hospitality riders and special requests (after second class). Here is a list of topics to be presented and discussed: PLANNING - conditions: length of tour, pay, travel, lodging - what instruments/gear/supplies to take TRAVEL - transporting your instrument(s) and gear by air, by land, on the road - punctuality - clothing for travel and stage - healthy eating and sleeping - exercise - practicing - seeking and having privacy - communicating with the rest of the world (family etc.) - spending time with spouse/partner ON STAGE - dealing with stage fright - dealing with backline - dealing with instrument/gear malfunction - dealing with time limitations and constraints - dealing with restricted space - dealing with bad/loud sound on stage - dealing with poor/distracting lighting - dealing with unexpected events on stage or in the audience PSYCHOLOGY OF - being an ensemble leader - being an ensemble member - being a soloist - band-mates - managers/agents - promoters - sound engineers - roadies - airline employees This class is designed for any CalArts music performer regardless of level of experience or musical style/direction. We are hoping for a diverse class that includes singer-songwriters, orchestra and chamber musicians, members of bands across the entire musical spectrum and unclassifiable musical freaks and weirdoes. Course meets on the following days/times: Thursday, January 22, 2015 - 7:00pm to 9:00pm - B319 Friday, January 23, 2015 - 7:00pm to 9:00pm - B319

Trumpetent (MITM-334)	MITM-334	January Interim Course (Variable Topics): Preparation for Karlheinz Stockhausen's "Trumpetent", a theatrical work for 4 trumpets mostly performed inside a specially constructed tent. Limited to 4 pre-chosen trumpet players. Course meets on the following days/times: Monday, January 12, 2015 - 4:00pm to 6:00pm - The Wild Beast Wednesday, January 14, 2015 - 7:00pm to 9:00pm - The Wild Beast Thursday, January 15, 2015 - 7:00pm to 9:00pm - The Wild Beast Friday, January 16, 2015 - 7:00pm to 9:00pm - The Wild Beast Tuesday, January 20, 2015 - 7:00pm to 9:00pm - The Wild Beast Thursday, January 22, 2015 - 7:00pm to 9:00pm - The Wild Beast	Undergraduate	Interim
Verbal Scores in the 21st Century (MITM-335)	MITM-335	January Interim Course (Variable Topics): This course will use the frameworks laid out in Liz Kotz's Words to be Looked At and John Lely and James Saunders' Word Events to examine the genre of verbal scores, a style of music notation that conveys all performance information solely through, you guessed it: words. While the genre seems to have peaked in the 1960s and 1970s, we will explore the assertion that this body of work is not only a precursor to modern-day interactive texts - social media, video games, the internet itself - but has the potential to be reinvigorated by these contemporary cousins. This exploration will start with verbal scores by the likes of Christian Wolff, Cornelius Cardew, La Monte Young, and others, followed by a look at contemporary examples of music performance using verbal scores. The course will conclude with a look to the potential of HTML, video games, and social media as modern incarnations of verbal scores. Course meets on the following days/times: Tuesday, January 20, 2015 - 7:00pm to 9:00pm - B318 Wednesday, January 21, 2015 - 7:00pm to 9:00pm - B318 Thursday, January 22, 2015 - 7:00pm to 9:00pm - B318 Friday, January 23, 2015 - 7:00pm to 9:00pm - B318	Undergraduate	Interim
Why 4 33? Clock Time in the Music/Art-Making Process (MITM-336)	MITM-336	January Interim Course (Variable Topics): Why 4 33? Clock Time in the Music/Art-Making Process (John's Cage 10.552 1) In 1937, John Cage's "The Future of Music: Credo" identifies/defines music as "organization of sound", and predicts that in the future the entire field of sound will be utilized in music-making. A few sentences later, he goes on to also state that the entire field of time will be utilized, with the "frame" as probably being the basic unit in the measurement of time in music. 1.5) In 2003, I was studying Classical Piano in college, and due to my ignorant passionate, romantic, and naive state of being, I went from not barely playing the piano every day (before college) to practicing 7 or more hours a day. In 3 months' time, I quickly developed tendonitis and carpal tunnel syndrome from overuse/misuse of my body. This was most difficult. Over the course/span of 2 years, I saw 11-12 different doctors, specialists, medical professionals to seek some form of physical sustenance for a chronic condition. As simple tasks (picking up a fork, writing, typing, talking on the phone) became difficult and often not without great pain, I stopped playing the piano altogether for 6 months. When I finally started again, my piano practice time became limited to 1 minute a day. Slowly, I went from 1 to 2, 4, 5, 10, 15, and 30 minutes at a time. Needless to say, time became precious to me, and I grew a fondness of time, clock time, and the clock itself became a dear friend to me throughout the years. 1.9) How do we think about time today as performers, composers, musicians, filmmakers, dancers, listeners, observers? Does the standardized clock time as we know it have any part of Cage's "entire field of time"? Besides dealing with metronome markings of beats per minute, what is the relationship of actual clock time and "musical" time? If all sounds can be organized as music, can all types of time also be used to organize all of these new and old sounds? What is not permitted? A simple, but deeper study into 4' 33" will be carried out in this course, where randomness, organization, craziness, predictability, and packaging will be considered and further explored. 2) This class will take the form of a workshop/ensemble, and will meet 3 times during Interim. Using games/modes of play, improvisation, musical experiments, very short discussions, and the (of course) playing original music, we will be using Time, Clock Time, and Clocks to explore potential augmentations and enhancements in the music making process (conception, composition,	Undergraduate	Interim

materialization, presentation, perception, re-conceptions...etc) No previous experience necessary, but any experience can potentially benefit. The (3rd) final class will consist of a class performance (groups and/or individuals), with optional video documentation. Depending on time and interest, topics to be discussed/practiced/played around with may include: -4' 33" -John Cage -John's Cage -Clock Time -Body Time -Geological Time -Musical Time -Athletic Time -Different Modes of Listening (Fugal, Active, Deep Listening) -Noise and Listening -Modes of Speaking in Time -4th Wall VS 4D -JKD (Bruce Lee's Jeet Kune Do) as a mindset in music making/artmaking Open to all students: Non-Music Majors welcome! (very highly trained musicians, visual artists, film/video/media artists, dancers, critical analysts, theorists, philosophers, scientists?) Course meets on the following days/times: Tuesday, January 20, 2015 - 1:00pm to 3:00pm - B304 Thursday, January 22, 2015 - 1:00pm to 3:00pm - B304 Friday, January 23, 2015 - 1:00pm to 3:00pm - B304

Why Should Artists Care? (MITM-337)	MITM-337	January Interim Course (Variable Topics): A series of discussions around the social and political problems in early 21st century society: how are the arts related to everyday life and why should artists be interested and involved. In each meeting a film will be shown followed by a discussion on the related topics. Topics include: peak oil, non-renewable fossil resources, food production and sustainability, overpopulation, mobility, education, cooperate oligarchy, consumerism, advertisement, media, terrorism, politics of fear, and more. The films shown will be: A Crude Awakening-The Oil Peak, Food Inc., The End of Suburbia, The Power of Community (documentaries), Idiocracy (feature film), South Park: Imaginationland (animated TV series) Course meets on the following days/times: Monday, January 12, 2015 - 4:00pm to 7:00pm - B311 Tuesday, January 13, 2015 - 7:00pm to 10:00pm - B311 Thursday, January 15, 2015 - 4:00pm to 7:00pm - B311 Tuesday, January 20, 2015 - 7:00pm to 10:00pm - B311 Friday, January 23, 2015 - 4:00pm to 7:00pm - B311	Undergraduate	Interim
Writing for Bassoon(s) (MITM-338)	MITM-338	January Interim Course (Variable Topics): Explore writing for bassoon(s). The course will introduce the bassoon. Its history and repertoire, and its use in contemporary music. Extended techniques, microtonal writing and other interesting possibilities will be explored. Students will write music for one or more bassoons (up to 3) than will be performed during the last class period. Course meets on the following days/times: Tuesday, January 13, 2015 - 10:00am to 12:00pm - B319 Thursday, January 15, 2015 - 10:00am to 12:00pm - B319 Friday, January 16, 2015 - 10:00am to 12:00pm - B319 Tuesday, January 20, 2015 - 10:00am to 12:00pm - B319	Undergraduate	Interim
Movement for Musicians- Yoga/Dance/Therap (MITM-339)	MITM-339	January Interim Course (Variable Topics): Workshops will include yoga, dance, movement arts, and therapeutic movement to aid in musicians well being, injury prevention, stress reduction, and general health and musicality. Students will practice techniques learned in the workshop, write a summary to hand in, and share their findings with the group. Course meets on the following days/times: Tuesday, January 13, 2015 - 8:00am to 11:00am - Roy O. Disney Concert Hall Tuesday, January 20, 2015 - 8:00am to 11:00am - Roy O. Disney Concert Hall	Undergraduate	Interim
One Piece (MITM-340)	MITM-340	January Interim Course (Variable Topics): I will select one piece of indeterminate orchestration. We will rehearse the piece four times, for three hours a shot. The idea is to take time to explore as many options as possible in a (very) limited setting. Course meets on the following days/times: Friday, January 16, 2015 - 9:00am to 12:00pm - The Wild Beast Tuesday, January 20, 2015 - 9:00am to 12:00pm - The Wild Beast Thursday, January 22, 2015 - 9:00am to 12:00pm - The Wild Beast Friday, January 23, 2015 - 9:00am to 12:00pm - The Wild Beast	Undergraduate	Interim
Radical Self Expn: Hist of Burningman (MITM-341)	MITM-341	January Interim Course (Variable Topics): Radical Self Expression: a history of Burningman and the Ten Principles: Lecture and Discussion about the (nearly) 30 year old intentional community known as Burningman. The Ten Principles will be discussed and ways in which to instill these at CalArts will be brainstormed. Following the 6 hour workshop, students will write a paper discussing a particular aspect of Burningman. Course meets on the following days/times: Monday, January 12, 2015 - 9:00am to 3:00pm - B319	Undergraduate	Interim
Re-Heading & Repairing World Perc Inst (MITM-342)	MITM-342	January Interim Course (Variable Topics): Repair and re-heading for world percussion (e.g. frame drums, pandeiro, riq, conga, etc...). Students must supply heads for their own drums (otherwise demonstrated on faculty or school instruments) Course meets on the following days/times: Tuesday, January 20, 2015 - 1:00pm to 4:00pm - B236	Undergraduate	Interim
Serge Modular Synthesizer Workshop (MITM-343)	MITM-343	January Interim Course (Variable Topics): A two-day intensive workshop on the Serge analogue modular synthesizer, which was developed at CalArts in the 70s. We'll be using the "Black Serge" located in B305. The first day will be an introduction to analogue synthesis in general and to the Serge modules in particular. On the second day we'll focus on experimental approaches to analogue synthesis for music, sound design, and sound installation work. These ideas will be based around the Serge, but also applicable to other modular synthesizers. Course meets on the following days/times: Monday, January 12, 2015 - 10:00am to 4:00pm - B305 Thursday, January 15, 2015 - 10:00am to 4:00pm - B305	Undergraduate	Interim
Singer/Songwriter Recording Session	MITM-344	January Interim Course (Variable Topics): Course available by Permission of Instructor Only. Students are selected on the basis of the December 6th	Undergraduate	Interim

(MITM-344)		concert, and student engineers are selected by John Baffa. Selected student groups performing original material will be coached through rehearsals and the recording session. The recording session will be the weekend of January 25 and 26, and rehearsals will be the week before that. Course meets on the following days/times: Monday, January 12, 2015 - 1:00pm to 5:00pm - B320 Tuesday, January 13, 2015 - 1:00pm to 5:00pm - B320 Thursday, January 15, 2015 - 12:00pm to 4:00pm - A300 Saturday, January 24, 2015 - 8:00am to 10:00pm - Roy O. Disney Concert Hall Sunday, January 25, 2015 - 8:00am to 10:00pm - Roy O. Disney Concert Hall		
Sleepers, Wake! (MITM-345)	MITM-345	January Interim Course (Variable Topics): An examination and read-thru of two well-known and beloved Cantatas by J.S. Bach -- both based strictly on the tunes of two early Lutheran hymns: Number 140, "Wachet auf, ruft uns die Stimme," and the early cantata number 4, "Christ lag in Todesbanden," with particular attention in the latter to the internal evidence which points to Bach's use of quarter-comma mean-tone tuning. Four 2-hour sessions. Co-taught by Wolfgang von Schweinitz and Paul Vorwerk. Units: 0.25 Course meets on the following days/times: Monday, January 12, 2015 - 1:00pm to 3:00pm - B324 Tuesday, January 13, 2015 - 1:00pm to 3:00pm - B324 Tuesday, January 20, 2015 - 12:00pm to 2:00pm - B324 Thursday, January 22, 2015 - 12:00pm to 2:00pm - B324	Undergraduate	Interim
Song As Wind, Wind As Song (MITM-346)	MITM-346	January Interim Course (Variable Topics): An exploration of voice, woodwind, and brass sound production, discovering similarities and differences in technique. Course meets on the following days/times: Monday, January 12, 2015 - 11:00am to 1:00pm - A300 Tuesday, January 13, 2015 - 11:00am to 1:00pm - A300 Friday, January 16, 2015 - 11:00am to 1:00pm - A300	Undergraduate	Interim
Songwriting Intensive With Jeff Franzel (MITM-347)	MITM-347	January Interim Course (Variable Topics): Songwriter/Pianist Jeff Franzel works in a Master Class setting with students on their songs. The final meeting is followed by an informal showcase. Course meets on the following days/times: Tuesday, January 20, 2015 - 7:00pm to 10:00pm - A300 Thursday, January 22, 2015 - 9:00am to 12:00pm - Roy O. Disney Concert Hall Thursday, January 22, 2015 - 7:00pm to 10:00pm - A300 Friday, January 23, 2015 - 9:00am to 12:00pm - Roy O. Disney Concert Hall Friday, January 23, 2015 - 4:00pm to 7:00pm - Roy O. Disney Concert Hall	Undergraduate	Interim
Sounding Images (MITM-348)	MITM-348	January Interim Course (Variable Topics): A presentation and discussion of the 3 Sounding Images visual music programs created in 1989, 2005 and 2011. These programs consist of experimental videos with electro-acoustic music tracks. Reading and internet assignments will be assigned. Course meets on the following days/times: Monday, January 12, 2015 - 1:00pm to 4:00pm - B312 Thursday, January 15, 2015 - 1:00pm to 4:00pm - B312 Tuesday, January 20, 2015 - 1:00pm to 4:00pm - B312	Undergraduate	Interim
Supercollider Intensive (MITM- 349)	MITM-349	January Interim Course (Variable Topics): Supercollider is a text-based language for sound synthesis and algorithmic composition. This intensive will immerse you in the main components of the language: synthesis, scheduling, interaction, and networking. We can't hope to cover all this language has to offer, but this course should get you bootstrapped and ready to use Supercollider in your work. Course meets on the following days/times: Tuesday, January 13, 2015 - 10:00am to 1:00pm - B305 Friday, January 16, 2015 - 10:00am to 1:00pm - B305 Tuesday, January 20, 2015 - 10:00am to 1:00pm - B305 Thursday, January 22, 2015 - 10:00am to 1:00pm - B305	Undergraduate	Interim
Tabla Repair and Re-Heading (MITM- 350)	MITM-350	January Interim Course (Variable Topics): Learn to repair and re-head tabla. Students must supply own straps and heads for their own drums (otherwise repairs will be on school tabla). Course meets on the following days/times: Thursday, January 15, 2015 - 1:00pm to 4:00pm - B236	Undergraduate	Interim
Taking Science- Making Art Using the Fund (MITM- 351)	MITM-351	January Interim Course (Variable Topics): Taking Science, Making Art: Using the fundamentals of vocal pedagogy to become a more agile vocal student, artist, and teacher.: Students will receive a grounding in the fundamentals of vocal anatomy and function, will then apply these concepts to their own singing and that of their colleagues through an interactive masterclass. Course meets on the following days/times: Thursday, January 15, 2015 - 12:00pm to 2:00pm - B319 Friday, January 16, 2015 - 12:00pm to 2:00pm - B319 Thursday, January 22, 2015 - 12:00pm to 2:00pm - B319 Friday, January 23, 2015 - 12:00pm to 2:00pm - B319	Undergraduate	Interim
The Astrology of Possibility: Uranus (MITM-352)	MITM-352	January Interim Course (Variable Topics): The course will explore: . symbology & mythology . orbit, unique planetary features . in the sky now . the 'precariat' . the 'binky', the brilliant, and the bizarre . artists with prominent Uranus . "Uranian" 3rd sex . Uranus and electronics . the astrology of suddenness . Uranus and Hollywood: Star Trek . natal placement/aspects Course meets on the following days/times: Monday, January 12, 2015 - 4:00pm to 6:00pm - B318 Friday, January 16, 2015 - 4:00pm to 6:00pm - B318 Tuesday, January 20, 2015 - 2:00pm to 4:00pm - B324 Thursday, January 22, 2015 - 2:00pm to 4:00pm - B324 Friday, January 23, 2015 - 2:00pm to 4:00pm - B324	Undergraduate	Interim
Consumm. Insecure Perf/Comp Rachmaninov (MITM-353)	MITM-353	January Interim Course (Variable Topics): The consummately Insecure Performer/Composer: Rachmaninov and The Musical Calculations of Psychoanalysis: Alfred Brendel, the great Austrian-born pianist, once pooh-poohed Rachmaninov's music as 'elevated conversation'; this detailed course looks at the crafting of these 'conversations' by one of the most	Undergraduate	Interim



performed 20th century composers, in a style that shrewdly utilized the composer's crushing and almost constant lack of confidence, and that elegantly demonstrates an apparent inner-dialogue utilizing techniques drawn from psychoanalysis. The course has two two hour meetings, which will include some in-class performances of Rachmaninov's rarely performed songs; at the conclusion of the course, on Sunday January 25th, there will be a short rehearsal and informal performance of Rachmaninov's 2nd piano concerto, in which qualified participants will be welcome perform; the orchestra will also include invited guests, and the soloist will be visiting Italian pianist, Flavio Villani. Course meets on the following days/times: Tuesday, January 20, 2015 - 9:00am to 11:00am - B321 Thursday, January 22, 2015 - 9:00am to 11:00am - B321 Sunday, January 25, 2015 - 12:00pm to 4:00pm - The Wild Beast

The Hist of Violin (viola, Cello, Bass) (MITM-354)	MITM-354	January Interim Course (Variable Topics): A brief outline of the history of repertoire for bowed stringed instrument - violin, viola, cello and bass - and piano. There will be a lecture-demonstration performance of selected violin/viola with piano repertoire on Sunday January 18th with visiting Italian-born pianist Flavio Villani and Mark Menzies. Course meets on the following days/times: Monday, January 12, 2015 - 9:00am to 12:00pm - B321 Thursday, January 15, 2015 - 9:00am to 12:00pm - B321 Sunday, January 18, 2015 - 2:00pm to 4:00pm - The Wild Beast	Undergraduate	Interim
The Music of Jani Christou (MITM-355)	MITM-355	January Interim Course (Variable Topics): Course available by Permission of Instructor Only. Introduction to the music of Greek composer Jani Christou. Christou's ideas and techniques will be discussed and practiced in six 3-hour sessions with the participation of visiting composer and musicologist Anargyros Deniosos. The preparation of his pieces Praxis for 12, Anaparastasis I, Anaparastasis III, and Epicycle will lead to their presentation in an all-day tribute to the composer at REDCAT on February 8th, 2015. Course meets on the following days/times: Monday, January 12, 2015 - 9:00am to 12:00pm - The Wild Beast Tuesday, January 13, 2015 - 9:00am to 12:00pm - The Wild Beast Thursday, January 15, 2015 - 9:00am to 12:00pm - The Wild Beast Friday, January 23, 2015 - 7:00pm to 10:00pm - The Wild Beast Saturday, January 24, 2015 - 10:00am to 1:00pm - The Wild Beast Saturday, January 24, 2015 - 2:00pm to 5:00pm - The Wild Beast	Undergraduate	Interim
The Piano Since 1965 (MITM-356)	MITM-356	January Interim Course (Variable Topics): Course Description: This compact course project explores the expansion of the piano's technical, stylistic and aesthetic vocabulary from c. 1965 through the present day, traversing domains of experimental composition, improvisation and sound art. Some possible artists: peter ablinger . sophie agnel . david behrman . borah bergman . harrison birtwistle . paul bley . frederic blondy . ross bolleter . chris burn . marilyn crispell . jacques demierre . lucia dlugoszewski . brian ferneyhough . michael finnissy . reinhold friedl . cor fuhler . helmut lachenmann . sebastian lexe . gyorgy ligeti . annea lockwood . rytis mazulis . denman maroney . gordon monahan . tisha mukarji . andrea neumann . sarah nicholls . charlemagne palestine . anthony pateras . horatiu radulescu . steve reich . irene schweizer . salvatore sciarrino . stephen scott . kunsu shim . steven takasugi . john tilbury . galina ustovskaya . fred van hove . alexander von schlippenbach . veryan weston . la monte young Course meets on the following days/times: Monday, January 12, 2015 - 1:00pm to 4:00pm - B318 Tuesday, January 13, 2015 - 1:00pm to 4:00pm - B318 Thursday, January 15, 2015 - 1:00pm to 4:00pm - B318 Friday, January 16, 2015 - 1:00pm to 4:00pm - B318 Tuesday, January 20, 2015 - 1:00pm to 4:00pm - B318 Thursday, January 22, 2015 - 1:00pm to 4:00pm - B318	Undergraduate	Interim
January Interim Course - Variable Topics (MITM-357)	MITM-357	January Interim Course (Variable Topics)	Undergraduate	Interim
January Interim Course - Variable Topics (MITM-358)	MITM-358	January Interim Course (Variable Topics)	Undergraduate	Interim
January Interim Course - Variable Topics (MITM-359)	MITM-359	January Interim Course (Variable Topics)	Undergraduate	Interim
January Interim Course - Variable Topics (MITM-360)	MITM-360	January Interim Course (Variable Topics)	Undergraduate	Interim
January Interim Course - Variable Topics (MITM-361)	MITM-361	January Interim Course (Variable Topics)	Undergraduate	Interim
January Interim Course - Variable Topics (MITM-362)	MITM-362	January Interim Course (Variable Topics)	Undergraduate	Interim
January Interim Course - Variable Topics (MITM-363)	MITM-363	January Interim Course (Variable Topics)	Undergraduate	Interim
January Interim Course - Variable	MITM-364	January Interim Course (Variable Topics)	Undergraduate	Interim

