The Herb Alpert School of Music at CalArts

Academic Requirements

Table of Contents

- Residence Requirements
- Entrance Requirements and Prerequisites
- General Curriculum Requirements
  - Bachelor of Fine Arts (BFA) and Certificate of Fine Arts
  - Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts
  - Doctor of Musical Arts
  - Center for Integrated Media
- Bachelor of Fine Arts and Certificate of Fine Arts General Requirements
  - Core Curriculum: Summary Listing of Requirements
  - Core Curriculum: Elective Options
  - Core Curriculum: A Typical Course Sequence Semester-by-Semester
  - Music Theory and Skills Deadlines (DO's and DON'Ts)
  - Undergraduate Minor in Music Theory
- Bachelor of Fine Arts and Certificate of Fine Arts Program Requirements
  - Composition
    - Optional Undergraduate Composition Concentrations
  - InstrumentalArts
    - Brass
    - Guitar
    - Harp
    - Percussion
    - Piano/Keyboard
    - Strings
    - Winds
  - Jazz
  - Musical Arts
  - Music Technology: Interaction, Intelligence & Design
  - Performer-Composer Program (from point of entry at BFA-3 level)
  - VoiceArts
  - World Music Performance
- Master of Fine Arts and Advanced Certificate of Fine Arts Program Requirements
  - Composition
    - Specialization in Experimental Sound Practices
  - InstrumentalArts
    - Brass
    - Guitar
    - Harp
    - Percussion
    - Piano/Keyboard
      - Collaborative Keyboard Specialization
    - Strings
    - Winds
  - Jazz
  - Music Technology: Interaction, Intelligence & Design
  - Performer-Composer
  - VoiceArts
  - World Music Performance
    - African Music and Dance
    - Balinese and Javanese Music and Dance
SOM PROGRAM REQUIREMENTS

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 repertories 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.

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.

- 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:
  1. MTHY217 Form (2 units)
  2. MTHY214 Counterpoint (2 units)
  3. MTHY215 Song Writing, Analysis and Performance (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 Jazz Improvisation, Group (1 unit, may be repeated)
     ▪ MPRF102 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 SIX History and Cultures Options:
  1. MHST205 Western Music History I
  2. MHST206 Western Music History II
  3. MAIC240 Jazz History
  4. MHST302 Pop Music History & Analysis
  5. MHST300-309 Music Cultures
  6. MHST350 Stylists & Innovators 1961-Now
- MCM/MHST/MTEC 300+ (one course, not fulfilling any requirement above) upper-level composition, history or theory elective
- MTEC100 Intro to Concert Production(in BFA2)
Core Curriculum: Elective Options

Vocal Electives

- MBLE201 Beginning African Ensemble
- MBLE301 Chamber Singers
- MBLE302 Contemporary Vocal Ensemble
- MLSN065 Javanese Voice: Non-Major Lesson
- MPRF221 African Song
- MTHY130 Bach Chorale Singing
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY322 Advanced Svar Graam (Vocal)
- other vocal elective as approved by mentor

World Music Ensemble Electives

- MBLE103 World Percussion Ensemble
- MBLE104 Tabla Ensemble
- MBLE201 Aza Beginning African Ensemble
- MBLE202 Aza Beginning African Ensemble
- MBLE205 Azoli Highlife Ensemble
- MBLE206 Aza Talking Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble
- MBLE230 North Indian Ensemble
- MBLE240 Beginning Persian Ensemble
- MBLE241 Advanced Persian Ensemble
- MPRF221 African Song
- MBLE250 African Dance
- MBLE252 Balinese Dance
- MBLE254 Javanese Dance (Women)
- MBLE256 Javanese Dance (Men)
- MPRF328 Latin Percussion
- MPRF223 Beginning Shakuhachi Workshop
• MTHY120 Beginning Svar Graam (Vocal)
• MTHY121 Beginning Svar Graam (Instrumental)
• MTHY322 Advanced Svar Graam (Vocal)
• MTHY323 Advanced Svar Graam (Instrumental)

**Improvisation Electives**

• MBLE310 Improvisation Ensemble
• MBLE311 Advanced Improv Ensemble
• MBLE450 Sonic Boom Ensemble
• MBLE460 Golia Large Ensemble
• MHST401 Aesthetics of Free Improv
• MPRF101 Jazz Improvisation, Group
• MPRF102 Jazz Improvisation, 1-on-1
• 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.