Topics (MITM-364)				
January Interim Course - Variable Topics (MITM-365)	MITM-365	January Interim Course (Variable Topics)	Undergraduate	Interim
January Interim Course - Variable Topics (MITM-366)	MITM-366	January Interim Course (Variable Topics)	Undergraduate	Interim
January Interim Course - Variable Topics (MITM-367)	MITM-367	January Interim Course (Variable Topics)	Undergraduate	Interim
January Interim Course - Variable Topics (MITM-368)	MITM-368	January Interim Course (Variable Topics)	Undergraduate	Interim
January Interim Course - Variable Topics (MITM-369)	MITM-369	January Interim Course (Variable Topics)	Undergraduate	Interim
January Interim Course - Variable Topics (MITM-370)	MITM-370	January Interim Course (Variable Topics)	Undergraduate	Interim
Interim (MITM-500)	MITM-500	During the first two weeks of the spring semester, the School of Music, along with other Schools within the Institute, offers students the opportunity to engage in immersive and intensive experiences that normally would not be possible during the regular academic schedule. Regular School of Music courses do not meet during this time; instead, students may choose from a wide variety of mini-courses, intensive projects, interdisciplinary work and self-directed study. Students should check with other schools in which they are taking courses to see if they will meet during Interim; if so, these take precedence over Interim courses. A schedule of Interim courses will be made available towards the end of the fall semester.	Graduate	
A Concise History of Bluegrass Music (MITM-501)	MITM-501	January Interim Course (Variable Topics): Introduces and outlines the history of Bluegrass Music. The course will cover the invention and development of Bluegrass Music in America. As a general guide the music and artists will be presented in a linear progression. The bulk of the material will be from 1936 to the present, and most major Bluegrass artists (from Bill Monroe to Alison Krauss) will be introduced and put into context. Their music will be listened to, explained and discussed. Course meets on the following days/times: Monday, January 12, 2015 - 9:00am to 12:00pm - B318 Tuesday, January 13, 2015 - 9:00am to 12:00pm - B318 Thursday, January 15, 2015 - 9:00am to 12:00pm - B318 Tuesday, January 20, 2015 - 9:00am to 12:00pm - B318	Graduate	Interim
A Musical Journey of the Silk Road (MITM-502)	MITM-502	January Interim Course (Variable Topics): In this course we will follow the footsteps of ancient merchants and emissaries on a journey through the transcontinental trade route known as the silk road. Through close listening and musical analysis, we will uncover cultural links that were forged across Eurasia after centuries of exchange among settled peoples, migratory traders, and at times hostile aggressors. We will conduct a survey of contemporary musical practices and styles, as well as ancient and modern instruments in regions including China, Mongolia, Afghanistan, and Persia in order to trace the vast circulation of objects, ideas, and cultural practices in the ancient world. We will explore music as a crucial part of daily life in these silk road cultures and study how wandering traders (who were typically non-musicians) still functioned as an important conduit for musical exchange. Although this course centers on music as a primary medium for the study of the silk road, we will also address the connections these regions exhibit in other facets such as religion, visual art, poetry, and language as further evidence for the vibrant interchange that ensued from human travels across Eurasia. Course meets on the following days/times: Tuesday, January 13, 2015 - 2:00pm to 4:00pm - B311 Thursday, January 15, 2015 - 2:00pm to 4:00pm - B311 Tuesday, January 20, 2015 - 2:00pm to 4:00pm - B311 Thursday, January 22, 2015 - 2:00pm to 4:00pm - B311	Graduate	Interim
Alexander Technique (MITM-503)	MITM-503	January Interim Course (Variable Topics): Performers from Cirque du Soleil artists to Joyce di Donato use this simple and profound technique to cultivate technical excellence and stunning performance. We will work using your instrument to develop sustainability, creative flow, ease, precision and mastery in practice and performance. Visitors welcome! Course meets on the following days/times: Monday, January 12, 2015 - 2:00pm to 4:00pm - Roy O. Disney Concert Hall Tuesday, January 13, 2015 - 2:00pm to 4:00pm - Roy O. Disney Concert Hall Thursday, January 15, 2015 - 2:00pm to 4:00pm - Roy O. Disney Concert Hall Friday, January 16, 2015 - 2:00pm to 4:00pm - Roy O. Disney Concert Hall Tuesday, January 20, 2015 - 12:30pm to 2:00pm - Roy O. Disney Concert Hall Thursday, January 22, 2015 - 12:30pm to 2:00pm - Roy O. Disney Concert Hall Friday, January 23, 2015 - 12:30pm to 2:00pm - Roy O. Disney Concert Hall	Graduate	Interim
Arduino-Based Sensors and Comm Tech (MITM-504)	MITM-504	January Interim Course (Variable Topics): In this workshop we will be looking at various techniques for adding communication technologies to Arduino-based projects. The applications of these techniques include	Graduate	Interim

wireless projects, connected "Internet of Things" and real time data driven work, as well as creating point to point networked pieces for large areas. Course Outline: \* Introduction to communication technologies compatible with Arduino, pros and cons of different protocols. \* Demonstrations and workshops using WiFi (Arduino Yun and/or WiFi Shield with Arduino), Bluetooth, and Xbee (ZigBee) RF communication. \* Discussion of possibilities for networked/connected/distributed artworks or musical devices. \* Techniques for storing sensor data (either locally or online) and using them to drive musical and visual works. Course meets on the following days/times: Tuesday, January 13, 2015 - 2:00pm to 4:00pm - The Machine Lab Friday, January 16, 2015 - 2:00pm to 4:00pm - The Machine Lab Tuesday, January 20, 2015 - 7:00pm to 9:00pm - The Machine Lab Thursday, January 22, 2015 - 7:00pm to 9:00pm - The Machine Lab

Art Lande Improvisation Workshops (MITM-505)	MITM-505	January Interim Course (Variable Topics): Special Guest faculty Art Lande leads a class in improvisation. Open to everyone! Course meets on the following days/times: Monday, January 12, 2015 - 10:00am to 12:00pm - B320 Monday, January 12, 2015 - 7:00pm to 9:00pm - B320 Tuesday, January 13, 2015 - 10:00am to 12:00pm - B320 Tuesday, January 13, 2015 - 7:00pm to 9:00pm - B320 Wednesday, January 14, 2015 - 7:00pm to 9:00pm - B320 Thursday, January 15, 2015 - 10:00am to 12:00pm - B320 Thursday, January 15, 2015 - 7:00pm to 9:00pm - B320 Friday, January 16, 2015 - 10:00am to 12:00pm - B320 Friday, January 16, 2015 - 7:00pm to 10:00pm - B320	Graduate	Interim
Bass Ensemble (MITM-506)	MITM-506	January Interim Course (Variable Topics): Course available by Permission of Instructor Only (this workshop is open and limited to acoustic bass players only). Rehearsals will be scheduled in the evenings. Bassists will work in all different configurations from duos, trios to seven or eight piece bass ensemble, with strong emphasis on timing, intonation, dynamics, listening, clarity and projection of the sound and improvised ideas. The music will involve compositions by Charlie Haden, Ornette Coleman and pieces composed by Darek Oles, dedicated to Charlie Haden. Course meets on the following days/times: Thursday, January 22, 2015 - 7:00pm to 10:00pm - B320 Friday, January 23, 2015 - 7:00pm to 10:00pm - B320 Saturday, January 24, 2015 - 2:00pm to 5:00pm - B320	Graduate	Interim
Bringing the Past Into the Present (MITM-507)	MITM-507	January Interim Course (Variable Topics): This experiential course explores the CalArts Institute Archive as a place for artistic inquiry and art making. After familiarizing ourselves with the archive and how to effectively conduct research in it, the focus will turn to creating works of art inspired by some of the unique and amazing historical materials in the archive, such as the Feminist Art Program Collection, the School of Design Collection, or items from the School of Music's Contemporary Music Festival. We will also discuss the work of several contemporary artists who create works of art from archival materials and/or within the walls of the archive or library. Class meets in the Library/Institute Archive Course meets on the following days/times: Monday, January 12, 2015 - 4:00pm to 6:00pm - Library/Institute Archive Friday, January 16, 2015 - 4:00pm to 6:00pm - Library/Institute Archive Tuesday, January 20, 2015 - 2:00pm to 4:00pm - Library/Institute Archive Thursday, January 22, 2015 - 2:00pm to 4:00pm - Library/Institute Archive	Graduate	Interim
The Spirituality of Improvisation (MITM-508)	MITM-508	January Interim Course (Variable Topics): The very first special guests in the "Charlie Haden/CalArts Artist in Residence" series will be Bobby Bradford who worked very closely with Charlie and have a deep understanding of "The Spirituality of Improvisation." They will choose specific compositions of theirs for CalArts students to learn, play, and discuss. Course meets on the following days/times: Tuesday, January 20, 2015 - 2:00pm to 4:00pm - Roy O. Disney Concert Hall Wednesday, January 21, 2015 - 7:00pm to 9:00pm - Roy O. Disney Concert Hall Thursday, January 22, 2015 - 2:00pm to 4:00pm - Roy O. Disney Concert Hall Friday, January 23, 2015 - 2:00pm to 4:00pm - Roy O. Disney Concert Hall	Graduate	Interim
Chekere Making (MITM-509)	MITM-509	January Interim Course (Variable Topics): Learn to make chekere. Students responsible for ALL materials, NO materials will be provided, only instruction. Any student still in Critical studies classes is not eligible due to Randy's schedule. Course meets on the following days/times: Wednesday, January 21, 2015 - 1:00pm to 5:00pm - B236	Graduate	Interim
Clarinet Ensemble-Music of S.McAllister (MITM-510)	MITM-510	January Interim Course (Variable Topics): Clarinet Ensemble - Music of Scott McAllister. Course meets on the following days/times: Monday, January 12, 2015 - 1:00pm to 3:00pm - B223 Tuesday, January 13, 2015 - 1:00pm to 3:00pm - B223 Friday, January 16, 2015 - 1:00pm to 3:00pm - B223 Friday, January 23, 2015 - 1:00pm to 3:00pm - B223	Graduate	Interim
Crowdsourcing Composition - Jeronimo Raj (MITM-511)	MITM-511	January Interim Course (Variable Topics): A hands-on composition and performance class. Using scores written in the Minimal Information System, the class will engage in a process of crowdsourced musical composition, crowdsourcing inside and outside of the class. The class will be considered an ensemble that composes, realizes and performs its own music. Students will improve in composition fluidity, musicianship skills, communication, performative and compositional flexibility, music theory, basic mathematics in music and will become familiar with different notation systems and ensemble organizational setups. Course meets on the following days/times: Monday, January 12, 2015 - 2:00pm to 4:00pm - The Wild Beast Thursday, January 15, 2015 - 2:00pm to 4:00pm - The Wild	Graduate	Interim

Beast Tuesday, January 20, 2015 - 2:00pm to 4:00pm - The Wild Beast  
 Thursday, January 22, 2015 2:00pm to 4:00pm - The Wild Beast

Disembodied Voices (MITM-512)	MITM-512	January Interim Course (Variable Topics): A workshop to explore the voice through the medium of radio at CalArts' radio station-KCIA. We will use, as a starting point, the performance of futurist radio plays and other similar material, followed by the creation and performance of original short pieces for radio, developed by participants. Course meets on the following days/times: Friday, January 16, 2015 - 10:00am to 12:00pm - B304 Tuesday, January 20, 2015 - 10:00am to 12:00pm - B304 Thursday, January 22, 2015 - 10:00am to 12:00pm - B304 Friday, January 16, 2015 - 4:00pm to 6:00pm - B304	Graduate	Interim
Early Music on Modern Instruments (MITM-513)	MITM-513	January Interim Course (Variable Topics): The class involves performance of music from the Middle Ages through the Renaissance-learn early music and its harmonic, social, and historical context by playing it. - Moderate sight reading ability required. - Voice and all instruments welcome- Students should bring their instruments to each class, including the first. Pieces will be orchestrated with the instruments available and performed in class. - Each student will be required to find and research at least one group of pieces for performance in class and provide historical background information on the composers and pieces in the form of detailed program notes. Course meets on the following days/times: Tuesday, January 13, 2015 - 10:00am to 12:00pm - B324 Thursday, January 15, 2015 - 10:00am to 12:00pm - B324 Tuesday, January 20, 2015 - 10:00am to 12:00pm - B324 Thursday, January 22, 2015 - 10:00am to 12:00pm - B324	Graduate	Interim
Flip Fit: a Ghanaian Highlife Music (MITM-514)	MITM-514	January Interim Course (Variable Topics): Highlife is a music genre that originated in Ghana at the turn of the 20th century and incorporated the traditional harmonic 9th, as well as melodic and the main rhythmic structures in traditional Ghanaian music, and married them with Western instruments and ideas. Highlife was associated with the local African aristocracy during the colonial period. Highlife spread to Sierra Leone, Liberia, Gambia and Nigeria via Ghanaian workers, among other West African countries, by the 1930s. It is very popular in Liberia and all of English-speaking West Africa, although little has been produced in other countries due to economic challenges brought on by war and instability. Highlife is characterized by jazzy horns and multiple guitars which lead the band. Recently it has acquired an uptempo, synth-driven sound. Course meets on the following days/times: Monday, January 12, 2015 - 7:00pm to 10:00pm - Roy O. Disney Concert Hall Tuesday, January 13, 2015 - 7:00pm to 10:00pm - Roy O. Disney Concert Hall Wednesday, January 14, 2015 - 7:00pm to 10:00pm - Roy O. Disney Concert Hall Thursday, January 15, 2015 - 7:00pm to 10:00pm - Roy O. Disney Concert Hall Tuesday, January 20, 2015 - 7:00pm to 10:00pm - Roy O. Disney Concert Hall Thursday, January 22, 2015 - 7:00pm to 10:00pm - Roy O. Disney Concert Hall Friday, January 23, 2015 - 7:00pm to 10:00pm - Roy O. Disney Concert Hall	Graduate	Interim
Guitar Building and Repair: an Introduct Ion to Maintenance for Guitarists (MITM-515)	MITM-515	January Interim Course (Variable Topics): The class will be broken up into 3 different lectures. The first will be on all the different types of instruments that the class will cover (acoustic and electric guitars, as well as electric basses), and the different parts and functions of said parts in the production of sound in the instrument. The second will be on the building process for each of these three types of instruments, with myself focusing on acoustic guitars, Miroslav on electric guitars (and potentially amplifiers as well with time permitting), and Mike on electric basses. This will cover what tools are needed to produce the instruments, as well as help the students understand why a certain type of build for a guitar may be better for certain performance situations than others. The third will focus entirely on the diagnosis and repair of instruments. This will cover basic setups and string changing, evaluating the neck and body for warping, diagnosing buzzing and string breaking issues, as well as a plethora of other hard-to-diagnose problems. Course meets on the following days/times: Monday, January 12, 2015 - 12:00pm to 2:00pm - The Wild Beast Tuesday, January 13, 2015 - 12:00pm to 3:00pm - The Wild Beast Friday, January 16, 2015 - 12:00pm to 3:00pm - The Wild Beast	Graduate	Interim
Individual Intensive Lessons & Coaching (MITM-516)	MITM-516	January Interim Course (Variable Topics): - Lessons and Coaching for individuals or ensembles on material which can dealt with in a couple of sessions. - Learning classical guitar technique or other beginning guitar skills are not appropriate subjects for this short time frame. - Students must contact me directly in advance to arrange for lesson or coaching times.	Graduate	Interim
Individual Intensive Lessons - Golia (MITM-517)	MITM-517	January Interim Course (Variable Topics): Lessons. All enrolled students must contact Vinny Golia via email at <a href="mailto:vgolia@calarts.edu">vgolia@calarts.edu</a> to arrange dates/times for lessons.	Graduate	Interim
Individual Intensive Lessons - Cello (MITM-518)	MITM-518	January Interim Course (Variable Topics): Private cello instruction, two-hour lessons on specific performance projects. Student is expected to work another 8 hours independently outside of class. Accepted students are to contact Erika via email to arrant Dates/times for lessons at <a href="mailto:dukekirk@calarts.edu">dukekirk@calarts.edu</a>	Graduate	Interim
Individual Intensive Lessons - Technique (MITM-519)	MITM-519	January Interim Course (Variable Topics): No experience is required. Students will get hands on experience on the different traditional African instruments and be introduced to basic/complex polyrhythms and styles of West Africa. Dancers will learn basic and complex moves and	Graduate	Interim

choreography, and how their movements interact with the drum calls and instructions played by the lead drummer. Atsia: A beautiful, sensuous drum and dance piece that shows off the beautiful chest and torso movements in the classic southern Ghanaian tradition, and pays tribute to the power and wisdom of women in the African community. Atsia means "style." Students enrolled must contact Mr. Agbeli via email to schedule lessons: [vagbeli@calarts.edu](mailto:vagbeli@calarts.edu)

<a href="#">Ind Intensive Lessons in Composition (MITM-520)</a>	MITM-520	January Interim Course (Variable Topics): One hour Private Composition Lesson per week. Enrolled students must send email to: <a href="mailto:ktanaka@calarts.edu">ktanaka@calarts.edu</a> to arrange Dates/Times.	Graduate	Interim
<a href="#">Ind Intensive Lessons Oboe - Vogel (MITM-521)</a>	MITM-521	January Interim Course (Variable Topics): Individual Oboe Lessons. Enrolled students must contact Allan Vogel via email to schedule lessons @ <a href="mailto:allanvogel@yahoo.com">allanvogel@yahoo.com</a> .	Graduate	Interim
<a href="#">Individual Intensive Lessons, Clarinet (MITM-522)</a>	MITM-522	January Interim Course (Variable Topics): Individual Lessons, Clarinet - Powell. Enrolled students must contact Bill Powell @ <a href="mailto:bpowell@calarts.edu">bpowell@calarts.edu</a> to arrange dates/times for lessons.	Graduate	Interim
<a href="#">Indiv Intensive Lessons, Harmonic Improv (MITM-523)</a>	MITM-523	January Interim Course (Variable Topics): Lessons will deal with analysis of melodic improvisation over the harmonic progressions of the jazz standard repertoire. The application of scales and arpeggios over chords as well as the effective use of non-harmonic pitches will be another area of emphasis. The study of jazz harmony and principles of substitution, as well as other peripheral issues regarding phrasing and general time feel will also be addressed. Accepted students are to contact Mr. Koonse via email <a href="mailto:lkoonse@calarts.edu">lkoonse@calarts.edu</a> to arrange lesson dates/times.	Graduate	Interim
<a href="#">Indonesia Live! (MITM-524)</a>	MITM-524	January Interim Course (Variable Topics): Learn about and play music from Indonesia! Course meets on the following days/times: Monday, January 12, 2015 - 9:00am to 12:00pm - A114 Thursday, January 15, 2015 - 9:00am to 12:00pm - A114 Thursday, January 22, 2015 - 9:00am to 12:00pm - A114	Graduate	Interim
<a href="#">Intro to Max/MSP (MITM-525)</a>	MITM-525	January Interim Course (Variable Topics): This is an introductory level course to the visual programming language Max/MSP. Students will be immersed into the digital world and learn how to create musical compositions and interactive patches in the Max/MSP environment. No previous experience with programming or signal processing needed, though some basic knowledge of computer music is recommended. Though this is an introductory level course, outside work and practice will be required as the class will move at a relatively fast pace. Topics covered in class will include but not be limited to: sequencing, basic synthesis and signal processing, sample manipulation, performer interactivity, and basic digital audio. A laptop is required for this course, as it will be the central instrument for in-class patching and note taking. Monday, January 12, 2015 - 7:00pm to 9:00pm - B304 Tuesday, January 13, 2015 - 7:00pm to 9:00pm - B304 Thursday, January 15, 2015 - 7:00pm to 9:00pm - B304 Wednesday, January 21, 2015 - 7:00pm to 9:00pm - B304 Friday, January 23, 2015 - 7:00pm to 9:00pm - B304	Graduate	Interim
<a href="#">Intro to Rapid Prototyping &amp; Fabrication (MITM-526)</a>	MITM-526	January Interim Course (Variable Topics): This interim course focuses on introducing real-world methods to design, prototyping, and fabrication. The purpose of this course is to help demystify the process of creating "physical art" by focusing on various methods to take a project from concept to reality. Additionally, the course will provide examples of various approaches to fabrication, as well as common pitfalls and how to avoid them. Course Outline: * Design (concept, research + development, design, preliminary budgeting, goal) * Prototyping (modeling, rendering, small-scale fabrication, testing, proof of concept, modifications) * Fabrication (bill of materials, finalized budget, outsourcing vs. DIY, errors, testing) * Documentation (what now?) * Presentation (context, installation, realization) Course meets on the following days/times: Tuesday, January 13, 2015 - 10:00am to 12:00pm - The Machine Lab Friday, January 16, 2015 - 10:00am to 12:00pm - The Machine Lab Thursday, January 22, 2015 - 10:00am to 12:00pm - The Machine Lab	Graduate	Interim
<a href="#">Intro to Electronic Music Prod &amp; Tech (MITM-527)</a>	MITM-527	January Interim Course (Variable Topics): This interim course will introduce students to making electronic music in Ableton Live. The course will set a context for production electronic, and then focus on sampling and sound manipulation, subtractive synthesis, and other sound design techniques widely used in genres like House, Techno, Hip Hop, and Ambient. Students are required to have access to a laptop computer with an installation of Ableton Live 9 that they can bring to class. (30-Day Ableton Live Trial is OK). Learning outcomes will be measured by short composition exercises assigned after each class session. This course is an introductory course for non Music Tech majors interested in adding electronic music production into their works. The course will be taught collectively with MTIID graduate students, Rodrigo Sena and Bruce Dawson. Students are required to have access to a laptop computer to bring to class. Course meets on the following days/times: Monday, January 12, 2015 - 4:00pm to 6:00pm - The Machine Lab Friday, January 16, 2015 - 4:00pm to 6:00pm - The Machine Lab Tuesday, January 20, 2015 - 2:00pm to 4:00pm - The Machine Lab Thursday, January 22, 2015 - 2:00pm to 4:00pm - The Machine Lab	Graduate	Interim
<a href="#">Intro to North Indian Instrumental</a>	MITM-528	January Interim Course (Variable Topics): Introduction to North Indian Instrumental Music. All are welcome! Course meets on the following	Graduate	Interim

Music (MITM-528)		days/times: Thursday, January 15, 2015 - 12:00pm to 2:00pm - B243 Friday, January 16, 2015 - 12:00pm to 2:00pm - B243 Thursday, January 22, 2015 - 12:00pm to 2:00pm - B243 Friday, January 23, 2015 - 12:00pm to 2:00pm - B243		
Introduction to North Indian Vocal Music (MITM-529)	MITM-529	January Interim Course (Variable Topics): Introduction to North Indian Vocal Music all are welcome! Course meets on the following days/times: Thursday, January 15, 2015 - 2:00pm to 4:00pm - B243 Friday, January 16, 2015 - 2:00pm to 4:00pm - B243 Thursday, January 22, 2015 - 2:00pm to 4:00pm - B243 Friday, January 23, 2015 - 2:00pm to 4:00pm - B243	Graduate	Interim
Jazz Improvisation for Non Jazz Majors (MITM-530)	MITM-530	January Interim Course (Variable Topics): We will concentrate on listening to and playing the music from Miles Davis' album 'Kind of Blue'. The compositions and their performance on this album signaled (one might even say initiated) a significant change in the direction of jazz - from an emphasis on fast tempos and changes to a more modal and contemplative approach. Its relative simplicity and the brilliant performance of the musicians involved (Miles Davis, John Coltrane, Cannonball Adderley, Bill Evans, Wynton Kelly, Paul Chambers and James Cobb) makes it an ideal starting point from which to begin to understand how jazz 'works'. Prior to performing this music we will examine specific theoretical material (chord/scale relationships, rhythms and phrasing) so that everyone will have a knowledgeable basis for their improvisations. Course meets on the following days/times: Monday, January 12, 2015 - 1:00pm to 3:00pm - A300 Tuesday, January 13, 2015 - 1:00pm to 3:00pm - A300 Friday, January 16, 2015 - 1:00pm to 3:00pm - A300 Tuesday, January 20, 2015 - 1:00pm to 3:00pm - A300 Thursday, January 22, 2015 - 1:00pm to 3:00pm - A300 Friday, January 23, 2015 - 1:00pm to 3:00pm - A300	Graduate	Interim
Knit Mitt (hat) (MITM-531)	MITM-531	January Interim Course (Variable Topics): Knitting circle with an emphasis on knitting in circles! A great creative stress reducer, knitting is proven to improve hand-eye coordination, regulate body rhythms and internalize math with repeated patterns. All levels welcome! Please be prepared to bring one circular needle, size 7,8,9 or 10, (with a 16" cable for hats, 40" + for mitts). You may bring your own yarn or I will provide out my stash. We will work together for a total of 6 hours; you will be expected to knit out of class for another 6. You will learn basic technique and construction with the freedom to customize. :) Course meets on the following days/times: Monday, January 12, 2015 - 7:00pm to 9:00pm - B312 Wednesday, January 14, 2015 - 7:00pm to 9:00pm - B312 Tuesday, January 20, 2015 - 7:00pm to 9:00pm - B312	Graduate	Interim
Koto Workshop for Comps / Other Artists (MITM-532)	MITM-532	January Interim Course (Variable Topics): The world needs more Koto composers/artists! Koto is a board zither with movable bridges developed in Japan. And Koto is now here at CalArts, so why not start composing or creating art with it? In this workshop, you will get to know basic koto structure, techniques, tuning styles, and the koto music world. The main part of this workshop is that you compose short Koto pieces and share your pieces in the class and discuss issues. You may play the Koto by yourself if you wish. You are encouraged to contact me to solve any questions or mysteries you may encounter while you compose music. If you have any questions about this workshop, please feel free to contact me at <a href="mailto:kozumatsumoto@alum.calarts.edu">kozumatsumoto@alum.calarts.edu</a> Course meets on the following days/times: Monday, January 12, 2015 - 11:00am to 1:00pm - B311 Tuesday, January 13, 2015 - 11:00am to 1:00pm - B311 Thursday, January 15, 2015 - 11:00am to 1:00pm - B311 Tuesday, January 20, 2015 - 11:00am to 1:00pm - B311	Graduate	Interim
The Road Dog's Survival Guide (MITM-533)	MITM-533	January Interim Course (Variable Topics): This lecture/discussion class will address multiplicity of issues and situations that a musician faces when performing in context of a tour. Through sharing our considerable road experiences we'll deal with the practical, professional, artistic and personal dynamics involved in touring and performing music in public. We envision significant student participation and interaction through questions, comments and sharing of their own experiences. Besides sharing stories, anecdotes and experiences we will also present actual contracts, itineraries, technical and hospitality riders and other real-life documentation related to touring. The instructors have spent the last thirty years doing everything from playing and having our equipment ripped off in seedy clubs to standing in front of major symphony orchestras as soloists, so we're well equipped with hundreds of stories, facts and useful advice. The workload outside class will consist of watching one of the classic road films such as "200 Motels" or "Don't Look Back," and writing a report (after first class) a final project of planning an imaginary (or actual) tour complete with detailed description of itinerary, travel means, times and expenses, lodging at each location, venue and contacts at each location, technical and hospitality riders and special requests (after second class). Here is a list of topics to be presented and discussed: PLANNING - conditions: length of tour, pay, travel, lodging - what instruments/gear/supplies to take TRAVEL - transporting your instrument(s) and gear by air, by land, on the road - punctuality - clothing for travel and stage - healthy eating and sleeping - exercise - practicing - seeking and having privacy - communicating with the rest of the world (family etc.) - spending time with spouse/partner ON STAGE - dealing with stage fright - dealing with backline - dealing with instrument/gear malfunction - dealing with time limitations and constraints - dealing with restricted space - dealing with bad/loud sound on stage - dealing with poor/distracting lighting - dealing with unexpected events on	Graduate	Interim

stage or in the audience PSYCHOLOGY OF - being an ensemble leader - being an ensemble member - being a soloist - band-mates - managers/agents - promoters - sound engineers - roadies - airline employees This class is designed for any CalArts music performer regardless of level of experience or musical style/direction. We are hoping for a diverse class that includes singer-songwriters, orchestra and chamber musicians, members of bands across the entire musical spectrum and unclassifiable musical freaks and weirdoes Course meets on the following days/times: Thursday, January 22, 2015 - 7:00pm to 9:00pm - B319 Friday, January 23, 2015 - 7:00pm to 9:00pm - B319

Trumpetent (MITM-534)	MITM-534	January Interim Course (Variable Topics): Preparation for Karlheinz Stockhausen's "TrumpeTent", a theatrical work for 4 trumpets mostly performed inside a specially constructed tent. Course meets on the following days/times: Monday, January 12, 2015 - 4:00pm to 6:00pm - The Wild Beast Wednesday, January 14, 2015 - 7:00pm to 9:00pm - The Wild Beast Thursday, January 15, 2015 - 7:00pm to 9:00pm - The Wild Beast Friday, January 16, 2015 - 7:00pm to 9:00pm - The Wild Beast Tuesday, January 20, 2015 - 7:00pm to 9:00pm - The Wild Beast Thursday, January 22, 2015 - 7:00pm to 9:00pm - The Wild Beast	Graduate	Interim
Verbal Scores in the 21st Century (MITM-535)	MITM-535	January Interim Course (Variable Topics): This course will use the frameworks laid out in Liz Kotz's Words to be Looked At and John Lely and James Saunders' Word Events to examine the genre of verbal scores, a style of music notation that conveys all performance information solely through, you guessed it: words. While the genre seems to have peaked in the 1960s and 1970s, we will explore the assertion that this body of work is not only a precursor to modern-day interactive texts - social media, video games, the internet itself - but has the potential to be reinvigorated by these contemporary cousins. This exploration will start with verbal scores by the likes of Christian Wolff, Cornelius Cardew, La Monte Young, and others, followed by a look at contemporary examples of music performance using verbal scores. The course will conclude with a look to the potential of HTML, video games, and social media as modern incarnations of verbal scores. Course meets on the following days/times: Tuesday, January 20, 2015 - 7:00pm to 9:00pm - B318 Wednesday, January 21, 2015 - 7:00pm to 9:00pm - B318 Thursday, January 22, 2015 - 7:00pm to 9:00pm - B318 Friday, January 23, 2015 - 7:00pm to 9:00pm - B318	Graduate	Interim
Why 4:33? Clock Time in Music/Art-Making (MITM-536)	MITM-536	January Interim Course (Variable Topics): Why 4:33? Clock Time in the Music/Art-Making Process (John's Cage 10.552) 1) In 1937, John Cage's "The Future of Music: Credo" identifies/defines music as "organization of sound", and predicts that in the future the entire field of sound will be utilized in music-making. A few sentences later, he goes on to also state that the entire field of time will be utilized, with the "frame" as probably being the basic unit in the measurement of time in music. 1.5) In 2003, I was studying Classical Piano in college, and due to my ignorant passionate, romantic, and naive state of being, I went from not barely playing the piano every day (before college) to practicing 7 or more hours a day. In 3 months' time, I quickly developed tendonitis and carpal tunnel syndrome from overuse/misuse of my body. This was most difficult. Over the course/span of 2 years, I saw 11-12 different doctors, specialists, medical professionals to seek some form of physical sustenance for a chronic condition. As simple tasks (picking up a fork, writing, typing, talking on the phone) became difficult and often not without great pain, I stopped playing the piano altogether for 6 months. When I finally started again, my piano practice time became limited to 1 minute a day. Slowly, I went from 1 to 2, 4, 5, 10, 15, and 30 minutes at a time. Needless to say, time became precious to me, and I grew a fondness of time, clock time, and the clock itself became a dear friend to me throughout the years. 1.9) How do we think about time today as performers, composers, musicians, filmmakers, dancers, listeners, observers? Does the standardized clock time as we know it have any part of Cage's "entire field of time"? Besides dealing with metronome markings of beats per minute, what is the relationship of actual clock time and "musical" time? If all sounds can be organized as music, can all types of time also be used to organize all of these new and old sounds? What is not permitted? A simple, but deeper study into 4' 33" will be carried out in this course, where randomness, organization, craziness, predictability, and packaging will be considered and further explored. 2) This class will take the form of a workshop/ensemble, and will meet 3 times during Interim. Using games/modes of play, improvisation, musical experiments, very short discussions, and the (of course) playing original music, we will be using Time, Clock Time, and Clocks to explore potential augmentations and enhancements in the music making process (conception, composition, materialization, presentation, perception, re-conceptions...etc) No previous experience necessary, but any experience can potentially benefit. The (3rd) final class will consist of a class performance (groups and/or individuals), with optional video documentation. Depending on time and interest, topics to be discussed/practiced/played around with may include: -4' 33" -John Cage -John's Cage -Clock Time -Body Time -Geological Time -Musical Time -Athletic Time -Different Modes of Listening (Fugal, Active, Deep Listening) -Noise and Listening -Modes of Speaking in Time -4th Wall VS 4D -JKD (Bruce Lee's Jeet Kune Do) as a mindset in music making/artmaking Open to all students: Non-Music Majors welcome! (very highly trained musicians, visual artists, film/video/media artists, dancers, critical analysts, theorists, philosophers, scientists?) Course meets on the following days/times:	Graduate	Interim

Tuesday, January 20, 2015 - 1:00pm to 3:00pm - B304 Thursday, January 22, 2015 - 1:00pm to 3:00pm - B304 Friday, January 23, 2015 - 1:00pm to 3:00pm - B304

<a href="#">Why Should Artists Care? (MITM-537)</a>	MITM-537	January Interim Course (Variable Topics): A series of discussions around the social and political problems in early 21st century society: how are the arts related to everyday life and why should artists be interested and involved. In each meeting a film will be shown followed by a discussion on the related topics. Topics include: peak oil, non-renewable fossil resources, food production and sustainability, overpopulation, mobility, education, cooperate oligarchy, consumerism, advertisement, media, terrorism, politics of fear, and more. The films shown will be: A Crude Awakening-The Oil Peak, Food Inc., The End of Suburbia, The Power of Community (documentaries), Idiocracy (feature film), South Park: Imaginationland (animated TV series) Course meets on the following days/times: Monday, January 12, 2015 - 4:00pm to 7:00pm - B311 Tuesday, January 13, 2015 - 7:00pm to 10:00pm - B311 Thursday, January 15, 2015 - 4:00pm to 7:00pm - B311 Tuesday, January 20, 2015 - 7:00pm to 10:00pm - B311 Friday, January 23, 2015 - 4:00pm to 7:00pm - B311	Graduate	Interim
<a href="#">Writing for Bassoon(s) (MITM-538)</a>	MITM-538	January Interim Course (Variable Topics): Explore writing for bassoon(s). The course will introduce the bassoon. Its history and repertoire, and its use in contemporary music. Extended techniques, microtonal writing and other interesting possibilities will be explored. Students will write music for one or more bassoons (up to 3) than will be performed during the last class period. Course meets on the following days/times: Tuesday, January 13, 2015 - 10:00am to 12:00pm - B319 Thursday, January 15, 2015 - 10:00am to 12:00pm - B319 Friday, January 16, 2015 - 10:00am to 12:00pm - B319 Tuesday, January 20, 2015 - 10:00am to 12:00pm - B319	Graduate	Interim
<a href="#">Movement for Musicians- Yoga/Dance/Therap (MITM-539)</a>	MITM-539	January Interim Course (Variable Topics): Workshops will include yoga, dance, movement arts, and therapeutic movement to aid in musicians well being, injury prevention, stress reduction, and general health and musicality. Students will practice techniques learned in the workshop, write a summary to hand in, and share their findings with the group. Course meets on the following days/times: Tuesday, January 13, 2015 - 8:00am to 11:00am - Roy O. Disney Concert Hall Tuesday, January 20, 2015 - 8:00am to 11:00am - Roy O. Disney Concert Hall	Graduate	Interim
<a href="#">One Piece (MITM-540)</a>	MITM-540	January Interim Course (Variable Topics): I will select one piece of indeterminate orchestration. We will rehearse the piece four times, for three hours a shot. The idea is to take time to explore as many options as possible in a (very) limited setting. Course meets on the following days/times: Friday, January 16, 2015 - 9:00am to 12:00pm - The Wild Beast Tuesday, January 20, 2015 - 9:00am to 12:00pm - The Wild Beast Thursday, January 22, 2015 - 9:00am to 12:00pm - The Wild Beast Friday, January 23, 2015 - 9:00am to 12:00pm - The Wild Beast	Graduate	Interim
<a href="#">Radical Self Exprn: Hist of Burningman (MITM-541)</a>	MITM-541	January Interim Course (Variable Topics): Radical Self Expression: A History of Burningman and the Ten Principles: Lecture and Discussion about the (nearly) 30 year old intentional community known as Burningman. The Ten Principles will be discussed and ways in which to instill these at CalArts will be brainstormed. Following the 6 hour workshop, students will write a paper discussing a particular aspect of Burningman. Course meets on the following days/times: Monday, January 12, 2015 - 9:00am to 3:00pm - B319	Graduate	Interim
<a href="#">Re-Heading and Repairing World Perc Inst (MITM-542)</a>	MITM-542	January Interim Course (Variable Topics): Repair and re-heading for world percussion (e.g. frame drums, pandeiro, riq, conga, etc...). Students must supply heads for their own drums (otherwise demonstrated on faculty or school instruments) Course meets on the following days/times: Tuesday, January 20, 2015 - 1:00pm to 4:00pm - B236	Graduate	Interim
<a href="#">Serge Modular Synthesizer Workshop (MITM-543)</a>	MITM-543	January Interim Course (Variable Topics): A two-day intensive workshop on the Serge analogue modular synthesizer, which was developed at CalArts in the 70s. We'll be using the "Black Serge" located in B305. The first day will be an introduction to analogue synthesis in general and to the Serge modules in particular. On the second day we'll focus on experimental approaches to analogue synthesis for music, sound design, and sound installation work. These ideas will be based around the Serge, but also applicable to other modular synthesizers. Course meets on the following days/times: Monday, January 12, 2015 - 10:00am to 4:00pm - B305 Thursday, January 15, 2015 - 10:00am to 4:00pm - B305	Graduate	Interim
<a href="#">Singer/Songwriter Recording Session (MITM-544)</a>	MITM-544	January Interim Course (Variable Topics): Course available by Permission of Instructor Only. Students are selected on the basis of the December 6th concert, and student engineers are selected by John Baffa. Selected student groups performing original material will be coached through rehearsals and the recording session. The recording session will be the weekend of January 25 and 26, and rehearsals will be the week before that. Course meets on the following days/times: Monday, January 12, 2015 - 1:00pm to 5:00pm - B320 Tuesday, January 13, 2015 - 1:00pm to 5:00pm - B320 Thursday, January 15, 2015 - 12:00pm to 4:00pm - A300 Saturday, January 24, 2015 - 8:00am to 10:00pm - Roy O. Disney Concert Hall Sunday, January 25, 2015 - 8:00am to 10:00pm - Roy O. Disney Concert Hall	Graduate	Interim
<a href="#">Sleepers, Wake! (MITM-545)</a>	MITM-545	January Interim Course (Variable Topics): An examination and read-thru of two well-known and beloved Cantatas by J.S. Bach -- both based strictly on	Graduate	Interim



the tunes of two early Lutheran hymns: Number 140, "Wachet auf, ruft uns die Stimme," and the early cantata number 4, "Christ lag in Todesbanden," with particular attention in the latter to the internal evidence which points to Bach's use of quarter-comma mean-tone tuning. Four 2-hour sessions. Co-taught by Wolfgang von Schweinitz and Paul Vorwerk. Units: 0.25  
 Course meets on the following days/times: Monday, January 12, 2015 - 1:00pm to 3:00pm - B324 Tuesday, January 13, 2015 - 1:00pm to 3:00pm - B324 Tuesday, January 20, 2015 - 12:00pm to 2:00pm - B324 Thursday, January 22, 2015 - 12:00pm to 2:00pm - B324