Back to top

**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). Students in World Music Performance, Jazz Studies and Music Technology programs should consult their respective Individual Program Descriptions and their mentors regarding the sequencing of core requirements.

**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)**

• 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 SIX 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. MHST300–309 Music Cultures  
6. MHST350 Stylists & Innovators 1961-Now

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)

• 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 Jazz Improvisation, Group (1 unit, may be repeated)  
     • MPRF102 Jazz Improvisation, 1-on-1 (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

• 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 should have been completed by the end of BFA3.
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 WARNING, INELIGIBILITY TO ADVANCE IN YEAR LEVEL, LOSS OF FINANCIAL AID, AND POSSIBLE DISMISSAL FROM THE SCHOOL OF MUSIC (see Academic Warning policy).

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)
- Music Perception Option: ONE class chosen from
  - MTHY309 Psychoacoustics
  - MTHY403 Intonation Workshop I
  - MTHY404 Intonation Workshop II
- 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 African Music Theory
  - MTHY224 Java/Bali: Music-Dance-Theory
  - MTHY425 Tala Systems
- 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 African Music Theory
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
  - MCMP465 Composition with Graphical Programming Environments
  - MTEC270 Composing with Technology
  - MTEC360 Audio Signal Processing
- 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 Review: 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
  ◦ MHST408 Focus Rock: Post-Punk
  ◦ MHST409 Focus Rock: Electronica
  ◦ MHST410 Focus Rock: other

• 3 different classes chosen from
  ◦ MBLE310 Improvisation Ensemble
  ◦ MBLE325 Creative Electronic Ensemble
  ◦ MBLE450 Sonic Boom Ensemble
  ◦ MCMP325 Experimental Music Workshop I
  ◦ MCMP326 Experimental Music Workshop II
  ◦ MCMP336 Writing for Voice
  ◦ MPRF217 Learning to Scream
  ◦ Critical Studies course in creative poetic writing (mentor approval required)

**BFA Composition: Optional Concentration in Electronic Music**

• 1 class chosen from
  ◦ MHST310 Electroacoustic Music History
  ◦ MTHY411 Electroacoustic Music Analysis

• 2 classes chosen from
  ◦ MBLE415 Networked Music Ensemble
  ◦ MCMP320 Electroacoustic Composition
  ◦ MCMP321 Live Electronic Music-Makin
  ◦ MCMP465 Composition with Graphical Programming Environments
  ◦ MTEC270 Composing with Technology

• 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
  ◦ MTEC308 Advanced Production Techniques
  ◦ MTEC360 Audio Signal Processing
  ◦ MTEC430 Programming for Raspberry Pi

**BFA Composition: Optional Concentration in Experimental Music**

• MCMP325 Experimental Music Workshop I (1 class)
• MCMP326 Experimental Music Workshop II (1 class)
• 1 class chosen from:
  ◦ MCMP321 Live Electronic Music-Making
  ◦ MCMP465 Composition with Graphical Programming Environment
• 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 Survey of 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)  
- MCMP341 Film Music History & Analysis (1 class)  
- MCMP342 Composition For Film & Video (1 class)

- 1 class chosen from (taking all of these courses is recommended)  
  - FPFV435 Sound T.A. Course  
  - FPFV481 Sound Editing and Mixing  
  - MTEC365 Digital Recording Studio

- 1 class chosen from  
  - MCMP402 Orchestration  
  - MTHY451 Orchestral Thought

- 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  
  - MBLEx105 Chamber Orchestra  
  - MBLEx310 Improvisation Ensemble  
  - MBLEx311 Advanced Improv Ensemble  
  - MBLEx450 Sonic Boom Ensemble  
  - MBLEx460 Golia Large Ensemble  
  - MBLEx325 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.
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 that characterize different musical styles such as the many forms of jazz, popular, and world music, and the historical periods of Western music.
- 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)
• 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
• MBLE123 Woodwind Ensemble (for hornists)

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
• MBLExxx Coached Small Ensemble (each semester) chosen from
  ◦ MBLE106 Chamber Music
  ◦ MBLE117 Jazz Student Ensemble
  ◦ MBLE118 Jazz Faculty Ensemble
  ◦ MBLE327 Multi-Focus Ensemble
• MFOR102/104/106/107/305 Forums as assigned (2 classes, recommended in BFA)
• 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
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
- MFOR100 Musician’s Toolkit (first Fall Semester in residence, including transfer students, 1 class)
- MBLE122 Percussion Ensemble (8 classes)
- MPRF129 Percussion Workshop (8 classes)
- MFOR102/104/107/305/106 Forums (4 classes)
- MBLE105 Chamber Orchestra (2 classes)
- 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 (except MLSN003 Class Piano), 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)
- MPRF119 Piano Workshop (each semester, 8 classes)
- MPRF199 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
- 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

Note: The Core Curriculum MLSN003 Class Piano requirement is waived for Piano/Keyboard majors.