Song As Wind, Wind As Song (MITM-546)	MITM-546	January Interim Course (Variable Topics): An exploration of voice, woodwind, and brass sound production, discovering similarities and differences in technique. Course meets on the following days/times: Monday, January 12, 2015 - 11:00am to 1:00pm - A300 Tuesday, January 13, 2015 - 11:00am to 1:00pm - A300 Friday, January 16, 2015 - 11:00am to 1:00pm - A300	Graduate	Interim
Songwriting Intensive With Jeff Franzel (MITM-547)	MITM-547	January Interim Course (Variable Topics): Songwriter/Pianist Jeff Franzel works in a Master Class setting with students on their songs. The final meeting is followed by an informal showcase. Course meets on the following days/times: Tuesday, January 20, 2015 - 7:00pm to 10:00pm - A300 Thursday, January 22, 2015 - 9:00am to 12:00pm - Roy O. Disney Concert Hall Thursday, January 22, 2015 - 7:00pm to 10:00pm - A300 Friday, January 23, 2015 - 9:00am to 12:00pm - Roy O. Disney Concert Hall Friday, January 23, 2015 - 4:00pm to 7:00pm - Roy O. Disney Concert Hall	Graduate	Interim
Sounding Images (MITM-548)	MITM-548	January Interim Course (Variable Topics): A presentation and discussion of the 3 Sounding Images visual music programs created in 1989, 2005 and 2011. These programs consist of experimental videos with electro-acoustic music tracks. Reading and internet assignments will be assigned. Course meets on the following days/times: Monday, January 12, 2015 - 1:00pm to 4:00pm - B312 Thursday, January 15, 2015 - 1:00pm to 4:00pm - B312 Tuesday, January 20, 2015 - 1:00pm to 4:00pm - B312	Graduate	Interim
Supercollider Intensive (MITM-549)	MITM-549	January Interim Course (Variable Topics): Supercollider is a text-based language for sound synthesis and algorithmic composition. This intensive will immerse you in the main components of the language: synthesis, scheduling, interaction, and networking. We can't hope to cover all this language has to offer, but this course should get you bootstrapped and ready to use Supercollider in your work. Course meets on the following days/times: Tuesday, January 13, 2015 - 10:00am to 1:00pm - B305 Friday, January 16, 2015 - 10:00am to 1:00pm - B305 Tuesday, January 20, 2015 - 10:00am to 1:00pm - B305 Thursday, January 22, 2015 - 10:00am to 1:00pm - B305	Graduate	Interim
Tabla Repair and Re-Heading (MITM-550)	MITM-550	January Interim Course (Variable Topics): Learn to repair and re-head tabla. Students must supply own straps and heads for their own drums (otherwise repairs will be on school tabla). Course meets on the following days/times: Thursday, January 15, 2015 - 1:00pm to 4:00pm - B236	Graduate	Interim
Taking Science-Making Art Using the Fund (MITM-551)	MITM-551	January Interim Course (Variable Topics): Taking Science, Making Art: Using the fundamentals of vocal pedagogy to become a more agile vocal student, artist, and teacher.: Students will receive a grounding in the fundamentals of vocal anatomy and function, will then apply these concepts to their own singing and that of their colleagues through an interactive masterclass. Course meets on the following days/times: Thursday, January 15, 2015 - 12:00pm to 2:00pm - B319 Friday, January 16, 2015 - 12:00pm to 2:00pm - B319 Thursday, January 22, 2015 - 12:00pm to 2:00pm - B319 Friday, January 23, 2015 - 12:00pm to 2:00pm - B319	Graduate	Interim
The Astrology of Possibility: Uranus (MITM-552)	MITM-552	January Interim Course (Variable Topics): The course will explore: . symbology & mythology . orbit, unique planetary features . in the sky now . the 'precariat' . the 'binky', the brilliant, and the bizarre . artists with prominent Uranus . "Uranian" 3rd sex . Uranus and electronics . the astrology of suddenness . Uranus and Hollywood: Star Trek . natal placement/aspects Course meets on the following days/times: Monday, January 12, 2015 - 4:00pm to 6:00pm - B318 Friday, January 16, 2015 - 4:00pm to 6:00pm - B318 Tuesday, January 20, 2015 - 2:00pm to 4:00pm - B324 Thursday, January 22, 2015 - 2:00pm to 4:00pm - B324 Friday, January 23, 2015 - 2:00pm to 4:00pm - B324	Graduate	Interim
Consumm. Insecure Perf/Comp Rachmaninov (MITM-553)	MITM-553	January Interim Course (Variable Topics): The Consummately Insecure Performer/Composer: Rachmaninov and The Musical Calculations of Psychoanalysis: Alfred Brendel, the great Austrian-born pianist, once pooh-poohed Rachmaninov's music as 'elevated conversation'; this detailed course looks at the crafting of these 'conversations' by one of the most performed 20th century composers, in a style that shrewdly utilized the composer's crushing and almost constant lack of confidence, and that elegantly demonstrates an apparent inner-dialogue utilizing techniques drawn from psychoanalysis. The course has two two hour meetings, which will include some in-class performances of Rachmaninov's rarely performed songs; at the conclusion of the course, on Sunday January 25th, there will be a short rehearsal and informal performance of Rachmaninov's 2nd piano concerto, in which qualified participants will be welcome perform; the orchestra will also include invited guests, and the soloist will be visiting Italian pianist, Flavio Villani. Course meets on the following days/times: Tuesday, January 20, 2015 - 9:00am to 11:00am - B321 Thursday, January 22, 2015 - 9:00am to 11:00am - B321 Sunday, January 25, 2015 - 12:00pm to	Graduate	Interim

## 4:00pm - The Wild Beast

The Hist of Violin (viola, Cello, Bass) (MITM-554)	MITM-554	January Interim Course (Variable Topics): A brief outline of the history of repertoire for bowed stringed instrument - violin, viola, cello and bass - and piano. There will be a lecture-demonstration performance of selected violin/viola with piano repertoire on Sunday January 18th with visiting Italian-born pianist Flavio Villani and Mark Menzies. Course meets on the following days/times: Monday, January 12, 2015 - 9:00am to 12:00pm - B321 Thursday, January 15, 2015 - 9:00am to 12:00pm - B321 Sunday, January 18, 2015 - 2:00pm to 4:00pm - The Wild Beast	Graduate	Interim
The Music of Jani Christou (MITM-555)	MITM-555	January Interim Course (Variable Topics): Course available by Permission of Instructor Only. Introduction to the music of Greek composer Jani Christou. Christou's ideas and techniques will be discussed and practiced in six 3-hour sessions with the participation of visiting composer and musicologist Anargyros Deniosos. The preparation of his pieces Praxis for 12, Anaparastasis I, Anaparastasis III, and Epicycle will lead to their presentation in an all-day tribute to the composer at REDCAT on February 8th, 2015. Course meets on the following days/times: Monday, January 12, 2015 - 9:00am to 12:00pm - The Wild Beast Tuesday, January 13, 2015 - 9:00am to 12:00pm - The Wild Beast Thursday, January 15, 2015 - 9:00am to 12:00pm - The Wild Beast Friday, January 23, 2015 - 7:00pm to 10:00pm - The Wild Beast Saturday, January 24, 2015 - 10:00am to 1:00pm - The Wild Beast Saturday, January 24, 2015 - 2:00pm to 5:00pm - The Wild Beast	Graduate	Interim
The Piano Since 1965 (MITM-556)	MITM-556	January Interim Course (Variable Topics): Course Description: This compact course project explores the expansion of the piano's technical, stylistic and aesthetic vocabulary from c. 1965 through the present day, traversing domains of experimental composition, improvisation and sound art. Some possible artists: peter ablinger . sophie agnel . david behrman . borah bergman . harrison birtwistle . paul bley . frederic blondy . ross bolleter . chris burn . marilyn crispell . jacques demierre . lucia dlugoszewski . brian ferneyhough . michael finnissy . reinhold friedl . cor fuhler . helmut lachenmann . sebastian lexe . gyorgy ligeti . annea lockwood . rytis mazulis . denman maroney . gordon monahan . tisha mukarji . andrea neumann . sarah nicholls . charlemagne palestine . anthony pateras . horatiu radulescu . steve reich . irene schweizer . salvatore sciarrino . stephen scott . kunsu shim . steven takasugi . john tilbury . galina ustvolskaya . fred van hove . alexander von schlippenbach . veryan weston . la monte young Course meets on the following days/times: Monday, January 12, 2015 - 1:00pm to 4:00pm - B318 Tuesday, January 13, 2015 - 1:00pm to 4:00pm - B318 Thursday, January 15, 2015 - 1:00pm to 4:00pm - B318 Friday, January 16, 2015 - 1:00pm to 4:00pm - B318 Tuesday, January 20, 2015 - 1:00pm to 4:00pm - B318 Thursday, January 22, 2015 - 1:00pm to 4:00pm - B318	Graduate	Interim
January Interim Course - Variable Topics (MITM-557)	MITM-557	January Interim Course (Variable Topics)	Graduate	Interim
January Interim Course - Variable Topics (MITM-558)	MITM-558	January Interim Course (Variable Topics)	Graduate	Interim
January Interim Course - Variable Topics (MITM-559)	MITM-559	January Interim Course (Variable Topics)	Graduate	Interim
January Interim Course - Variable Topics (MITM-560)	MITM-560	January Interim Course (Variable Topics)	Graduate	Interim
January Interim Course - Variable Topics (MITM-561)	MITM-561	January Interim Course (Variable Topics)	Graduate	Interim
January Interim Course - Variable Topics (MITM-562)	MITM-562	January Interim Course (Variable Topics)	Graduate	Interim
January Interim Course - Variable Topics (MITM-563)	MITM-563	January Interim Course (Variable Topics)	Graduate	Interim
January Interim Course - Variable Topics (MITM-564)	MITM-564	January Interim Course (Variable Topics)	Graduate	Interim
January Interim Course - Variable Topics (MITM-565)	MITM-565	January Interim Course (Variable Topics)	Graduate	Interim
January Interim Course - Variable Topics (MITM-566)	MITM-566	January Interim Course (Variable Topics)	Graduate	Interim
January Interim Course - Variable Topics (MITM-567)	MITM-567	January Interim Course (Variable Topics)	Graduate	Interim

January Interim Course - Variable Topics (MITM-568)	MITM-568	January Interim Course (Variable Topics)	Graduate	Interim
January Interim Course - Variable Topics (MITM-569)	MITM-569	January Interim Course (Variable Topics)	Graduate	Interim
January Interim Course - Variable Topics (MITM-570)	MITM-570	January Interim Course (Variable Topics)	Graduate	Interim
Interim: MFA Intensive (MITM-590)	MITM-590	Interim: MFA Intensive (Variable Topics)	Graduate	Interim
Interim Teaching Assignment (MITM-596)	MITM-596	Credit bearing course for MFA students who are assigned to teach classes during the School of Music Interim session.	Graduate	Interim
Independent Study (MLNG-199)	MLNG-199	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate	
Independent Study (MLNG-299)	MLNG-299	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate	
Independent Study (MLNG-499)	MLNG-499	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate	
Independent Study (MLNG-599)	MLNG-599	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate	
Italian (MLNG-601)	MLNG-601	This course focuses on studying and understanding Italian grammar for singing and translation purposes. Specific emphasis will be placed on word order, identification and understanding the parts of speech, conjugation of basic present and past verb tenses, and the ability to know how to translate prose and poetry with the assistance of dictionaries, verb tense guides, and/or other handEs on tools. Secondary emphases will include basic speaking, pronunciation, and study of Italian literature and culture.	Graduate	
French (MLNG-602)	MLNG-602	This course focuses on studying and understanding French grammar for singing and translation purposes. Specific emphasis will be placed on word order, identification and understanding the parts of speech, conjugation of basic present and past verb tenses, and the ability to know how to translate prose and poetry with the assistance of dictionaries, verb tense guides, and/or other handEs on tools. Secondary emphases will include basic speaking, pronunciation, and study of French literature and culture.	Graduate	
German (MLNG-603)	MLNG-603	This course focuses on studying and understanding German grammar for singing and translation purposes. Specific emphasis will be placed on word order, identification and understanding the parts of speech, conjugation of basic present and past verb tenses, and the ability to know how to translate prose and poetry with the assistance of dictionaries, verb tense guides, and/or other handEs on tools. Secondary emphases will include basic speaking, pronunciation, and study of German literature and culture.	Graduate	
Independent Study (MLNG-699)	MLNG-699	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate	
Composition Lesson (non-Major) (MLSN-001)	MLSN-001	Course available with Music Office consent only. Half-hour lessons for students enrolled in programs other than Composition, consisting of individual or group meetings. Lesson instruction is offered based on faculty availability. Lessons may be repeated for credit.	Undergraduate	
Accordion (non-Major) (MLSN-002)	MLSN-002	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. Half-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate	
Class Piano (MLSN-003)	MLSN-003	Course available by Permission of Instructor only. Non-major piano instruction given in small group lessons.	Undergraduate	
Classical Saxophone (non-Maj) (MLSN-004)	MLSN-004	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. Half-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate	
Bassoon (non-	MLSN-005	Course available with Music Office consent only. Lesson instruction is	Undergraduate	









Javanese Zither (non-Major) (MLSN-066)	MLSN-066	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. Half-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Tabla (non-Major) (MLSN-070)	MLSN-070	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. Half-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Sitar (non-Major) (MLSN-071)	MLSN-071	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. Half-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Sarod (non-Major) (MLSN-072)	MLSN-072	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. Half-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
North Indian Voice (non-Major) (MLSN-073)	MLSN-073	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. Half-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
North Indian Flute (non-Major) (MLSN-077)	MLSN-077	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. Half-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
N. Indian Music (non-Major) (MLSN-078)	MLSN-078	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. Half-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
World Percussion (non-Major) (MLSN-079)	MLSN-079		Undergraduate
Composition Lesson (major) (MLSN-101)	MLSN-101	Course available with Music Office consent only. One-hour lessons for undergraduate students in the Composition Program, consisting of individual or group meetings.	Undergraduate
Accordion (major) (MLSN-102)	MLSN-102	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. Half-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Classical Saxophone (major) (MLSN-104)	MLSN-104	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Bassoon (major) (MLSN-105)	MLSN-105	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or	Undergraduate









(major) (MLSN-165)		offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	
Javanese Zither (major) (MLSN-166)	MLSN-166	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Tabla (major) (MLSN-170)	MLSN-170	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Sitar (major) (MLSN-171)	MLSN-171	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Sarod (major) (MLSN-172)	MLSN-172	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
North Indian Voice (major) (MLSN-173)	MLSN-173	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
North Indian Flute (major) (MLSN-177)	MLSN-177	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
N. Indian Music (major) (MLSN-178)	MLSN-178	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
World Percussion (major) (MLSN-179)	MLSN-179		Undergraduate
Composition Lesson (non-Major) (MLSN-501)	MLSN-501	Course available with Music Office consent only. Lessons for graduate students in the Composition Program, consisting of individual and/or group meetings.	Graduate
Accordion (non-Major) (MLSN-502)	MLSN-502	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. Half-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Class Piano (MLSN-503)	MLSN-503	Course available by Permission of Instructor only. Non-major piano instruction given in small group lessons.	Graduate
Classical Saxophone (non-Maj) (MLSN-504)	MLSN-504	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. Half-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Bassoon (non-Major) (MLSN-505)	MLSN-505	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. Half-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major	Graduate











students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.

Tabla (non-Major) (MLSN-570)	MLSN-570	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. Half-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Sitar (non-Major)a (MLSN-571)	MLSN-571	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. Half-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Sarod (non-Major) (MLSN-572)	MLSN-572	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. Half-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
North Indian Voice (non-Major) (MLSN-573)	MLSN-573	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. Half-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
North Indian Flute (non-Major) (MLSN-577)	MLSN-577	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. Half-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
N. Indian Music (non-Major) (MLSN-578)	MLSN-578	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. Half-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
World Percussion (non-Major) (MLSN-579)	MLSN-579		Graduate
Composition Lesson (major) (MLSN-601)	MLSN-601	Course available with Music Office consent only. Lessons for graduate students in the Composition Program, consisting of individual and/or group meetings.	Graduate
Accordion (major) (MLSN-602)	MLSN-602	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. Half-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Classical Saxophone (major) (MLSN-604)	MLSN-604	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Bassoon (major) (MLSN-605)	MLSN-605	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Cello (major) (MLSN-606)	MLSN-606	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In	Graduate







666)		in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	
Tabla (major) (MLSN-670)	MLSN-670	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Sitar (major) (MLSN-671)	MLSN-671	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Sarod (major) (MLSN-672)	MLSN-672	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
North Indian Voice (major) (MLSN-673)	MLSN-673	Course available for Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
North Indian Flute (major) (MLSN-677)	MLSN-677	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
North Indian Flute (major) (MLSN-678)	MLSN-678	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
World Percussion (major) (MLSN-679)	MLSN-679	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Composition Lesson (major) (MLSN-701)	MLSN-701	Course available with Music Office consent only. Lessons for graduate students in the Composition Program, consisting of individual and/or group meetings.	Doctorate
Accordion (major) (MLSN-702)	MLSN-702	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. Half-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Doctorate
Classical Saxophone (major) (MLSN-704)	MLSN-704	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Bassoon (major) (MLSN-705)	MLSN-705	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Cello (major) (MLSN-706)	MLSN-706	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Clarinet (major) (MLSN-707)	MLSN-707	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate





Bonang (major) (MLSN-760)	MLSN-760	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Kendang (javanese) (major) (MLSN-761)	MLSN-761	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Rebab (major) (MLSN-762)	MLSN-762	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Gender (javanese) (major) (MLSN-763)	MLSN-763	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Gambang (major) (MLSN-764)	MLSN-764	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Javanese Voice (major) (MLSN-765)	MLSN-765	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Javanese Zither (major) (MLSN-766)	MLSN-766	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Tabla (major) (MLSN-770)	MLSN-770	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Sitar (major) (MLSN-771)	MLSN-771	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Sarod (major) (MLSN-772)	MLSN-772	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
North Indian Voice (major) (MLSN-773)	MLSN-773	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
North Indian Flute (major) (MLSN-777)	MLSN-777	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
N. Indian Music (major) (MLSN-778)	MLSN-778	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
World Percussion (major) (MLSN-779)	MLSN-779	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Independent Study (MPCD-199)	MPCD-199	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Undergraduate
Independent Study (MPCD-299)	MPCD-299	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Undergraduate



Career Designs for Musicians (MPCD-350)	MPCD-350	Course open to Music School students only. 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.	Undergraduate
Independent Study (MPCD-399)	MPCD-399	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Undergraduate
Teaching the Voice (MPCD-420)	MPCD-420	The class is a practicum in learning to teach singing. The hands-on approach will require class participants to teach novice voice students rudimentary singing techniques privately and group settings. Work will center on learning to hear and diagnose the source of vocal inconsistencies and then apply techniques that will elicit change and promote healthy voice building. Historical and current methodologies will be discussed and applied as needed. Highly recommended for Voice Majors.	Undergraduate
Independent Study (MPCD-499)	MPCD-499	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Undergraduate
Independent Study (MPCD-599)	MPCD-599	The class is a practicum in learning to teach singing. The hands-on approach will require class participants to teach novice voice students rudimentary singing techniques privately and group settings. Work will center on learning to hear and diagnose the source of vocal inconsistencies and then apply techniques that will elicit change and promote healthy voice building. Historical and current methodologies will be discussed and applied as needed. Highly recommended for Voice Majors.	Graduate
Toward Creativity: Pedagogy I (MPCD-603)	MPCD-603	From Nietzsche to Now. The course begins with an exploration of the historical foundations of creativity in learning through the writings of ancient philosophers. Work includes the social aspects of learning, feminist pedagogy, experience in education, educational batching and the industrial revolution, enculturation and the anticolonial stance, overcoming logocentrism, critical pedagogy after WWII and Iraq, No Child Left Behind and its truths, and systems of praxis in music education. Includes field observation of the CAP program at West Creek Academy.	Graduate
Toward Creativity: Pedagogy II (MPCD-604)	MPCD-604	Pedagogy of Creativity Today. Course examines methods of assessment in creative learning, cultural contextuality, non-linguistic awareness, music as the ordering of noise, architectonics and spatial considerations in pedagogy, distance learning/lateral education, knowledge and power in learning environments, censorship, external educational standards, the Occupy movement, the spiritual twist, and teaching aesthetics: control, coverage, conflict. Includes field observation in CAP inner-city programs.	Graduate
Teaching the Voice (MPCD-620)	MPCD-620	The class is a practicum in learning to teach singing. The hands-on approach will require class participants to teach novice voice students rudimentary singing techniques privately and group settings. Work will center on learning to hear and diagnose the source of vocal inconsistencies and then apply techniques that will elicit change and promote healthy voice building. Historical and current methodologies will be discussed and applied as needed. Highly recommended for Voice Majors.	Graduate
Career Designs for Musicians (MPCD-650)	MPCD-650	Course open to Music School students only. 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.	Graduate
Independent Study (MPCD-699)	MPCD-699	The class is a practicum in learning to teach singing. The hands-on approach will require class participants to teach novice voice students rudimentary singing techniques privately and group settings. Work will center on learning to hear and diagnose the source of vocal inconsistencies and then apply techniques that will elicit change and promote healthy voice building. Historical and current methodologies will be discussed and applied as needed. Highly recommended for Voice Majors.	Graduate