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
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

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 and Jazz Performance.

The following subset of the CORE CURRICULUM:

- 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
  - MHST300-309 Music Cultures
- MTEC100 Intro to Concert Production (1 class, taken in BFA-2)
- MBLE/MPRFxxx... 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)
- MPRF203 Harmonic Improvisation (1 class)
- MCMP310 Jazz Composition (1 class)
- MCMP314 Jazz Arranging (1 class)
• MAIC240 Jazz History (1 class)
• MHST350 Stylists & Innovators 1961-Now (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

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/MCMPxxx . . . Theory or Composition electives (2 classes)
• MHSTxxx . . . Music History and Literature electives (2 classes)
• MBLExxx . . . 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:
  ◦ Portfolio Review (annual): 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.

Back to top
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:

- 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
  - MHST300-309 Music Cultures
  - MHST350 Stylists & Innovators 1961-Now
- 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
- 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.

plus the following MAJOR AREA courses:

- MFOR106 Creative 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)
• MTEC415 Visual Programming
• As Part of Critical Studies:
  ◦ ICOM202 Introduction to Programming II
• Music Technology electives, chosen from (2 classes):
  ◦ MTEC210 Laptop Audio Production
  ◦ MTEC312 Mobile Music Computing
  ◦ MTEC340 Programming for Raspberry Pi
  ◦ 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):
  ◦ IIMC350 SoundGameSpace
  ◦ MBLE415 Networked Music Ensemble
  ◦ MBLE310/426 Improvisation Ensemble
  ◦ MBLE450 Sonic Boom
  ◦ MCMP415 Choreographers & Composers
  ◦ MTEC440 Machine Orchestra
  ◦ MBLE325 Creative Electronic Ensemble
  ◦ MTEC418 Data Driven Art & visuals
  ◦ MTEC419 Experience Design & Technology
  ◦ MTEC420 Grids, Beats, and Groups
  ◦ MTEC430 21st-Century Raga & Tala
  ◦ MTEC431 Digitizing World Music
  ◦ MTEC441 Composition for Robots
• MTEC490 Music Technology BFA Project (2 classes)

plus the following SUPPORT courses:

• MAIC425 Survey of Sound Art
• 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
• Electives (to fulfill 120-unit degree requirement)

Back to top

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 Instrumental Composition I (1 class)
- MCMP121 Instrumental Composition II (1 class)
- 2 classes chosen from:
  - MBLE325 Creative Electronic Ensemble
  - MBLE415 Networked Music Ensemble
  - MBLE450 Sonic Boom Ensemble
  - MBLE460 Golia Large Ensemble
  - MCMP325/326 Experimental Music Workshop I & II
- MTHY310 Acoustics for Musicians (1 class)
- ICOM111 Intro to Sound Production
- MFOR305 Performer-Composer Forum (2 classes)
- MPRF307 The Grammar of Conducting (1 class)
- MPRFx99... Project 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 from (4 classes):
  - MBLE106 Chamber Music
  - MBLE107 Baroque Chamber Music & Arias
  - MBLE117 Jazz Student Ensemble
MBLE118 Jazz Faculty Ensemble
MBLE310 Improvisation Ensemble
MBLE311 Advanced Improvisation Ensemble
MBLE325 Creative Electronic Ensemble
MBLE327 Multi-Focus Ensemble
MBLE450 Sonic Boom Ensemble
MBLE460 Golia Large Ensemble
MCMP325 & 326 Experimental Music Workshop I & II
MCMP330-339 Writing for...
MHST401 Aesthetics of Free Improv
MHST470 Frontiers of Instrumentation
MPRF101 Jazz Improvisation (Group)
MPRF102 Jazz Improvisation (1-on-1)
MPRF126 Experimental Voice Workshop
MTEC420 Grids, Beats & Groups
MPRF452 Contemporary Vocal Techniques
MTHY277 Baroque Accompaniment

- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
  - Jury Exam prior to Graduation Recital
  - Graduation Recital (must include original compositions)
  - Portfolio Review (portfolio approval is required before graduation)

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.