Teaching the Teacher (MPCD-701)	MPCD-701	Course open to Music School students only. This course will introduce DMA student-instructors to the nuts and bolts of teaching, including models for course development and curricular design, the generation of teaching materials, common issues in the classroom, and various assessment measures designed to provide maximum feedback for their students. Students will engage in numerous projects including self-critique and observation of faculty-led classes/lessons/ensembles in order to study different teaching methods.	Doctorate
Professional Development (MPCD-704)	MPCD-704	Course open to Music School students only. This course will explore a broad range of tools and ideas for creating a life in the arts, including preparation for positions in education, artistic entrepreneurship, and work in non-profit and for-profit enterprises. Topics addressed will include techniques for documenting and disseminating creative work, development of vitae and other professional documentation, grant writing, developing an on-line presence, conducting an academic job search, and methods for bringing the artist's unique projects and opportunities to fruition.	Doctorate
Teaching Practicum (MPCD-740)	MPCD-740	Course open to Music School students only. Through this course, students will receive credit for teaching responsibilities and will enjoy faculty supervision as they develop pedagogical effectiveness and expertise in specific areas. They will further refine their syllabi design and the development of assessment and evaluation tools, and will be expected to continue to experiment with new teaching methodologies introduced in MD701, documenting their experiences. Faculty will supervise all work.	Doctorate
Jazz Improvisation (MPRF-101)	MPRF-101	Course open to Music School students only. Development of fundamental techniques required for group improvisation with an emphasis on gaining facility with jazz harmonic language.	Undergraduate
Jazz Improvisation (1-On-1) (MPRF-102)	MPRF-102	Course open to Music School students only, by Permission of Instructor only. Development of fundamental techniques required for group improvisation with an emphasis on gaining facility with jazz harmonic language.	Undergraduate
Yoga for Musicians (MPRF-105)	MPRF-105	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.	Undergraduate
Vocal Coaching (MPRF-110)	MPRF-110	Course open to Music School students only. Centered on in-class coaching, discussion and critique of repertoire and performance, this course will emphasize the development of skills necessary for singing-artists. Students will learn foundational skills and acquire necessary tools for conducting background research, diction and translation, musical preparation, and presentation and critique of themselves and their peers. Students also will expand their repertoire, strengthen accuracy, experience an in-depth study of poetry and poetic narrative, work on interpretation, and concentrate on ensemble and collaboration. Oral and written presentations about music also will be included.	Undergraduate
Voicearts Foundation I (MPRF-115)	MPRF-115	This two-semester practicum course provides an introduction to a wide-range of topics, skills and contexts with which all voice-based artists need to be familiar, and lays a foundation for more advanced work. The course will explore issues critical to vocal artists, and participants will gain practice with tools they will need in future work. Participants also will learn to observe themselves and their work, and will begin to determine which skills, tools, resources, etc., will be necessary for them to accomplish work at the highest level. Topics will include vocal function, healthy singing and speaking, phonetics and diction, interpretation and communication, listening, resources for singers, professionalism, development of the physical and the artistic voice, and many other subjects necessary for all vocalists.	Undergraduate
Voicearts Foundation II (MPRF-116)	MPRF-116	This two-semester practicum course provides an introduction to a wide-range of topics, skills and contexts with which all voice-based artists need to be familiar, and lays a foundation for more advanced work. The course will explore issues critical to vocal artists, and participants will gain practice with tools they will need in future work. Participants also will learn to observe themselves and their work, and will begin to determine which skills, tools, resources, etc., will be necessary for them to accomplish work at the highest level. Topics will include vocal function, healthy singing and speaking, phonetics and diction, interpretation and communication, listening, resources for singers, professionalism, development of the physical and the artistic voice, and many other subjects necessary for all vocalists.	Undergraduate
Piano Workshop (MPRF-119)	MPRF-119	Course open to Piano Program students only. Piano Workshop will be required every semester for piano majors and the collaborative arts specialization at both the BFA and MFA levels. MAP pianists and performer composers are encouraged but not required to enroll (see instructor if interested). The course will strive to integrate previously separated aspects of pianism by encouraging a holistic approach to the instrument. Over the course of the entire year the class will encompass various literature and skills topics, guest artist presentations, master-classes, issues of stage anxiety, acoustics, student performances and group projects (Interim concerts etc.). Students will be assessed and graded on	Undergraduate

attendance, participation (both as listener, responder and performer) and at least one in-class presentation on a work in preparation for recital.

Guitar Workshop (MPRF-120)	MPRF-120	Course open to Guitar Program students only. Guitar Workshop is intended to be a common meeting ground for all guitar majors and other interested guitarists. The objective is to foster a non-competitive sense of community which encourages mutual inspiration and cross fertilization of ideas, primarily through performance and discussion. Presentations by guest artists, faculty, and students on subjects of mutual interest are a regular part of the class.	Undergraduate
Trumpet Studio (MPRF-121)	MPRF-121	Course open to Brass Program students only. Performance of ensemble works written for multiple trumpets.	Undergraduate
Flute Studio Class (MPRF-122)	MPRF-122	Course open to Flute Program students only. Flute Studio Class is a weekly meeting of the flute majors, BFA and MFA. Those studying flute as a secondary instrument are also invited to attend. We will discuss a variety of topics, including resume and website preparation, pedagogy, repertoire, performance preparation, mental strategies, various styles of literature, and techniques such as breathing, vibrato, tonguing, legato, and extended techniques. The class will also sometimes be presented as a Masterclass format and/or dress rehearsal for students' chamber music ensembles or recital preparation.	Undergraduate
Harp Studio Class (MPRF-123)	MPRF-123	Course open to Harp Program students only. Participants perform and study solo, chamber and orchestral repertoire, engaging in co-critique.	Undergraduate
Oboe Studio Class (MPRF-124)	MPRF-124	Course open to Oboe Program students only. In addition to our normal studies of fundamentals and reedmaking, the intention is to focus also on the major solos that oboists play in orchestral auditions. Also, we will form a Double Reed Quartet with bassoon and work on Bach's Art of Fugue along with transcriptions of Palestrina, Mozart, Brahms among others.	Undergraduate
Cello Studio Class (MPRF-125)	MPRF-125	Course open to Cello Program students only. This course offers in depth work in skill building, problem solving in music preparation, ensemble playing, and contemporary cello literature. Students may also use the studio to perform for one another and receive feedback.	Undergraduate
Experimental Voice Workshop (MPRF-126)	MPRF-126	Experimental Voice Workshop is open to all levels of artists making work with or for the voice, this non-genre specific workshop focuses on the development, creation, refinement and performance (if appropriate) of student generated, voice-related projects. This course will delve into explorations of the voice in many different contexts through improvisation and experimental voice pieces and exercises. Class activities will include presentations, lectures about voice related subjects, discussion, and invited guests whose works deal with the voice and body as primal material in their art making. Class objectives will be to develop critical thought about the voice, the voice process and its many possibilities, as well as to develop large and small-scale artistic works through creative methodologies.	Undergraduate
String Workshop (MPRF-128)	MPRF-128	Course open to String students only. Performance of ensemble works written for string instruments. Survey and reading of major chamber ensemble repertoire. Students also perform solo repertoire for the class. Contemporary, folk and traditional technique and styles are also studied.	Undergraduate
Percussion Workshop (MPRF-129)	MPRF-129	Course open to Percussion Program students only. Percussion Workshop is where students present works that have been prepared for recitals and the place where Percussion guest artists give their presentations. Sometimes one of the CalArts instructors will use the time to give a special presentation on the subject of special techniques or to present a new recording or solo work that they are working on. kshop	Undergraduate
Clarinet Studio Class (MPRF-130)	MPRF-130	Course open to Clarinet Program students only. Clarinet Studio Class offers in-depth work in sound production, intonation, technical facility, styles of articulation and contemporary techniques through study of exercises, etudes, a broad spectrum of solos works, orchestra studies, and works for multiple clarinets. Students perform in the class to receive feedback from other students, the teacher, and occasional guests.	Undergraduate
Bassoon Studio Class (MPRF-131)	MPRF-131	Course open to Bassoon Program students only. This course offers in depth work in the skills of reed making, sound production, general and contemporary bassoon techniques. Students may also use the class to perform for one another and receive feedback.	Undergraduate
Brass Workshop (MPRF-132)	MPRF-132	Course open to Brass Program students only. Brass Workshop provides a comprehensive look at topics related to professional performing standards on brass instruments.	Undergraduate
Woodwind Workshop (MPRF-133)	MPRF-133	Course open to Music School students only. Performance of ensemble works written for woodwind instruments. Audition preparation and woodwind fundamentals are also studied.	Undergraduate
Independent Study (MPRF-199)	MPRF-199	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
Harmonic Improvisation (MPRF-203)	MPRF-203	Emphasis on increasing facility with intricate harmonic techniques.	Undergraduate

Bodies and Voice (MPRF-211)	MPRF-211	Course open to Music School students only, by Permission of Instructor only. The course is intended as a laboratory to explore the body in relationship to the voice and the voice in relation to the emotional memory of the body. The laboratory will consist of the physical exploration of voice mechanics within the body and its outward projection of different emotional responses. A final project, using the compendium of body/voice relationships encountered, is encouraged.	Undergraduate
English Diction & Repertoire (MPRF-212)	MPRF-212	This course offers an introduction to the International Phonetic Alphabet (IPA) and its use in transcribing specific sounds used in classical singing, as well as study of appropriate pronunciation and physical production of sounds used in American Standard English. Students will study this dialect, that is used in classical singing for its lack of regional overtones, and will practice singing American songs and arias with this pronunciation. The aim will be a natural and free vocal production and sound, capable of maximum communication. The course will include a brief overview of repertoire in the English language, including listening, discussion and stylistic components.	Undergraduate
Italian and Spanish Diction (MPRF-213)	MPRF-213	Basic instruction and practice in the proper pronunciation for singing in Italian, Spanish, French and German, as well as foundational study of repertoire in these languages. Students will learn the International Phonetic Alphabet (IPA) symbols relevant for each language and practice transcribing texts into IPA. Basic diction-related terminology and principles for each language will be covered. Focus will be placed on the differences between singing and speaking in each language, with special emphasis on classical singing pronunciation. Extensive outside of class listening will be required, with in-class discussion of repertoire and stylistic considerations.	Undergraduate
French Diction (MPRF-214)	MPRF-214	Basic instruction and practice in the proper pronunciation for singing in Italian, Spanish, French and German, as well as foundational study of repertoire in these languages. Students will learn the International Phonetic Alphabet (IPA) symbols relevant for each language and practice transcribing texts into IPA. Basic diction-related terminology and principles for each language will be covered. Focus will be placed on the differences between singing and speaking in each language, with special emphasis on classical singing pronunciation. Extensive outside of class listening will be required, with in-class discussion of repertoire and stylistic considerations.	Undergraduate
German Diction (MPRF-215)	MPRF-215	Basic instruction and practice in the proper pronunciation for singing in Italian, Spanish, French and German, as well as foundational study of repertoire in these languages. Students will learn the International Phonetic Alphabet (IPA) symbols relevant for each language and practice transcribing texts into IPA. Basic diction-related terminology and principles for each language will be covered. Focus will be placed on the differences between singing and speaking in each language, with special emphasis on classical singing pronunciation. Extensive outside of class listening will be required, with in-class discussion of repertoire and stylistic considerations.	Undergraduate
Learning to Scream (MPRF-217)	MPRF-217	Course not available to Voice Arts Program students. Voice training for band vocalists, singer/songwriters and other non-classical singing performers. Focus will be on learning rudimentary singing skills and exercises that support healthy and efficient voice production for performers whose singing styles tend toward the extreme.	Undergraduate
Institute Voice (MPRF-218)	MPRF-218	Course not available to Voice Arts Program students. Instruction and practice in the fundamentals of singing. Course includes technical exercises for breath control, agility, range extension, etc., and involves performance of music in classical and other styles.	Undergraduate
Aza African Song (MPRF-221)	MPRF-221	Study of traditional West African songs - language and their meanings, and singing techniques. Special attention will be placed on tone production, melody, harmony and embellishment.	Undergraduate
Beginning Shakuhachi Workshop (MPRF-223)	MPRF-223	Course open to Music School students only. The shakuhachi is the traditional Japanese bamboo a students will learn the basics of shakuhachi playing: breathing, sound production, basic scales, and Japanese music notation. Repertoire will include traditional folk songs, meditative pieces, contemporary works, and improvisation.	Undergraduate
Studio Projects for Guitar (MPRF-245)	MPRF-245	Course open to Music School students only. 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.	Undergraduate
Independent Study (MPRF-299)	MPRF-299	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
Visiting Artist Colloquium (MPRF-304)	MPRF-304	Course open to Music School students only. Presentations and discussion with visiting artists. Note: course meeting dates will be announced	Undergraduate
The Grammar of Conducting	MPRF-307	Areas to be studied include: The development of a clear, readable beat in all patterns and in varying dynamic ranges, articulation of styles and	Undergraduate

(MPRF-307)		textures, and techniques appropriate for both choral and instrumental conducting. Among difficulties studied will be: 1. Treatment of preparatory beats and fermatas in typical situations; 2. Use of left hand in cueing and control of dynamics; 3. Problems in accompanying and proportional notation.	
Historically Informed Performance (MPRF-309)	MPRF-309	This course delves into what can be learned about the sound world of various historical periods and various cultures in Western European music. Iconography, historical instruments, historical documents such as treatises and manifestos, memoirs and notation in manuscripts and published music provide evidence, albeit incomplete, about performance in the past. The question of the extent to which this learning should or should not influence our own contemporary playing is one we will try to answer.	Undergraduate
Advanced Vocal Coaching (MPRF-310)	MPRF-310	Course open to Music School students only. Moving on from foundational work, in this course students will further develop intellectual and musical skills necessary for singing-artists. Students will expand their vocal repertoire in all genres, develop more sophisticated music learning techniques and habits, experience in-depth study of poetic, dramatic and liturgical narrative, continue to strengthen skills in relevant languages, and develop a more collaborative musical interaction. Recital preparation and increasingly nuanced interpretations will be developed, as will more refined critique skills.	Undergraduate
Tabla (MPRF-322)	MPRF-322	Course open to Music School students only. Group instruction in the techniques, theory and practice of North Indian Tabla.	Undergraduate
Perspectives on Hand Drumming (MPRF-324)	MPRF-324	Techniques of performance on hand drums of varied cultural origins.	Undergraduate
Latin Percussion (MPRF-328)	MPRF-328	Course open to Music School students only. Class instruction in general Latin percussion music.	Undergraduate
Trigger: Electronic Percussion (MPRF-330)	MPRF-330	Course open to Percussion Program students only, or BFA3 and BFA4 students only. A series of hands-on workshops exploring the possibilities for musicians performing with electronic percussion controllers via computer music software, processors, sampling, loops based performance, and interactive audio/video. This course explores the potential and realized impact of electronic percussion in the world of live performance. Members of this class develop the ability to shape sound in ways that are informed by contemporary composition and performance practices. It is the goal of this course that: all participants become empowered electronic musicians/artists; that students be comfortable and adaptable when encountering newly designed percussion controllers, evaluating the possibilities as live performance tools and programming the devices confidently; Students will develop ancillary skills that question the design of existing controllers and may ultimately consider creating their own design for use in live performance settings. The course is two semesters in length, where the student will learn to program various percussion controllers such as: MalletKAT, DrumKAT, TrapKat, DITI, Push, Handsonic, Mandala Drum, and QuNeo; introductory experience with an interactive video program will be introduced and is encouraged to be incorporated into a final multimedia piece that will be created and performed either solo or collaboratively by the students in the class.	Undergraduate
Independent Study (MPRF-399)	MPRF-399	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
Opera Theater (MPRF-402)	MPRF-402	Course open to Music School students only. An intensive project-based class focused on rehearsing, producing and performing select opera/music-theater works in innovative productions. Works are mounted in collaboration with the School of Theater, with participation of other schools from the Institute as needed. The rigorous process culminates in public performances in the Modular Theater. Past works performed have included world and U.S. premieres, as well as older works presented in new and compelling productions.	Undergraduate
Musicians' Injury Prevention (MPRF-406)	MPRF-406	Course open to Music School students only. This course is designed to help musicians prevent and rehabilitate musical instrument-based overuse injuries. It will also address injuries from other sources that might affect our ability to play our instruments. We will look at postural imbalances, faulty habits, and the reality of maybe just too many hours in the practice room. Through yoga therapy, pilates rehabilitation, aspects of physical therapy, and stress reduction and breathing techniques, each student will be given an individual program of stretching, strengthening and relaxing for optimum health. More than just an exercise routine, these programs will be uniquely designed for each student's needs, and may include modifications in posture, alignment, behaviors, and practice techniques.	Undergraduate
Instrumental Conducting (MPRF-408)	MPRF-408	Course open to Music School students only, by Permission of Instructor only. 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.	Undergraduate
Tabla	MPRF-420	Course open to Music School students only, by Permission of Instructor	Undergraduate

Accompaniment (MPRF-420)		only. This course will teach students how to accompany vocal and instrumental music. Students will learn how to play with different thekas (rhythm cycles).	
Singing the Books (MPRF-451)	MPRF-451	Focused Topic in Vocal Performance: This workshop will focus on facilitating processes of constructing realizations of various 'songs' included in the Song Books, along with an overview of Cage's aesthetics. Students will engage in substantial disciplined creative work, action and research, especially as Cage understood 'research' to mean experimental music making. Course work will include discussion, reading assignments, interpreting and constructing pieces, and performing in class. This work will lead toward public performances and/or installations. It is anticipated that students will gain an understanding of the different types of compositional processes Cage utilized in the Song Books. They also will develop the capacity for intensely disciplined action and creation; will develop an understanding of non-ego based methods of composition and performance; will explore their capacity to develop and work within highly rigorous constraints; will explore electronics as they pertain to the Song Books; will learn how to ask appropriate questions when realizing Cage's work; and will work on the ability to perform in a manner independent of self-expression.	Undergraduate
Contemporary Vocal Techniques (MPRF-452)	MPRF-452	Focused Topic in Vocal Performance: This course focuses on facilitating learning processes and specific techniques necessary for preparing and performing standard twentieth-century and contemporary experimental vocal works, as well as exposes students to a wide range of works and issues. All work will be approached with an adventurous and exploratory spirit, with group and individual exercises and coaching. The class will study and analyze scores and notation, with emphasis on developing practical and informed learning and performing skills. When learning new, challenging and unusual techniques, maintaining a healthy vocal production while achieving desired results will be emphasized. Course work will include discussion and analysis, practical experimentation, learning and interpreting new techniques and works, in-class coaching and a final project. Some work will lead towards public performance.	Undergraduate
What Kind of Text Is That? (MPRF-453)	MPRF-453	Focused Topic in Vocal Performance: Beginning with an historical and contextual study of vocal works that utilize unconventional or atypical texts, students will research and perform representative works while exploring, creating and building works and analyses of their own. The course will involve collective and individual readings of various texts and in-class coaching of works based on such texts, with a large portion of the course devoted to the composition of new pieces/readings/performances based on unusual texts. Collaborative development and performance is highly encouraged. Writers, artists and composers covered may include Filippo Marinetti, Tristan Tzara, Kurt Schwitters, Gertrude Stein, Lewis Carroll, James Joyce, Samuel Beckett, concrete poets, e.e. cummings, John Cage, Luciano Berio, George Aperghis, and others.	Undergraduate
Sounding the Voice: Utterance, Phonetics (MPRF-454)	MPRF-454	Sounding the Voice: Utterance, Phonetics, Advanced Diction and Sense is geared towards ?students who have had prior experience with languages and ?the ?IPA. This course includes advanced study of language and non-linguistic vocal sounds, ranging from utterance through allophones, phonemes and word or word-like sounds. Work will focus on sound production and articulation, as well as intensive study of the International Phonetic Alphabet (IPA) as a tool for reading and transcribing sounds and for use in foreign language diction. Nonsensical sounds and made-up languages as well as "real" languages will be studied. ?Sound poetry and works in foreign languages will be performed.	Undergraduate
Independent Study (MPRF-499)	MPRF-499	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
Opera Theater (MPRF-502)	MPRF-502	Course open to Music School students only. An intensive project-based class focused on rehearsing, producing and performing select opera/music-theater works in innovative productions. Works are mounted in collaboration with the School of Theater, with participation of other schools from the Institute as needed. The rigorous process culminates in public performances in the Modular Theater. Past works performed have included world and U.S. premieres, as well as older works presented in new and compelling productions.	Graduate
Visiting Artist Colloquium (MPRF-504)	MPRF-504	Course open to Music School students only. Presentations and discussion with visiting artists. Note: course meeting dates will be announced	Graduate
Graduate Vocal Coaching (MPRF-510)	MPRF-510	Course open to Music School students only. Advanced, individual musical coaching sessions offered, when available, to students preparing recitals or other major performances, or whose repertoire demands regular coaching sessions. Sessions will cover topics, based on individual needs. These may include the advanced study and development of intellectual, artistic and musical skills necessary for singing-artists. Strengthening of the collaborative relationship is enhanced while students work towards mastery of diction, interpretation, analysis of poetry and text and context.	Graduate
Jazz Improvisation (1-On-1) (MPRF-512)	MPRF-512	Course open to Music School students only, by Permission of Instructor only. Development of fundamental techniques required for group improvisation with an emphasis on gaining facility with jazz harmonic	Graduate

language.