 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 (except the Core Vocal Elective), plus:

- MLSN122 Voice Lessons, as assigned (8 classes)
- MPRF115 & MPRF116 VoiceArts Foundation I & II (2 classes)
- MPRF110 & MPRF310 Vocal Coaching and Advanced Vocal Coaching (2 classes)
- MFOR103 Voice Forum (4 classes)
- MAIC410 Physiology of the Voice or MPCD420 Teaching the Voice (1 class)
- MPRF454 Sounding the Voice (1 class)
- MBLExxx Vocal Ensembles and/or Vocal Projects, chosen from (8 classes)
  - MBLE106 Chamber Music
  - MBLE107 Baroque Chamber Music
  - MBLE224 Kecak Ensemble
  - MBLE300 New Century Players Ensemble
  - MBLE301 Chamber Singers
  - MBLE302 Contemporary Vocal Ensemble
  - MBLE310 Improvisation Ensemble
  - MBLE311 Advanced Improv Ensemble
  - MBLE325 Creative Electronic Ensemble
  - MBLE450 Sonic Boom Ensemble
  - MBLE499 Independent Study: ensemble
  - MCMP416 Concert Theater
  - MCMP450 HyperOpera
  - MPRF402 Opera Theater
  - MTHY130 Bach Chorale Singing

- Keyboard Requirement, as approved by mentor, chosen from (2 classes)
  - MLSN016 Piano: Non-Major Lessons (audition required)
  - MTHY131 Bach Keyboard Pieces
  - MTHY240 Jazz Keyboard Theory

- 16 units of coursework chosen in consultation with the mentor from the following areas of concentration
  1. Techniques (1 class minimum)
     - MCMP110 Introduction to Composition
     - MCMP336 Writing for Voice
     - MLSN565/665 Javanese Voice
     - MLSN573/673 North Indian Voice
     - MPCD420 Teaching the Voice
     - MPRF101 Jazz Improvisation
- MPRF102 Jazz Improvisation
- MPRF126 Experimental Voice Workshop
- MPRF201 Systemic Improvisation
- MPRF202 Spirituality of Improvisation
- MPRF221 Aza African Song
- MPRF452 Contemporary Vocal Techniques
- MSCM410 Physiology of the Voice
- MTHY120 Beginning Svar Graam (vocal)
- MTHY130 Bach Chorale Singing
- MTHY305 Advanced Sight-Singing
- MTHY322 Advanced Svar Graam (vocal)
- other techniques course as approved by mentor

2. Language and Text (2 classes minimum)
- CCRW212 Intro to Creative Writing
- CCRW214 Adventures in Form and Chaos (poetry writing)
- CCRW336 Eco Writing
- CCRW222 Creative Writing Workshop
- CCRW211 Hip Hop Poetics Workshop
- CCRW350 Sent Us of the Air: Poetry Writing class
- CCRW345 Fabulous Writing
- CMWP444 Hybrid Writing
- CHMN131 Wet Black Ink
- CHCM135 Contemporary Literature
- CHMN335 Queer Books
- CHMN336 Pornography and Sex Writing
- MCSE101 Italian
- MCSE102 French
- MCSE103 German
- MPRF212 English Diction and Repertoire
- MPRF213 Italian and Spanish Diction
- MPRF214 French Diction
- MPRF215 German Diction
- MPRF453 What Kind of Text is That?
- TAIC300 Survey of World Theater—Text
- other language and text course as approved by mentor

3. Contextualization (1 class minimum)
- MHSTxxx any MHST (music history) course
- MPRF451 Singing the Books
- MPRF455 Dada Divas
- MPRF456 Readings in VoiceArts
- TAIC305 Survey of World Theater—Performance Tactics
- TAIC310 Survey of World Theater—Arts Activism
- other contextualization course as approved by mentor

4. Technology courses (1 class minimum)
- ICOM101 Media & Web Development
- ICOM111 Intro to Sound Production
- MTEC365 Digital Recording Studio
- MTEC380 Advanced Web Development
- other technology course as approved by mentor