Piano Workshop (MPRF-519)	MPRF-519	Course open to Piano Program students only. Piano Workshop will be required every semester for piano majors and the collaborative arts specialization at both the BFA and MFA levels. MAP pianists and performer composers are encouraged but not required to enroll (see instructor if interested). The course will strive to integrate previously separated aspects of pianism by encouraging a holistic approach to the instrument. Over the course of the entire year the class will encompass various literature and skills topics, guest artist presentations, master-classes, issues of stage anxiety, acoustics, student performances and group projects (Interim concerts etc.). Students will be assessed and graded on attendance, participation (both as listener, responder and performer) and at least one in-class presentation on a work in preparation for recital.	Graduate
Guitar Workshop (MPRF-520)	MPRF-520	Course open to Guitar Program students only. Guitar Workshop is intended to be a common meeting ground for all guitar majors and other interested guitarists. The objective is to foster a non-competitive sense of community which encourages mutual inspiration and cross fertilization of ideas, primarily through performance and discussion. Presentations by guest artists, faculty, and students on subjects of mutual interest are a regular part of the class.	Graduate
Trumpet Studio (MPRF-521)	MPRF-521	Course open to Brass Program students only. Performance of ensemble works written for multiple trumpets.	Graduate
Flute Studio Class (MPRF-522)	MPRF-522	Course open to Flute Program students only. Flute Studio Class is a weekly meeting of the flute majors, BFA and MFA. Those studying flute as a secondary instrument are also invited to attend. We will discuss a variety of topics, including resume and website preparation, pedagogy, repertoire, performance preparation, mental strategies, various styles of literature, and techniques such as breathing, vibrato, tonguing, legato, and extended techniques. The class will also sometimes be presented as a Masterclass format and/or dress rehearsal for students' chamber music ensembles or recital preparation.	Graduate
Harp Studio Class (MPRF-523)	MPRF-523	Course open to Harp Program students only. Participants perform and study solo, chamber and orchestral repertoire, engaging in co-critique.	Graduate
Oboe Studio Class (MPRF-524)	MPRF-524	Course open to Oboe Program students only. In addition to our normal studies of fundamentals and reedmaking, the intention is to focus also on the major solos that oboists play in orchestral auditions. Also, we will form a Double Reed Quartet with bassoon and work on Bach's Art of Fugue along with transcriptions of Palestrina, Mozart, Brahms among others.	Graduate
Cello Studio Class (MPRF-525)	MPRF-525	Course open to Cello Program students only. This course offers in depth work in skill building, problem solving in music preparation, ensemble playing, and contemporary cello literature. Students may also use the studio to perform for one another and receive feedback.	Graduate
Experimental Voice Workshop (MPRF-526)	MPRF-526	Experimental Voice Workshop is open to all levels of artists making work with or for the voice, this non-genre specific workshop focuses on the development, creation, refinement and performance (if appropriate) of student generated, voice-related projects. This course will delve into explorations of the voice in many different contexts through improvisation and experimental voice pieces and exercises. Class activities will include presentations, lectures about voice related subjects, discussion, and invited guests whose works deal with the voice and body as primal material in their art making. Class objectives will be to develop critical thought about the voice, the voice process and its many possibilities, as well as to develop large and small-scale artistic works through creative methodologies.	Graduate
African Rhythm Workshop (MPRF-527)	MPRF-527		Graduate
String Workshop (MPRF-528)	MPRF-528	Course open to String students only. Performance of ensemble works written for string instruments. Survey and reading of major chamber ensemble repertoire. Students also perform solo repertoire for the class. Contemporary, folk and traditional technique and styles are also studied.	Graduate
Percussion Workshop (MPRF-529)	MPRF-529	Course open to Percussion Program students only. Percussion Workshop is where students present works that have been prepared for recitals and the place where Percussion guest artists give their presentations. Sometimes one of the CalArts instructors will use the time to give a special presentation on the subject of special techniques or to present a new recording or solo work that they are working on. kshop	Graduate
Clarinet Studio Class (MPRF-530)	MPRF-530	Course open to Clarinet Program students only. Clarinet Studio Class offers in-depth work in sound production, intonation, technical facility, styles of articulation and contemporary techniques through study of exercises, etudes, a broad spectrum of solos works, orchestra studies, and works for multiple clarinets. Students perform in the class to receive feedback from other students, the teacher, and occasional guests.	Graduate
Bassoon Studio Class (MPRF-531)	MPRF-531	Course open to Bassoon Program students only. This course offers in depth work in the skills of reed making, sound production, general and contemporary bassoon techniques. Students may also use the class to perform for one another and receive feedback.	Graduate

Brass Workshop (MPRF-532)	MPRF-532	Course open to Brass Program students only. Brass Workshop provides a comprehensive look at topics related to professional performing standards on brass instruments.	Graduate
Studio Projects for Guitar (MPRF-545)	MPRF-545	Course open to Music School students only. 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.	Graduate
Independent Study (MPRF-599)	MPRF-599	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate
Harmonic Improvisation (MPRF-603)	MPRF-603	Open to Jazz Program students only. Advanced harmonic development with jazz language.	Graduate
Special Studies in Collaborative Perform (MPRF-604)	MPRF-604	Course open to Music School students only, by Permission of Instructor only. 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.	Graduate
Yoga for Musicians (MPRF-605)	MPRF-605	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.	Graduate
Musicians' Injury Prevention (MPRF-606)	MPRF-606	Course open to Music School students only. This course is designed to help musicians prevent and rehabilitate musical instrument-based overuse injuries. It will also address injuries from other sources that might affect our ability to play our instruments. We will look at postural imbalances, faulty habits, and the reality of maybe just too many hours in the practice room. Through yoga therapy, pilates rehabilitation, aspects of physical therapy, and stress reduction and breathing techniques, each student will be given an individual program of stretching, strengthening and relaxing for optimum health. More than just an exercise routine, these programs will be uniquely designed for each student's needs, and may include modifications in posture, alignment, behaviors, and practice techniques.	Graduate
The Grammar of Conducting (MPRF-607)	MPRF-607	Areas to be studied include: The development of a clear, readable beat in all patterns and in varying dynamic ranges, articulation of styles and textures, and techniques appropriate for both choral and instrumental conducting. Among difficulties studied will be: 1. Treatment of preparatory beats and fermatas in typical situations; 2. Use of left hand in cueing and control of dynamics; 3. Problems in accompanying and proportional notation.	Graduate
Instrumental Conducting (MPRF-608)	MPRF-608	Course open to Music School students only, by Permission of Instructor only. 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.	Graduate
Historically Informed Performance (MPRF-609)	MPRF-609	This course delves into what can be learned about the sound world of various historical periods and various cultures in Western European music. Iconography, historical instruments, historical documents such as treatises and manifestos, memoirs and notation in manuscripts and published music provide evidence, albeit incomplete, about performance in the past. The question of the extent to which this learning should or should not influence our own contemporary playing is one we will try to answer.	Graduate
Physiology of the Voice (MPRF-610)	MPRF-610	A comprehensive study of the anatomy and function of the singing mechanism. Emphasis will be placed on functional pedagogy and learning how to integrate the understanding of vocal systems with the practical application of teaching in both individual and group lesson settings. Contrasting pedagogical approaches will be covered in depth. In-class teaching will make up a substantial portion of the class curriculum.	Graduate
Bodies and Voice (MPRF-611)	MPRF-611	The course is intended as a laboratory to explore the body in relationship to the voice and the voice in relation to the emotional memory of the body. The laboratory will consist of the physical exploration of voice mechanics within the body and its outward projection of different emotional responses. A final project, using the compendium of body/voice relationships encountered, is encouraged.	Graduate
Learning to Scream (MPRF-617)	MPRF-617	Course not available to Voice Arts Program students. Voice training for band vocalists, singer/songwriters and other non-classical singing performers. Focus will be on learning rudimentary singing skills and exercises that support healthy and efficient voice production for performers whose singing styles tend toward the extreme.	Graduate
Institute Voice (MPRF-618)	MPRF-618	Course not available to Voice Arts Program students. Instruction and practice in the fundamentals of singing. Course includes technical exercises for breath control, agility, range extension, etc., and involves performance	Graduate



of music in classical and other styles.

Tabla Accompaniment (MPRF-620)	MPRF-620	Course open to Music School students only, by Permission of Instructor only. This course will teach students how to accompany vocal and instrumental music. Students will learn how to play with different thekas (rhythm cycles).	Graduate
Aza African Song (MPRF-621)	MPRF-621	Study of traditional West African songs - language and their meanings, and singing techniques. Special attention will be placed on tone production, melody, harmony and embellishment.	Graduate
Tabla (MPRF-622)	MPRF-622	Course open to Music School students only. Group instruction in the techniques, theory and practice of North Indian Tabla.	Graduate
Beginning Shakuhachi Workshop (MPRF-623)	MPRF-623	Course open to Music School students only. The shakuhachi is the traditional Japanese bamboo vertical flute. In this beginning workshop students will learn the basics of shakuhachi playing: breathing, sound production, basic scales, and Japanese music notation. Repertoire will include traditional folk songs, meditative pieces, contemporary works, and improvisation.	Graduate
Perspectives on Hand Drumming (MPRF-624)	MPRF-624	Techniques of performance on hand drums of varied cultural origins.	Graduate
Latin Percussion (MPRF-628)	MPRF-628	Course open to Music School students only. Class instruction in general Latin percussion music.	Graduate
Trigger: Electronic Percussion (MPRF-630)	MPRF-630	Course available by permission of instructor only. A series of hands-on workshops exploring the possibilities for musicians performing with electronic percussion controllers via computer music software, processors, sampling, loops based performance, and interactive audio/video. This course explores the potential and realized impact of electronic percussion in the world of live performance. Members of this class develop the ability to shape sound in ways that are informed by contemporary composition and performance practices. It is the goal of this course that: all participants become empowered electronic musicians/artists; that students be comfortable and adaptable when encountering newly designed percussion controllers, evaluating the possibilities as live performance tools and programming the devices confidently; Students will develop ancillary skills that question the design of existing controllers and may ultimately consider creating their own design for use in live performance settings. The course is two semesters in length, where the student will learn to program various percussion controllers such as: MalletKAT, DrumKAT, TrapKat, DITI, Push, Handsonic, Mandala Drum, and QuNeo; introductory experience with an interactive video program will be introduced and is encouraged to be incorporated into a final multimedia piece that will be created and performed either solo or collaboratively by the students in the class.	Graduate
Woodwind Workshop (MPRF-633)	MPRF-633	Course open to Music School students only. Advanced performance of ensemble works written for woodwind instruments. Audition preparation and woodwind fundamentals are also studied.	Graduate
Contemporary Wind Performance (MPRF-640)	MPRF-640	Course open to Music School students only. 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.	Graduate
Singing the Books (MPRF-651)	MPRF-651	Focused Topic in Vocal Performance: This workshop will focus on facilitating processes of constructing realizations of various 'songs' included in the Song Books, along with an overview of Cage's aesthetics. Students will engage in substantial disciplined creative work, action and research, especially as Cage understood 'research' to mean experimental music making. Course work will include discussion, reading assignments, interpreting and constructing pieces, and performing in class. This work will lead toward public performances and/or installations. It is anticipated that students will gain an understanding of the different types of compositional processes Cage utilized in the Song Books. They also will develop the capacity for intensely disciplined action and creation; will develop an understanding of non-ego based methods of composition and performance; will explore their capacity to develop and work within highly rigorous constraints; will explore electronics as they pertain to the Song Books; will learn how to ask appropriate questions when realizing Cage's work; and will work on the ability to perform in a manner independent of self-expression.	Graduate
Contemporary Vocal Techniques (MPRF-652)	MPRF-652	Focused Topic in Vocal Performance: This course focuses on facilitating learning processes and specific techniques necessary for preparing and performing standard twentieth-century and contemporary experimental vocal works, as well as exposes students to a wide range of works and issues. All work will be approached with an adventurous and exploratory spirit, with group and individual exercises and coaching. The class will study and analyze scores and notation, with emphasis on developing practical and informed learning and performing skills. When learning new, challenging and unusual techniques, maintaining a healthy vocal production while achieving desired results will be emphasized. Course work will include	Graduate

discussion and analysis, practical experimentation, learning and interpreting new techniques and works, in-class coaching and a final project. Some work will lead towards public performance.

What Kind of Text Is That? (MPRF-653)	MPRF-653	Focused Topic in Vocal Performance: Beginning with an historical and contextual study of vocal works that utilize unconventional or atypical texts, students will research and perform representative works while exploring, creating and building works and analyses of their own. The course will involve collective and individual readings of various texts and in-class coaching of works based on such texts, with a large portion of the course devoted to the composition of new pieces/readings/performances based on unusual texts. Collaborative development and performance is highly encouraged. Writers, artists and composers covered may include Filippo Marinetti, Tristan Tzara, Kurt Schwitters, Gertrude Stein, Lewis Carroll, James Joyce, Samuel Beckett, concrete poets, e.e. cummings, John Cage, Luciano Berio, George Aperghis, and others.	Graduate
Sounding the Voice: Utterance, Phonetics (MPRF-654)	MPRF-654	Sounding the Voice: Utterance, Phonetics, Advanced Diction and Sense is geared towards students who have had prior experience with languages and the IPA. This course includes advanced study of language and non-linguistic vocal sounds, ranging from utterance through allophones, phonemes and word or word-like sounds. Work will focus on sound production and articulation, as well as intensive study of the International Phonetic Alphabet (IPA) as a tool for reading and transcribing sounds and for use in foreign language diction. Nonsensical sounds and made-up languages as well as "real" languages will be studied. Sound poetry and works in foreign languages will be performed.	Graduate
Graduation Recital Preparation (MPRF-690)	MPRF-690	Course open to Music School students only. 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 Performance and Performer-Composer 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.	Graduate
Independent Study (MPRF-699)	MPRF-699	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate
Performance Project (MPRF-790)	MPRF-790	Course open to Music School students only. This guided independent study project will facilitate the student's creative work and will be geared towards the preparation and presentation of a unique event in which the student displays the integration of his/her original performance and composition. It is expected that this event will demonstrate artistic innovation as well as professional level performance skills. Faculty will work closely with students to ensure that students are developing their artistic identity, along with skills that will facilitate the presentation of their work (e.g. verbal and written skills required for contextualization; organizational abilities; event production skills, etc.). Substantial program notes discussing the work and its context must accompany the performance/presentation.	Doctorate
Acoustics for Musicians (MSCM-310)	MSCM-310	An introduction into the basics of acoustics, the natural and scientific foundation of the musical arts: waveforms, the overtone series, combination tones, tuning systems, doppler effects, dynamics, room acoustics, instrumental sounds, amplification, microphones and more. (Nearly) no math, but at lot of information that will give you a different perspective on sound and music.	Undergraduate
Physiology of the Voice (MSCM-410)	MSCM-410	This course will examine the anatomy and function of the vocal mechanism. Emphasis will be placed on understanding systems needed for the production of the singing voice. Topics covered will include, breathing, phonation, registration, vowel formation, articulation and acoustics.	Undergraduate
Intro to Concert Production (MTEC-100)	MTEC-100	Course not available to Music Technology Program students. An introduction to concert production including both scheduled class meetings and practical production assignments at times to be arranged.	Undergraduate
Concert Production I (MTEC-101)	MTEC-101	Course open to Music Technology Program students only. Concert production concepts and practice including both scheduled class meetings and practical production assignments at times to be arranged.	Undergraduate
Concert Production II (MTEC-102)	MTEC-102	Concert production concepts and practice including both scheduled class meetings and practical production assignments at times to be arranged.	Undergraduate
Concert Production III (MTEC-103)	MTEC-103	Concert production concepts and practice including both scheduled class meetings and practical production assignments at times to be arranged.	Undergraduate
Sound Synthesis (MTEC-150)	MTEC-150	This course provides a historical overview of synthesizer development. The review of these hardware synthesizers will provide a context in which to examine classic synthesis techniques, and will be explored through the use of the Reaktor programming environment. At the end of this course, students will have an overview of basic sound synthesis, and an understanding of the historical development of synthesizers.	Undergraduate
Advanced Sound Synthesis (MTEC-155)	MTEC-155	This course builds off of the historical foundations presented in sound synthesis. Advanced synthesis techniques such as sequencers, drum	Undergraduate

155)		synthesis, physical modeling, granular oscillators, stochastic oscillators, oscillator sync, blip oscillators, and formant filters will be discussed. The visual programming language Reaktor will be used to explore and implement these ideas.	
Independent Study (MTEC-199)	MTEC-199	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Undergraduate
Laptop Audio Production (MTEC-210)	MTEC-210	This course builds on ideas previously presented in CS268 (Introduction to Sound Production), and focuses on more advanced mixing techniques. Topics such as side chaining, bus summing, stereo imaging, and mastering will be discussed. This course will also provide an opportunity for students to present their mixes to the class, and to have those mixes critically analyzed.	Undergraduate
Composing With Technology (MTEC-270)	MTEC-270	Course open to Music School students only. This class will critically examine the composition of contemporary electronic music from a wide variety of genres and styles. This class will look at the different approaches to arrangement in styles such as techno, IDM, drone, beat, and experimental electronic music.	Undergraduate
Independent Study (MTEC-299)	MTEC-299	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Undergraduate
Advanced Production Techniques (MTEC-308)	MTEC-308	Open to BFA3 and BFA4 students only. This course provides students with advanced techniques for Audio Production in the studio. We will discuss microphone recording techniques to track drums, bass, guitar, winds, brass, vocals, and world percussion. We will also discuss Mixing techniques including eq, compression, 2-bus techniques, re-amping, parallel compression, sidechaining, and mid-side technique. Home Brewed techniques for mastering will also be discussed. This is an advanced course for students already showing exceptional potential in Concert Production.	Undergraduate
Interface Design I (MTEC-330)	MTEC-330	This course provides an introduction on how to build a custom interface for musical expression. We will discuss basic electronics and teach how to build a breadboard with a microcontroller and sensors from scratch. This class is intended for the novice student to electronics, so don't be afraid! The goal of the class is to have each student build their own custom MIDI interfaces for use with any software program or synthesizer. The final evaluation will be based on the student's own use of the technology in a live performance.	Undergraduate
Interface Design II (MTEC-331)	MTEC-331	This course provides an introduction on how to build a custom interface for musical expression. We will discuss basic electronics and teach how to build a breadboard with a microcontroller and sensors from scratch. This class is intended for the novice student to electronics, so don't be afraid! The goal of the class is to have each student build their own custom MIDI interfaces for use with any software program or synthesizer. The final evaluation will be based on the student's own use of the technology in a live performance.	Undergraduate
Audio Signal Processing (MTEC-360)	MTEC-360	This course provides an introduction to audio signal processing as implemented using the Reaktor programming language. Students will explore the design and implementation of such FX as delay, filters, convolution, distortion, and FFT. At the end of this course, students will have an overview of basic audio signal processing, and the way in which these processes effect sound.	Undergraduate
Digital Recording Studio (MTEC-365)	MTEC-365	Course open to BFA3 or BFA4 Music School students only, by Permission of Instructor only. 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.	Undergraduate
Advanced Web Development (MTEC-380)	MTEC-380	Students will learn advanced skills necessary to be a more professional web developer. Skills learned in the class will include JavaScript, JQuery, CSS, Ruby on Rails, Database management. Learn to be creative in web development to propel your projects to use contemporary technology for the internet.	Undergraduate
Independent Study (MTEC-399)	MTEC-399	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Undergraduate
Visual Programming (MTEC-415)	MTEC-415	This course extends previous music related programming experience into the visual domain. Various facets of live visual performance will be explored, including generative visual art, preparing and working with rendered video content, and real-time audio analysis for dynamic visual interaction. Other topics include techniques for real-time human interaction and integration within live music performance setups, and 'projection mapping' onto objects and surfaces.	Undergraduate
Grids, Beats, & Groups (MTEC-420)	MTEC-420	Course available by Permission of Instructor only. This ensemble focuses on networking multiple computer musicians together in order to share a common temporal context. This shared beat space allows for the ensemble	Undergraduate

to explore live electronic performance of rhythmically complex music. Students will be expected to compose parts that create a cohesive piece as a group, but also allow for improvisation within their compositions. Although this ensemble will be based around a 'grid', the focus of the class is to find ways to improvise and manipulate the constrained beat space.