5. Performance and Interpretation (1 class minimum)
- MBLExxx any MBLE (music ensemble) course
- MCMP325 Experimental Music Workshop I
- MCMP326 Experimental Music Workshop II
- MCMP450 HyperOpera
- MCMP416 Concert Theater
- MPRF211 Bodies and Voice
- MPRF221 Aza African Song
- MPRF310 Advanced Vocal Coaching (beyond that which is required)
- MPRF402 Opera Theater
- MPRF451 Singing the Books
- MPRF452 Contemporary Vocal Techniques
- MPRF453 What Kind of Text is That?
- MPRF455 Dada Divas

- other performance or interpretation course as approved by mentor

6. Multidisciplinary (1 class minimum)
- DCHR001 Institute Dance Composition
- DCHR101 Institute Dance Composition
- DTCH001 Institute Dance Technique
- DTCH002 Institute Dance
- TAIC305 Survey of World Theater—Performance Tactics
- TAIC310 Survey of World Theater—Arts Activism
- TGEN310 Institute Acting Techniques I
- TGEN315 Institute Acting Techniques II
- TGEN320 Institute Directing I
- TGEN325 Institute Directing II
- TGEN360 Improvisation

- other multidisciplinary course as approved by mentor

7. Career Preparation and/or Professionalism (1 class minimum)
- ICSE450 Arts Pedagogy
- ICSE455 Special Topics in Arts Pedagogy
- IIDS410 The Artist's Perspective
- IIDS420 Child and Adolescent Cognitive and Social Development
- IIDS430 Creative Curriculum Design/Development and the Language of Standards
- MINTxxx Internship in music
- MPCD350 Career Design for Musicians
- MPCD420 Teaching the Voice
- TGEN455 The Business of Art: Entrepreneurial Training for Artists

- other career preparation course as approved by mentor

- Additional Requirements:
  - VoiceArts Faculty Review (each semester)
  - BFA2-2 Mid-Residence Jury
  - Mid-Residence Recital/Performance Project
  - Jury Exam prior to Graduation Recital/Performance Project
  - Graduation Recital/Performance Project
  - Graduation Portfolio/Website

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.)

The Core Curriculum Vocal Elective is waived for VoiceArts majors.
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:

- 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)
- MBlExxx ... Vocal elective (1 class) – see listing under CORE CURRICULUM for options

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.

plus the following MAJOR AREA courses:

- MLSN140-178 Major Lesson as assigned (8 classes)
- MHST300-309 Music Cultures (3 classes)
- MTHY120 Beginning Svar Graam (Vocal) (1 class)
- MTHY... World Music Theory Electives chosen from (4 classes):
  - MTHY222 North Indian Theory
  - MTHY228 Persian Music Theory
  - MTHY226 African Music Theory
  - MTHY224 Java/Bali: Music-Dance-Theory
  - MTHY425 Tala Systems
- MTHY108 Transcription Skills (or other transcription class as approved by mentor)
- ONE African Music Ensemble chosen from
  - MBLE201 Beginning African Ensemble
MBLE205 Azoli Highlife Ensemble
MBLE206 Aza Talking Drum Ensemble
MBLE211 Advanced African Ensemble
MPRF221 African Song
MBLE250 Beginning African Dance
MBLE251 Advanced African Dance

• ONE Balinese/Javanese Ensemble chosen from
  MBLExxx additional World Music Ensembles (8 classes)
MBLE210 Beginning Javanese Gamelan
MBLE211 Advanced Javanese Gamelan
MBLE220 Beginning Balinese Gamelan
MBLE221 Advanced Balinese Gamelan
MBLE222 Gender Wayang Ensemble
MBLE223 Balinese Flute Ensemble
MBLE224 Kecak Ensemble
MBLE252 Balinese Dance
MBLE254 Javanese Dance (Women)
MBLE256 Javanese Dance (Men)

• ONE North Indian Ensemble chosen from
  MBLExxx Ensemble electives outside of World Music Program (4 classes) chosen from
MBLE230 Beginning North Indian Ensemble
MBLE430 Advanced North Indian Ensemble
MBLE104Tabla Ensemble
MTHY120 Beginning Svar Graam (Vocal)
MTHY322 Advanced Svar Graam (Vocal)

• ONE other World Music Ensemble chosen from
  MBLExxx additional World Music Ensembles (8 classes)
MBLE103 World Percussion Ensemble
MPRF223 Beginning Shakuhachi Workshop
MPRF328 Latin Percussion
MBLE240 Persian Ensemble
other world music ensemble as approved