21st-Century Raga & Tala (MTEC-430)	MTEC-430	This course offers an exploration of blending North Indian Classical music theory with 21st Century music and media technology. A history and evolution of the Asian underground movement will be presented. A history of software and interface design for computational Indian music will be described. Students will work on building interactive software and custom hardware for performing new music in the context of North Indian Music. Students will work hand and hand with the North Indian Music Ensemble or Tabla Ensemble to integrate technology built into final performance.	Undergraduate
Digitizing World Music (MTEC-431)	MTEC-431	Course open to Music School students only, by Permission of Instructor only. This course offers an exploration of blending world music theory with 21st Century music and media technology. A history of software and interface design for computational world music will be described. Students will work on building interactive software and custom hardware for performing new music in the context of world music.	Undergraduate
Machine Orchestra (MTEC-440)	MTEC-440	This ensemble explores a musical paradigm where each musician has a Laptop controlling sound and media in an interactive manner. The aesthetic of each computer having its own sound source (multi-channel speaker arrays) will lead way to a new paradigm for music computing on stage. Participants will write software, build interactive controllers, control robotic systems, visual graphics, and perform live, in a networked system. This ensemble will work cohesively with other Music Technology courses being offered simultaneously.	Undergraduate
Composition for Robots (MTEC-441)	MTEC-441	Permission of Instructor. Course open to Music School students only. This course will explore the use of robotic systems in musical context in the CalArts Machine Lab. History of how robotic instruments have been used on stage and as art installations will be discussed. The class will work together to build software that can be used for composition for robotic musical instruments. The final project for the class will culminate in a live performance that students will present their composition for the robotic instruments in the Machine Lab.	Undergraduate
Robotic Design for Music (MTEC-450)	MTEC-450	This course will explore the use of robotic systems in artistic environments. It will teach students how to use the machine to make objects move. Each student will learn how to make custom electronics with a variety of actuators. Solenoids, motors and gears will all be discussed. Designing haptic feedback loops for the machine to be self-aware of its own moving parts will be presented. The class will work together on one or two group projects and present them to the school as a final project. This could include building one new robotic musical instrument or an interactive installation, based on the interest of the students.	Undergraduate
MIR & Machine Learning for Art (MTEC-480)	MTEC-480	Students will learn methods of extracting high-level information from low-level audio signals, starting from basic features like rhythm and pitch and building toward more advanced aspects of harmony, tempo, and song form. Machine Learning techniques will be presented for predicting higher-level musical features. Students will apply techniques learned to bi-weekly assignments and final project.	Undergraduate
Music Technology BFA Project (MTEC-490)	MTEC-490	Course open to BFA3 or BFA4 Music Technology Program students only. This is a project-based course in which students work with their mentor to create a final project in which all knowledge learned during the degree is culminated, helping build the student's portfolio. Students will propose a novel research project, interactive music interface, software development or other music technology-based idea. The work of other artists or engineers who have influenced the project will be researched. Then the student will begin development with weekly checkpoints set by the mentor. Final projects will include a final presentation, a 15125 page write-up describing the work completed, as well as a webpage with sound and video examples.	Undergraduate
Independent Study (MTEC-499)	MTEC-499	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Undergraduate
Concert Production I (MTEC-501)	MTEC-501	Course open to Music Technology Program students only. Concert production concepts and practice including both scheduled class meetings and practical production assignments at times to be arranged.	Graduate
Concert Production II (MTEC-502)	MTEC-502	Course available by permission of instructor only. Concert production concepts and practice including both scheduled class meetings and practical production assignments at times to be arranged.	Graduate
Advanced Production Techniques (MTEC-508)	MTEC-508	This course provides students with advanced techniques for Audio Production in the studio. We will discuss microphone recording techniques to track drums, bass, guitar, winds, brass, vocals, and world percussion. We will also discuss Mixing techniques including eq, compression, 2-bus techniques, re-amping, parallel compression, sidechaining, and mid-side technique. Home Brewed techniques for mastering will also be discussed. This is an advanced course for students already showing exceptional	Graduate

potential in Concert Production.

Grids, Beats, & Groups (MTEC-520)	MTEC-520	This ensemble focuses on networking multiple computer musicians together in order to share a common temporal context. This shared beat space allows for the ensemble to explore live electronic performance of rhythmically complex music. Students will be expected to compose parts that create a cohesive piece as a group, but also allow for improvisation within their compositions. Although this ensemble will be based around a 'grid', the focus of the class is to find ways to improvise and manipulate the constrained beat space.	Graduate
21ST-CENTURY Raga & Tala (MTEC-530)	MTEC-530	This course offers an exploration of blending North Indian Classical music theory with 21st Century music and media technology. A history and evolution of the Asian underground movement will be presented. A history of software and interface design for computational Indian music will be described. Students will work on building interactive software and custom hardware for performing new music in the context of North Indian Music. Students will work hand and hand with the North Indian Music Ensemble or Tabla Ensemble to integrate technology built into final performance.	Graduate
Digitizing World Music (MTEC-531)	MTEC-531	Course open to Music School students only, by Permission of Instructor only. This course offers an exploration of blending world music theory with 21st Century music and media technology. A history of software and interface design for computational world music will be described. Students will work on building interactive software and custom hardware for performing new music in the context of world music.	Graduate
Machine Orchestra (MTEC-540)	MTEC-540	This ensemble explores a musical paradigm where each musician has a Laptop controlling sound and media in an interactive manner. The aesthetic of each computer having its own sound source (multi-channel speaker arrays) will lead way to a new paradigm for music computing on stage. Participants will write software, build interactive controllers, control robotic systems, visual graphics, and perform live, in a networked system. This ensemble will work cohesively with other Music Technology courses being offered simultaneously.	Graduate
Composition for Robots (MTEC-541)	MTEC-541	Course open to Music School students only. This course will explore the use of robotic systems in musical context in the CalArts Machine Lab. History of how robotic instruments have been used on stage and as art installations will be discussed. The class will work together to build software that can be used for composition for robotic musical instruments. The final project for the class will culminate in a live performance that students will present their composition for the robotic instruments in the Machine Lab.	Graduate
Robotic Design for Music (MTEC-550)	MTEC-550	This course will explore the use of robotic systems in artistic environments. It will teach students how to use the machine to make objects move. Each student will learn how to make custom electronics with a variety of actuators. Solenoids, motors and gears will all be discussed. Designing haptic feedback loops for the machine to be self-aware of its own moving parts will be presented. The class will work together on one or two group projects and present them to the school as a final project. This could include building one new robotic musical instrument or an interactive installation, based on the interest of the students.	Graduate
Composing With Technology (MTEC-570)	MTEC-570	Course open to Music School students only. This class will critically examine the composition of contemporary electronic music from a wide variety of genres and styles. This class will look at the different approaches to arrangement in styles such as techno, IDM, drone, beat, and experimental electronic music.	Graduate
Advanced Web Development (MTEC-580)	MTEC-580	Students will learn advanced skills necessary to be a more professional web developer. Skills learned in the class will include JavaScript, JQuery, CSS, Ruby on Rails, Database management. Learn to be creative in web development to propel your projects to use contemporary technology for the internet.	Graduate
Independent Study (MTEC-599)	MTEC-599	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Graduate
Topics in Music Technology (MTEC-600)	MTEC-600	Open to Music Technology Program students only. A venue for formal issues within expertise of music technology faculty. Topics may include, advanced interface design, robotic design, machine learning, music information retrieval, music and image, Open GL, Processing, etc. This course is meant to supplement MFA Music Technology Final Projects.	Graduate
Introduction to Programming I (MTEC-613)	MTEC-613	This course provides an introduction to object-oriented computer music programming languages and how students can use them to make custom software for unique musical expression. ChuckK, a strongly-timed computer music language will be introduced. An overview of general programming concepts including types, arrays, control structures, classes and objects will be presented. How to use ChuckK for programming real-time systems incorporating MIDI devices will also be described. Each student will present a final project which demonstrates how ChuckK can be used in writing synthesis, analysis, or interactive performance tools for a live performance or short composition.	Graduate

Introduction to Programming II (MTEC-614)	MTEC-614	This course provides an introduction to object-oriented computer music programming languages and how students can use them to make custom software for unique musical expression. ChuckK, a strongly-timed computer music language will be introduced. An overview of general programming concepts including types, arrays, control structures, classes and objects will be presented. How to use ChuckK for programming real-time systems incorporating MIDI devices will also be described. Each student will present a final project which demonstrates how ChuckK can be used in writing synthesis, analysis, or interactive performance tools for a live performance or short composition.	Graduate
Digital Fabrication (MTEC-615)	MTEC-615	This course teaches students modern skills in digital design. Students will learn how to express their ideas using CAD software in 2D and 3D forms. Mathematical measurements and scaling will be addressed throughout the assignments. Students will also learn how to take their designs and use laser cutting, 3D printing, C & C Routing and other modern fabrication tools to create physical objects for use in their artwork. A historical context of Design practice and the evolution of the Artform with technology will be presented.	Graduate
Visual Programming (MTEC-616)	MTEC-616	This course extends previous music related programming experience into the visual domain. Various facets of live visual performance will be explored, including generative visual art, preparing and working with rendered video content, and real-time audio analysis for dynamic visual interaction. Other topics include techniques for real-time human interaction and integration within live music performance setups, and projection mapping onto objects and surfaces.	Graduate
Media & Web Development (MTEC-617)	MTEC-617	This course provides an introduction to digital media and web development for musicians. Each student will learn basic HTML and how to use it to build custom websites for designing artist homepages. Students will learn how to stream music, stream video, and manage media online. Each student will also learn how to use social networking sites to help gain fan bases and friends using websites like myspace and facebook. Final project in this course is to have a personal website set up and running.	Graduate
C++ for Electronic Music I (MTEC-621)	MTEC-621	This course builds on existing programming experience, providing an introduction to C++ programming for audio applications. New programming topics such as pointers, references, and advanced memory management will be introduced, and students will be shown how to develop a simple DSP algorithm in C, and deploy it as a VST or AU.	Graduate
C++ for Electronic Music II (MTEC-622)	MTEC-622	MI621B covers advanced topics in program design and architecture in C++. Through class and individual projects, students will realize fully-functional applications and audio plug-ins.	Graduate
Interface Design I (MTEC-630)	MTEC-630	This course provides an introduction on how to bui	Graduate
Interface Design II (MTEC-631)	MTEC-631	See description of MTEC630, of which this course is	Graduate
Advanced Circuit Design (MTEC-635)	MTEC-635	Course open to Music Technology Program students only. This course builds on existing physical computing experience, and explores PCB design, advanced micro controller programming, and electronics. Students will learn advanced topics for the development of new custom musical interfaces.	Graduate
Sound Synthesis (MTEC-650)	MTEC-650	This course provides a historical overview of synthesizer development. The review of these hardware synthesizers will provide a context in which to examine classic synthesis techniques, and will be explored through the use of the Reaktor programming environment. At the end of this course, students will have an overview of basic sound synthesis, and an understanding of the historical development of synthesizers.	Graduate
Advanced Sound Synthesis (MTEC-655)	MTEC-655	This course builds off of the historical foundations presented in sound synthesis. Advanced synthesis techniques such as sequencers, drum synthesis, physical modeling, granular oscillators, stochastic oscillators, oscillator sync, blip oscillators, and formant filters will be discussed. The visual programming language Reaktor will be used to explore and implement these ideas.	Graduate
Audio Signal Processing (MTEC-660)	MTEC-660	This course provides an introduction to audio signal processing as implemented using the Reaktor programming language. Students will explore the design and implementation of such FX as delay, filters, convolution, distortion, and FFT. At the end of this course, students will have an overview of basic audio signal processing, and the way in which these processes effect sound.	Graduate
Digital Recording Studio (MTEC-665)	MTEC-665	Course open to Music School students only, by Permission of Instructor only. 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.	Graduate
Intro to Sound Production (MTEC-668)	MTEC-668	This course provides a basic understanding of working with a digital audio workstation. Students will learn proper gain staging, where and how	Graduate

distortion enters recordings, how to set levels and panning, effective sub group mixing, and an introduction to signal processing such as equalization, compression, delay, and reverb. In addition to core audio and mixing concepts, students will learn various production techniques, such as sequencing, using virtual instruments (e.g. synth and drum machine plugins), working with MIDI, plugin formats such as VST/Audio-Units, and mapping digital USB controllers. Additionally, introductory analog/digital audio theory will be covered, and other topics such as loudness and mastering will be discussed.

Mir & Machine Learning for Art (MTEC-680)	MTEC-680	Students will learn methods of extracting high-level information from low-level audio signals, starting from basic features like rhythm and pitch and building toward more advanced aspects of harmony, tempo, and song form. Machine Learning techniques will be presented for predicting higher-level musical features. Students will apply techniques learned to bi-weekly assignments and final project.	Graduate
Teaching in Technology (MTEC-685)	MTEC-685	Open to Music Technology Program students only. This course will introduce MFA students to the field of college level teaching. Students will first work closely with program instructors on developing teaching materials for subjects that can be taught over the course of three or four week modules. MFA student-instructors also will be responsible for grading assignments and exams during this time. After concluding modular teaching assignments, student-instructors will become responsible for designing and teaching a full semester technologically-based class for students outside the music technology program. They will be expected to create all course materials, including learner-centered syllabi and assignments, projects and exams, and will be responsible for grading. Faculty will monitor all of these activities and offer feedback on a regular basis. Student-instructors will likely be assigned readings relating to learner-centered teaching, course development and music cognition and will be expected to keep a journal outlining their teaching experiences.	Graduate
Music Technology MFA Project (MTEC-690)	MTEC-690	Open to Music Technology Program students only. Course open to Music Technology Program students only. The MFA in Music Technology Final Project serves as the culmination of the degree program, synthesizing several distinct components into an integrated whole. Candidate's research, hands-on practices, technological studies and experiments, theoretical work, teaching, and interdisciplinary elements are all combined in order to create a technologically sophisticated creative work. Work is expected to be of the highest level, to be uniquely innovative, and to marry research, development and creativity. The project may culminate in a performance, installation and/or event, and must be accompanied by a paper suitable for publication in a peer-reviewed journal and a professional-level portfolio. Students are expected to work on this project throughout their enrollment at CalArts.	Graduate
Independent Study (MTEC-699)	MTEC-699	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Graduate
Fundamental Musicianship (MTHY-001)	MTHY-001	Course open to Music School students only. 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.	Undergraduate
Tonal Skills A (MTHY-101)	MTHY-101	MT100A/B & MT200C/D ('Skills A, B, C & D') is a sequence of four 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 at the end of the course sequence. Extensive practice outside class time is required. Successful performance in these courses is critical for adequate progression through the Core Curriculum.	Undergraduate
Tonal Skills B (MTHY-102)	MTHY-102	MT100A/B & MT200C/D ('Skills A, B, C & D') is a sequence of four 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 at the end of the course sequence. Extensive practice outside class time is required. Successful performance in these courses is critical for adequate progression through the Core Curriculum.	Undergraduate
Rhythm Skills A (MTHY-104)	MTHY-104	MT104A&B constitute a 2-semester sequence 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	Undergraduate

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.

Rhythm Skills B (MTHY-105)	MTHY-105	MT104A&B constitute a 2-semester sequence 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.	Undergraduate
Transcription Skills (MTHY-108)	MTHY-108	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.	Undergraduate
Tonal Theory A (MTHY-111)	MTHY-111	An introduction to the structure of tonal music, exploring melodic construction, systems of consonance and dissonance, cadences, harmonic function, sequences, modulations and simple forms. Musical examples are drawn from Western classical, jazz and popular traditions.	Undergraduate
Tonal Theory B (MTHY-112)	MTHY-112	A further exploration of tonal structure, including harmonic prolongation, chromatic harmony, tritone substitutions, third relations and modulations to distantly related keys. Musical examples are drawn from the Western classical, jazz and popular traditions.	Undergraduate
Beginning Svar Graam (vocal) (MTHY-120)	MTHY-120	Exercises in singing scales.	Undergraduate
Beginning Svar Graam (instrumental) (MTHY-121)	MTHY-121	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.	Undergraduate
Bach Chorale Singing (MTHY-130)	MTHY-130	A careful study of Bach chorales with these goals in mind: understanding and appreciation of the music, intervals, intonation, phrasing, and ensemble skills.	Undergraduate
Bach Keyboard Pieces (MTHY-131)	MTHY-131	Course available by Permission of Instructor only. A careful study of Bach's shorter keyboard pieces (little preludes and two part inventions) with these goals in mind: understanding and appreciation of the music and piano playing.	Undergraduate
Independent Study (MTHY-199)	MTHY-199	Under the direction of a specific faculty member,	Undergraduate
Tonal Skills C (MTHY-203)	MTHY-203	MT100A/B & MT200C/D ('Skills A, B, C & D') is a sequence of four 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 at the end of the course sequence. Extensive practice outside class time is required. Successful performance in these courses is critical for adequate progression through the Core Curriculum.	Undergraduate
Tonal Skills D (MTHY-204)	MTHY-204	MT100A/B & MT200C/D ('Skills A, B, C & D') is a sequence of four 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 at the end of the course sequence. Extensive practice outside class time is required. Successful performance in these courses is critical for adequate progression through the Core Curriculum.	Undergraduate
Post-Tonal Theory (MTHY-210)	MTHY-210	An introduction to modern Western musical structures such as extended harmonic relations, pitch-class set theory, serialism, indeterminacy, process, and extended tuning systems.	Undergraduate
Counterpoint (MTHY-214)	MTHY-214	The contrapuntal aspect present to some degree in almost all styles of music will be explored through listening, reading, analysis, and composition. Of primary concern will be the evolution of European counterpoint from its origins through 16th century modal practice to 18th Century tonal practice and modern idioms.	Undergraduate
Song Writing & Analysis (MTHY-215)	MTHY-215	This class is designed to help students sharpen critical skills that will help them analyze and perform songs from a mix of styles ranging from those found in the medieval era to those of the present day. These skills will then	Undergraduate



be linked to students' practice at applying a healthy amount of analytical thinking to their own compositions. Subjects will include lyric writing, the relationship of text to music, standard and non-standard forms, common compositional tricks and starting ideas, differing concepts of harmonic function, hooks, stylistic referencing and mixing, the role of oral musical traditions and individualism, the role of technology, and aural dictation.