• Electives (to fulfill 120-unit degree requirement)
• Additional requirements:
  Graduation Recital

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)
- Composition courses with the prefix MCMP totaling at least 6 units
- Courses in music technology, theory, history, pedagogy, performance or world music (non-MCMP music courses, at least 10 units)
- Courses outside the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional Requirements:
  - Portfolio Review (portfolio approval by faculty is required before graduation)

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)
- MFORS08 ESP Forum (4 classes)
- Three classes chosen from:
  - MBL615 Networked Music Ensemble
  - MCMP604 Field Recording Workshop
  - MCMP605 Electroacoustic Seminar
  - MCMP617 Readers’ Chorus
  - MCMP618 Media Theory: The Interactee
  - MCMP621 Low Tech Prototyping
  - MCMP665 Composition with Graphical Programming Environments
  - MTHY611 Electroacoustic Music Analysis
- Courses in music technology, theory, history, pedagogy or performance (non-MCMP music courses, at least 10 units)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional Requirements:
  - ESP Night Concert Performance (3 works total on 3 separate concerts, each pre-approved by mentor)
  - WaveCave Installation (1 Installation, pre-approved by mentor)
  - Portfolio Review (portfolio approval is required before graduation)

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 Literature (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
• Studies in Extended Techniques, Improvisation, and/or Interpretation: two classes chosen from
  ▪ MBLE500 New Century Players
  ▪ MBLE607 Baroque Chamber Music & Arias
  ▪ MBLE610 Improvisation Ensemble
  ▪ MBLE611 Advanced Improvisation Ensemble
  ▪ MBLE617 Jazz Student Ensemble
  ▪ MBLE618 Jazz Faculty Ensemble
  ▪ MBLE625 Creative Electronic Ensemble
  ▪ MBLE627 Multi-Focus Ensemble
  ▪ MBLE650 Sonic Boom Ensemble
  ▪ MBLE660 Golia Large Ensemble
  ▪ MHST670 Frontiers of Instrumentation
  ▪ MHST601 Aesthetics of Free Improv
  ▪ MPRF512 Jazz Improvisation (1-on-1)
  ▪ MPRF609 Topics in Historically Informed Performance
  ▪ MTHY577 Baroque Accompaniment
• MFOR502 Performance Forum (in Spring Semesters, 2 classes)
• MPCD650 Career Design for Musicians (1 class)
• MPCD599 Independent Pedagogy Project (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 Literature (2 classes)
- MTHY/MCM600+ Advanced Theory/Analysis or Composition (2 classes)
- MBLExxx Coached Small Ensemble (4 classes) chosen from
  - MBLE106 Chamber Music
  - MBLE117 Jazz Student Ensemble
  - MBLE118 Jazz Faculty Ensemble
  - MBLE327 Multi-Focus Ensemble
- MPCR650 Career Design for Musicians (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
  - Graduation Recital

Harp (MFA)

PROGRAM REQUIREMENTS

- MLSN612 Major Lesson as assigned (4 classes)
- MPRF523 Harp Studio Class (4 classes)
- MHST500+ Advanced Music History and Literature (2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- Studies in Extended Techniques, Improvisation, and/or Interpretation: two classes chosen from
  - MBLE500 New Century Players
  - MBLE607 Baroque Chamber Music & Arias
  - MBLE610 Improvisation Ensemble
  - MBLE611 Advanced Improvisation Ensemble
  - MBLE617 Jazz Student Ensemble
  - MBLE618 Jazz Faculty Ensemble
  - MBLE625 Creative Electronic Ensemble
  - MBLE627 Multi-Focus Ensemble
  - MBLE650 Sonic Boom Ensemble
  - MBLE660 Golia Large Ensemble
  - MHST670 Frontiers of Instrumentation
  - MHST601 Aesthetics of Free Improv
  - MPRF512 Jazz Improvisation (1-on-1)
  - MPRF609 Topics in Historically Informed Performance
  - MTHY577 Baroque Accompaniment
• Chamber/Conducted Ensembles as assigned (each semester):
  - MBL605 Chamber Orchestra
  - MBL606 Chamber Music Ensemble
  - MBL500 New Century Players Ensemble
• MFOR502 Performance Forum (2 classes) (each Spring Semester)
• MPCD650 Career Design for Musicians (1 class)
• MPCDS99 Graduate Independent Project: Pedagogy (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
  - Graduation Recital

Percussion (MFA)

PROGRAM REQUIREMENTS

• MLSN615 Graduate Major Lesson as assigned (4 classes)
• MPRF529 Percussion Workshop (4 classes)
• MBL622 Percussion Ensemble (4 classes)
• MHST500+ Advanced Music History and Literature (2 classes)
• MTHY600+ Advanced Theory/Analysis (2 classes)
• MBL Ensembles as assigned (each semester)
• MFOR502/503/505/507 Forums (2 classes)
• MPCD650 Career Design for Musicians (1 class)
• Studies in Extended Techniques, Improvisation and/or Interpretation: two classes chosen from
  - MBL500 New Century Players
  - MBL610 Improvisation Ensemble
  - MBL611 Advanced Improvisation Ensemble
  - MBL617 Jazz Student Ensemble
  - MBL618 Jazz Faculty Ensemble
  - MBL625 Creative Electronic Ensemble
  - MBL627 Multi-Focus Ensemble
  - MBL650 Sonic Boom Ensemble
  - MBL660 Golia Large Ensemble
  - MHST670 Frontiers of Instrumentation
  - MHST601 Aesthetics of Free Improv
  - MPRF512 Jazz Improvisation (1-on-1)
• MPCDS99 Independent Pedagogy Project (1 Class)
• MBLExxx World Music Ensemble elective (4 classes, see listing under BFA Core Curriculum above)
• 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
  - Graduation Recital
Piano/Keyboard (MFA)

PROGRAM REQUIREMENTS

- MLSN613/616 Major Lesson as assigned (4 classes)
- MPRF519 Piano Workshop (each semester, 4 classes)
- MHST500+ Advanced Music History and Literature (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 (1 class)
- MPCD650 Career Design for Musicians (1 class)
- Movement class: 2 classes chosen from
  - DTCH501/503 Institute Dance
  - MBLE552 Balinese Dance
  - MBLE554/556 Javanese Dance
  - MPRF605 Yoga for Musicians
  - TACT514 Movement – Yoga
  - TGEN570/571 Intro to Tai Chi
- Keyboard Studies Electives (2 classes)
  - MBLE610 Improvisation Ensemble
  - MBLE611 Advanced Improv Ensemble
  - MBLE617 Jazz Student Ensemble
  - MBLE618 Jazz Faculty Ensemble
  - MLSN513/613 Harpsichord Lesson
  - MSLN533/633 Jazz Piano Lesson
  - MTHY540 Jazz Keyboard Theory
  - MTHY577 Baroque Accompaniment
  - other keyboard studies elective as approved by mentor
- 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
  - Graduation Recital

Collaborative Keyboard Specialization (MFA)

PROGRAM REQUIREMENTS

- MLSN 616 Major Lesson as assigned (4 classes)
- MPRF604 Special Studies in Collaborative Performance (1 class)
- 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
- Movement class: 2 classes chosen from
  - DTCH501/503 Institute Dance
  - MBLE552 Balinese Dance
  - MBLE554/556 Javanese Dance
  - MPRF605 Yoga for Musicians
  - TACT514 Movement – Yoga
  - TGEN570/571 Intro to Tai Chi
- 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
  - Graduation Recital

Back to top

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 Literature (2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- Studies in Extended Techniques, Improvisation and/or Interpretation: two classes chosen from
  - MBLE500 New Century Players
  - MBLE607 Baroque Chamber Music & Arias
  - MBLE610 Improvisation Ensemble
  - MBLE611 Advanced Improvisation Ensemble
  - MBLE617 Jazz Student Ensemble
  - MBLE618 Jazz Faculty Ensemble
  - MBLE625 Creative Electronic Ensemble
  - MBLE627 Multi-Focus Ensemble
  - MBLE650 Sonic Boom Ensemble
  - MBLE660 Golia Large Ensemble
  - MHST670 Frontiers of Instrumentation
  - MHST601 Aesthetics of Free Improv
  - MPRF512 Jazz Improvisation (1-on-1)
  - MPRF609 Topics in Historically Informed Performance
- MTHY577 Baroque Accompaniment
- 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)
- MPCS599 or ICSE650 Graduate Independent Project: Pedagogy or Arts Pedagogy (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
  - Graduation Recital

Winds (MFA)