Advanced Harmonic Techniques (MTHY-216)	MTHY-216	This course provides a survey of selected advanced harmonic techniques, traversing late tonal, neo-modal, non-serial atonal, 'neo-tonal', film, and popular music idioms. Topics may include chromatic voice leading, tonal instability and ambiguity, parsimonious voice-leading transformations, twentieth-century modal styles, pitch symmetries, and non-tertian harmony. Applications will include frequent short composition assignments, as well as keyboard exercises. Analyses may address music by artists such as Schubert, Chopin, Wagner, Mahler, Wolf, Skryabin, Debussy, Milhaud, Glass, Bryars, King Crimson and Radiohead.	Undergraduate
Form (MTHY-217)	MTHY-217	The structural and expressive functions of musical form are explored through listening, analysis and composition. General considerations of formal design accompany a survey of particular formal structures commonly encountered in Western classical and popular musics (including motives, phrase groups, simple part forms, song forms, and large-scale classical forms).	Undergraduate
North Indian Theory (MTHY-222)	MTHY-222	Course open to Music School students only. A study of the raga and tala systems of North India, formal structures and the practical application of these in performance and improvisation.	Undergraduate
Java/Bali: Music-Dance-Theory (MTHY-224)	MTHY-224	The history, theory and performance traditions of Javanese and Balinese gamelan music and the associated dance forms.	Undergraduate
Forms of African Music (MTHY-226)	MTHY-226	A survey of the structural principles contained in traditional African musics.	Undergraduate
Persian Music Theory (MTHY-228)	MTHY-228	An introduction to Traditional Persian Music from the 1900 to present. The discourse will focus on the historical development of writings on Persian Music as a Radif and critical discipline. We will analyze established theoretical and philosophical ideas--as well as aesthetic values, performance practice and interactivity--within Traditonal Persian music.	Undergraduate
Jazz Keyboard Theory (MTHY-240)	MTHY-240	Fundamentals of jazz harmony, primarily covering chord symbols, voicings, and voice leading.	Undergraduate
Arranging for Guitar (MTHY-270)	MTHY-270	Specific projects in transcription and arranging for guitar of music originally written for other instruments	Undergraduate
Lute Tablature Transcription (MTHY-273)	MTHY-273	Course available by Permission of Instructor only. Specific projects in transcription of various tablature systems for Renaissance and Baroque lutes.	Undergraduate
Fretboard Theory (MTHY-274)	MTHY-274	Course available by Permission of Instructor only. Introduction to the practical application of traditional music theory to composition and arranging for guitar.	Undergraduate
Figured Bass for Guitar & Lute (MTHY-275)	MTHY-275	Course available by Permission of Instructor only. Projects in written and improvised accompaniment of Baroque music for guitar or lute.	Undergraduate
Analysis of Guitar Repertoire (MTHY-276)	MTHY-276	Course available by Permission of Instructor only. Formal Analysis of a major work from the classical repertoire with emphasis on application to performance.	Undergraduate
Baroque Accompaniment (MTHY-277)	MTHY-277	Baroque accompaniment studies for basso continuo realization from figured bass and stylistic considerations for instrumentalists (keyboard, cello, gamba, bass, bassoon).	Undergraduate
Independent Study (MTHY-299)	MTHY-299	Under the direction of a specific faculty member,	Undergraduate
Projects: Advanced Sightsinging (MTHY-305)	MTHY-305	Course available by Permission of Instructor only. 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. Note: this course is offered for one unit for enrollment and attendance at scheduled class time. An additional unit can be earned for participation in optional small ensembles with schedule TBA.	Undergraduate
Analysis of Musical Forms (MTHY-312)	MTHY-312	This course is intended to give the student a general approach to the analysis of music that, given the knowledge of the context of a work, will allow them to analyze most works of music. Key elements of western art music from ca. 1800 to the present are also defined and explored. Late enrollment in this course is not encouraged. Information given in class, often not readily available elsewhere, is necessary to do the weekly assignments. Students who do enroll late are responsible for obtaining the information on their own and submitting past assignments within one week of the first class after enrollment.	Undergraduate
Analysis for Performers (MTHY-314)	MTHY-314	A survey of musical styles and performance practices from the Baroque to Contemporary periods. Individual projects will include research into contemporaneous literature on interpretive practices. Classes will include	Undergraduate

		performances of selected works with discussions of interpretive choices as they relate to structural analysis.	
Advanced Svar Graam (vocal) (MTHY-322)	MTHY-322	Exercises in singing scales, practices from the Baroque to Contemporary periods. Individual projects will include research into contemporaneous literature on interpretive practices. Classes will include performances of selected works with discussions of interpretive choices as they relate to structural analysis.	Undergraduate
Beginning Svar Graam (instrumental) (MTHY-323)	MTHY-323	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.	Undergraduate
Independent Study (MTHY-399)	MTHY-399	Under the direction of a specific faculty member,	Undergraduate
Intonation Workshop I (MTHY-403)	MTHY-403	Let's make use of the results of acoustical research concerning the various phenomena constituting the timbre of tuned compound sounds (as first described in 1863 by the physicist Hermann von Helmholtz in his historic book 'On the Sensations of Tone as a Physiological Basis for the Theory of Music'), of Harry Partch's 'language of frequency ratios' ('Genesis of a Music') and of James Tenney's concept of harmonic space ('John Cage and the Theory of Harmony')! This experimental hands-on tuning workshop with instrumental and computer sounds (with students playing their instruments) will set out to expand the ear's analytical hearing capabilities (training the awareness of partial unisonos, difference tones, and beats) and explore the sonorities of microtonal just intonation, methods for refining instrumental tuning and ensemble playing techniques, and possibilities for their musical application. The course will offer a review of the complete curriculum for the theory of harmony (with a focus on just intonation and its microtonal implications) and an overview of the history of intonation in Western music.	Undergraduate
Intonation Workshop II (MTHY-404)	MTHY-404	Course open to Music School students only. This course is a continuation of Intonation Workshop A, which is a prerequisite for attending Workshop B. This second course will be dedicated to individual and group projects (of both instrumentalists and composers) focused on advanced intonation research and creative experimentation with new forms of interpretation and composition.	Undergraduate
Spectromorphology (MTHY-410)	MTHY-410	Course open to BFA3 or BFA4 Music School students only. Through an integrated curriculum of listening, analyzing, reading, and vocalizing, course participants will gain greater facility in their ability to perceive and describe elements of electroacoustic music. We will use a form of analysis called Spectromorphology to examine, in detail, selected examples from a wide variety of electroacoustic music. We will discuss and apply different modes of listening and analysis (as described by Pierre Schaeffer, Michel Chion, James Tenney and others) as well as applicable elements of psychoacoustics and use them to improve our real-time auditory skills.	Undergraduate
Tala Systems (MTHY-425)	MTHY-425	Course open to Music School students only. This class will cover the concepts of Tala - organizing time into units, both duple and triple meters. The North Indian tala system will be explored, ranging from 3 beats to 128 beats. Students will learn the different talas and their patterns with syllables and will be exposed to the North Indian notation system, including learning how to read and write it. The different schools of tabla and their specialties will be taught.	Undergraduate
Chamber Thought (MTHY-450)	MTHY-450	Focused Topics Course: In-depth analysis of selected chamber compositions with an emphasis on 20th century works.	Undergraduate
Orchestral Thought (MTHY-451)	MTHY-451	Focused Topics Course: In-depth analysis of selected orchestral compositions with an emphasis on 20th century works.	Undergraduate
What Is Experimental Music? (MTHY-452)	MTHY-452	Focused Topics Course: This class will analyze a series of pieces that dealt with compositional ideas that broke new ground. We will look at each piece in some detail-and from various analytical points of view-not only to learn the music itself, but to attempt to understand something about the risks the composers were taking in writing them. The final will be an analysis project based on a piece chosen by the student. Repertoire: Ockeghem: Missa Mi-Mi Bach: Das Musikalische Opfer (The Musical Offering) Beethoven: String Quartets, Op. 130 and Op. 133 Wagner: Parsifal Cage: Concert for Piano and Orchestra	Undergraduate
Uncertainty (MTHY-453)	MTHY-453	Focused Topics Course: Different forms of chance procedures, including stochastic, aleatoric, and indeterminate processes, have been used throughout the last century in the production of musical performances and compositions. This class will explore the theory, application, and history of chance procedures through individual and class projects.	Undergraduate
The String Quartet Since 1900 (MTHY-454)	MTHY-454	Focused Topics Course: This course presents an analytical survey of 20th-century Western art music through the intensive analysis of individual works, which provide an avenue to explore broader questions of musical material, organization and significance.	Undergraduate
The Piano Since 1900 (MTHY-455)	MTHY-455	Focused Topics Course: This course explores the expansion of the piano's technical, stylistic and aesthetic vocabulary from the turn of the 20th	Undergraduate

century through the present day. Along the way it provides a broad historical, technical and aesthetic survey of experimental and avant-garde music since 1900, traversing domains of composition, improvisation and sound art.

Late Beethoven (MTHY-468)	MTHY-468	Focused Topics Course: This course provides a historical and analytical survey of the work of Beethoven, primarily focusing on the radical formal and expressive features of his late period. This unique and complex repertoire will also afford opportunities to explore a broad range of research areas in contemporary musicology, including sketch studies, reception history, musical topoi, the semiotics of music, the New Musicology, the concept of 'late style', and the legacy of Theodor Adorno's Frankfurt-school critical theory. Works examined include the late piano sonatas, Diabelli Variations, Missa Solemnis, Ninth Symphony, and late string quartets.	Undergraduate
Independent Study (MTHY-499)	MTHY-499	Under the direction of a specific faculty member,	Undergraduate
Graduate Theory Review (MTHY-501)	MTHY-501	Course open to Music School students only. 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.	Graduate
Graduate Skills Review (MTHY-502)	MTHY-502	Course open to Music School students only. Graduate Skills Review is an overview of basic musical skills (covering material from a typical undergraduate skills sequence). Different techniques and strategies for becoming proficient at sight reading and aural recognition will be covered. These include basic solfege, an understanding of modal modulations, triadic recognition, functional harmonic recognition, jazz harmonies, interval cycles, non-tonal cellular analysis, and sequences. Of course many of these skills cannot be mastered in one semester. Accordingly, this course is designed both for those who have studied these topics before but need to improve their skills as well as those beginning from a more basic level who need a solid practical methodology that can help them gradually build comprehension and recognition of what they need and want to hear.	Graduate
Graduate Post-Tonal Review (MTHY-503)	MTHY-503	This module-length class is a review of basic to intermediate concepts and skills in the theory and analysis of Western music after 1900. It is meant for incoming graduate students who do not pass the post-tonal section of the theory diagnostic test given upon entrance to the Masters program at CalArts.	Graduate
Projects:advanced Sightsinging (MTHY-505)	MTHY-505	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. Note: this course is offered for one unit, plus optional additional hours for up to a maximum of two units.	Graduate
Transcription Skills (MTHY-508)	MTHY-508	Course open to Music School students only. 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.	Graduate
Acoustics for Musicians (MTHY-510)	MTHY-510	Course open to Music School students only. An introduction into the basics of acoustics, the natural and scientific foundation of the musical arts:waveforms, the overtone series, combination tones, tuning systems, doppler effects,dynamics, room acoustics, instrumental sounds, amplification, microphones and more. (Nearly) no math, but a lot of information that will give you a different perspective on sound and music.	Graduate
Post-Tonal Theory (MTHY-511)	MTHY-511	An introduction to modern Western musical structures such as extended harmonic relations, pitch-class set theory, serialism, indeterminacy, process, and extended tuning systems.	Graduate
Analysis of Musical Forms (MTHY-512)	MTHY-512	This course is intended to give the student a general approach to the analysis of music that, given the knowledge of the context of a work, will allow them to analyze most works of music. Key elements of western art music from ca. 1800 to the present are also defined and explored. Late enrollment in this course is not encouraged. Information given in class, often not readily available elsewhere, is necessary to do the weekly assignments. Students who do enroll late are responsible for obtaining the information on their own and submitting past assignments within one week of the first class after enrollment.	Graduate
Counterpoint (MTHY-514)	MTHY-514	Course available by permission of instructor only. The contrapuntal aspect present to some degree in almost all styles of music will be explored through listening, reading, analysis, and composition. Of primary concern will be the evolution of European counterpoint from its origins through 16th century modal practice to 18th Century tonal practice and modern idioms.	Graduate
Song Writing & Analysis (MTHY-515)	MTHY-515	This class is designed to help students sharpen critical skills that will help them analyze and perform songs from a mix of styles ranging from those found in the medieval era to those of the present day. These skills will then be linked to students' practice at applying a healthy amount of analytical thinking to their own compositions. Subjects will include lyric writing, the relationship of text to music, standard and non-standard forms, common	Graduate

compositional tricks and starting ideas, differing concepts of harmonic function, hooks, stylistic referencing and mixing, the role of oral musical traditions and individualism, the role of technology, and aural dictation.

Form (MTHY-517)	MTHY-517	The structural and expressive functions of musical form are explored through listening, analysis and composition. General considerations of formal design accompany a survey of particular formal structures commonly encountered in Western classical and popular musics (including motives, phrase groups, simple part forms, song forms, and large-scale classical forms).	Graduate
Beginning Svar Graam (vocal) (MTHY-520)	MTHY-520	Exercises in singing scales.	Graduate
Beginning Svar Graam (instr) (MTHY-521)	MTHY-521	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.	Graduate
Advanced Svar Graam (vocal) (MTHY-522)	MTHY-522	Exercises in singing scales.	Graduate
Adv Svar Graam (instrumental) (MTHY-523)	MTHY-523	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.	Graduate
Bach Chorale Singing (MTHY-530)	MTHY-530	A careful study of Bach chorales with these goals in mind: understanding and appreciation of the music, intervals, intonation, phrasing, and ensemble skills.	Graduate
Bach Keyboard Pieces (MTHY-531)	MTHY-531	Course open to Music School students only, by Permission of Instructor only. A careful study of Bach's shorter keyboard pieces (little preludes and two part inventions) with these goals in mind: understanding and appreciation of the music and piano playing.	Graduate
Jazz Keyboard Theory (MTHY-540)	MTHY-540	Course open to Music School students only. Fundamentals of jazz harmony, primarily covering chord symbols, voicings, and voice leading.	Graduate
Arranging for Guitar (MTHY-570)	MTHY-570	Course available by Permission of Instructor only. Specific projects in transcription and arranging for guitar of music originally written for other instruments	Graduate
Lute Tablature Transcription (MTHY-573)	MTHY-573	Course available by Permission of Instructor only. Specific projects in transcription of various tablature systems for Renaissance and Baroque lutes.	Graduate
Fretboard Theory (MTHY-574)	MTHY-574	Course available by Permission of Instructor only. Introduction to the practical application of traditional music theory to composition and arranging for guitar.	Graduate
Figured Bass for Guitar & Lute (MTHY-575)	MTHY-575	Course available by Permission of Instructor only. Projects in written and improvised accompaniment of Baroque music for guitar or lute.	Graduate
Analysis of Guitar Repertoire (MTHY-576)	MTHY-576	Course available by Permission of Instructor only. Formal Analysis of a major work from the classical repertoire with emphasis on application to performance.	Graduate
Baroque Accompaniment (MTHY-577)	MTHY-577	Baroque accompaniment studies for basso continuo realization from figured bass and stylistic considerations for instrumentalists (keyboard, cello, gamba, bass, bassoon).	Graduate
Independent Study (MTHY-599)	MTHY-599	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate
Intonation Workshop I (MTHY-603)	MTHY-603	Course open to Music School students only. Let's make use of the results of acoustical research concerning the various phenomena constituting the timbre of tuned compound sounds (as first described in 1863 by the physicist Hermann von Helmholtz in his historic book 'On the Sensations of Tone as a Physiological Basis for the Theory of Music'), of Harry Partch's 'language of frequency ratios' ('Genesis of a Music') and of James Tenney's concept of harmonic space ('John Cage and the Theory of Harmony')! This experimental hands-on tuning workshop with instrumental and computer sounds (with students playing their instruments) will set out to expand the ear's analytical hearing capabilities (training the awareness of partial unisonos, difference tones, and beats) and explore the sonorities of microtonal just intonation, methods for refining instrumental tuning and ensemble playing techniques, and possibilities for their musical application. The course will offer a review of the complete curriculum for the theory of harmony (with a focus on just intonation and its microtonal implications) and an overview of the history of intonation in Western music.	Graduate

Intonation Workshop II (MTHY-604)	MTHY-604	Course open to Music School students only. This course is a continuation of Intonation Workshop A, which is a prerequisite for attending Workshop B. This second course will be dedicated to individual and group projects (of both instrumentalists and composers) focused on advanced intonation research and creative experimentation with new forms of interpretation and composition.	Graduate
Projects:advanced Sightsinging (MTHY-605)	MTHY-605	Course available by Permission of Instructor only. 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. Note: this course is offered for one unit for enrollment and attendance at scheduled class time. An additional unit can be earned for participation in optional small ensembles with schedule TBA.	Graduate
Spectromorphology (MTHY-610)	MTHY-610	Course open to Music School students only. A course designed to improve listening, understanding and appreciation of electroacoustic music. Through an integrated curriculum of listening, analyzing, reading, and vocalizing, course participants will gain greater facility in their ability to perceive and describe elements of electroacoustic music. We will use a form of analysis called Spectromorphology to examine, in detail, selected examples from a wide variety of electroacoustic music. We will discuss and apply different modes of listening and analysis (as described by Pierre Schaeffer, Michel Chion, James Tenney and others) as well as applicable elements of psychoacoustics and use them to improve our real-time auditory skills.	Graduate
Critical Reading (MTHY-612)	MTHY-612	A course designed to improve listening, understanding and appreciation of electroacoustic music. Through an integrated curriculum of listening, analyzing, reading, and vocalizing, course participants will gain greater facility in their ability to perceive and describe elements of electroacoustic music. We will use a form of analysis called Spectromorphology to examine, in detail, selected examples from a wide variety of electroacoustic music. We will discuss and apply different modes of listening and analysis (as described by Pierre Schaeffer, Michel Chion, James Tenney and others) as well as applicable elements of psychoacoustics and use them to improve our real-time auditory skills.	Graduate
North Indian Theory (MTHY-622)	MTHY-622	Course open to Music School students only. A study of the raga and tala systems of North India, formal structures and the practical application of these in performance and improvisation.	Graduate
Java/Bali: Music-Dance-Theory (MTHY-624)	MTHY-624	The history, theory and performance traditions of Javanese and Balinese gamelan music and the associated dance forms.	Graduate
Tala Systems (MTHY-625)	MTHY-625	Course open to Music School students only. This class will cover the concepts of Tala - organ	Graduate
Forms of African Music (MTHY-626)	MTHY-626	A survey of the structural principles contained in traditional African musics.	Graduate
Persian Music Theory (MTHY-628)	MTHY-628	An introduction to Traditional Persian Music from the 1900 to present. The discourse will focus on the historical development of writings on Persian Music as a Radif and critical discipline. We will analyze established theoretical and philosophical ideas--as well as aesthetic values, performance practice and interactivity--within Traditional Persian music.	Graduate
Chamber Thought (MTHY-650)	MTHY-650	Focused Topics Course: In-depth analysis of selected chamber compositions with an emphasis on 20th century works.	Graduate
Orchestral Thought (MTHY-651)	MTHY-651	Focused Topics Course: In-depth analysis of selected orchestral compositions with an emphasis on 20th century works.	Graduate
What Is Experimental Music? (MTHY-652)	MTHY-652	Focused Topics Course: This class will analyze a series of pieces that dealt with compositional ideas that broke new ground. We will look at each piece in some detail--and from various analytical points of view--not only to learn the music itself, but to attempt to understand something about the risks the composers were taking in writing them. The final will be an analysis project based on a piece chosen by the student. Repertoire: Ockeghem: Missa Mi-Mi Bach: Das Musikalische Opfer (The Musical Offering) Beethoven: String Quartets, Op. 130 and Op. 133 Wagner: Parsifal Cage: Concert for Piano and Orchestra	Graduate
Uncertainty (MTHY-653)	MTHY-653	Focused Topics Course: Different forms of chance procedures, including stochastic, aleatoric, and indeterminate processes, have been used throughout the last century in the production of musical performances and compositions. This class will explore the theory, application, and history of chance procedures through individual and class projects.	Graduate
The String Quartet Since 1900 (MTHY-654)	MTHY-654	Focused Topics Course: This course presents an analytical survey of 20th-century Western art music through the intensive analysis of individual works, which provide an avenue to explore broader questions of musical material, organization and significance.	Graduate
The Piano Since 1900 (MTHY-655)	MTHY-655	Focused Topics Course: This course explores the expansion of the piano's technical, stylistic and aesthetic vocabulary from the turn of the 20th century through the present day. Along the way it provides a broad historical, technical and aesthetic survey of experimental and avant-garde music since 1900, traversing domains of composition, improvisation and	Graduate

sound art.

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<a href="#">Late Beethoven (MTHY-668)</a>	MTHY-668	Focused Topics Course: This course provides a historical and analytical survey of the work of Beethoven, primarily focusing on the radical formal and expressive features of his late period. This unique and complex repertoire will also afford opportunities to explore a broad range of research areas in contemporary musicology, including sketch studies, reception history, musical topoi, the semiotics of music, the New Musicology, the concept of 'late style', and the legacy of Theodor Adorno's Frankfurt-school critical theory. Works examined include the late piano sonatas, Diabelli Variations, Missa Solemnis, Ninth Symphony, and late string quartets.	Graduate
<a href="#">Independent Study (MTHY-699)</a>	MTHY-699	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate
<a href="#">Topic-Driven Research (MTHY-750)</a>	MTHY-750	Course open to Music School students only. Topic-Driven Research is an independent-study project that will provide the basis for the material tested during the written and oral examinations, while simultaneously laying the foundation for the Doctoral Project. In consultation with a faculty mentor and the Doctoral Advisory Committee, key research areas will be identified that are relevant to the interests and foci of the student's work. Intensive guided research and study of these topics will inform ongoing creative work, and constitute an intellectual and practical foundation for it. Topic-driven research will promote wide-ranging and deep knowledge appropriate to each student's creative interests and objectives.	Doctorate

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