PROGRAM REQUIREMENTS

- MLSN 604/605/607/610/614 Major Lesson as assigned (4 classes)
- MBLE623 Woodwind Workshop (2 classes)
- MPRF522/524/530/531 Studio Class as appropriate to major (4 classes)
- MHST500+ Advanced Music History and Literature (2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- Studies in Extended Techniques, Improvisation and/or Interpretation: two classes chosen from
  - MBLE500 New Century Players
  - MBLE607 Baroque Chamber Music & Arias
  - MBLE610 Improvisation Ensemble
  - MBLE611 Advanced Improvisation Ensemble
  - MBLE617 Jazz Student Ensemble
  - MBLE618 Jazz Faculty Ensemble
  - MBLE625 Creative Electronic Ensemble
  - MBLE627 Multi-Focus Ensemble
  - MBLE650 Sonic Boom Ensemble
  - MBLE660 Golia Large Ensemble
  - MHST670 Frontiers of Instrumentation
  - MHST601 Aesthetics of Free Improv
  - MPRF512 Jazz Improvisation (1-on-1)
  - MPRF609 Topics in Historically Informed Performance
  - MTHY577 Baroque Accompaniment
- MPCD599 or ICSE650 Graduate Independent Project: Pedagogy or Arts Pedagogy (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)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
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 also 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 and Jazz Performance.

- MLSN629-639 Major Lesson as assigned (4 classes)
- MCMP610 Jazz Composition (1 class)
- MCMP500+ upper-level composition elective (1 class)
- MPRF603 Harmonic Improvisation (1 class)
- MBLE618 Jazz Faculty Ensemble (4 classes)
- MBLE617 Jazz Student Ensemble (4 classes)
- MFOR507 Jazz Forum (2 classes)
- MHST550 Stylists & Innovators 1961-Now (1 class)
- MHST/MTHY500+ upper-level history, theory or analysis elective (1 class)
- MBLE501 Beginning African Music Ensemble (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital
  - Graduation Recital

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 Creative 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
  ◦ MTEC612 Mobile Music Computing
  ◦ MTEC622 C++ for Electronic Music II
  ◦ MTEC635 Advanced Circuit Design
  ◦ MTEC640 Programming for Raspberry Pi
  ◦ MTEC650 Sound Synthesis
  ◦ MTEC655 Advanced Synthesis
• 2 Digital Performance Ensemble electives, chosen from (2 classes):
  ◦ IIMC550 SoundGameSpace
  ◦ MBLE625 Creative Electronic Ensemble
  ◦ MCMP615 Choreographers & Composers
  ◦ MTEC540 Machine Orchestra
  ◦ MTEC618 Data Driven Art & Visuals
  ◦ MTEC619 Experience Design & Technology
  ◦ MTEC520 Grids, Beats, and Groups
  ◦ MTEC530 21st-Century Raga & Tala
  ◦ MTEC541 Composition for Robots
• Courses outside the School of Music (2 classes)
• Electives (to fulfill 60-unit degree requirement)
• Additional requirements:
  ◦ Final MFA Thesis

Back to top

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/MTY 500+ Advanced courses in music composition, theory, analysis and technology (4 classes)
- Course in composition with another métier (1 class) chosen from:
  - MCMP615 Choreographers & Composers
  - MCMP616 Concert Theater
  - MCMP642 Composition for Film & Video
  - MCMP650 HyperOpera
  - MTEC419 Experience Design & Technology
  - other relevant course as approved by mentor
- Course in composition with advanced technology (1 class) chosen from:
  - MBLE615 Networked Music Ensemble
  - MTEC541 Composition for Robots
  - MTEC570 Composing with Music Technology
  - MTEC521 CalArts Laptop Orchestra
  - other relevant course as approved by mentor
- Studies in Extended Techniques, Improvisation and/or Interpretation: two classes chosen from
  - MBLE500 New Century Players
  - MBLE607 Baroque Chamber Music & Arias
  - MBLE610 Improvisation Ensemble
  - MBLE611 Advanced Improvisation Ensemble
  - MBLE617 Jazz Student Ensemble
  - MBLE618 Jazz Faculty Ensemble
  - MBLE625 Creative Electronic Ensemble
  - MBLE627 Multi-Focus Ensemble
  - MBLE650 Sonic Boom Ensemble
  - MBLE660 Golia Large Ensemble
  - MHST670 Frontiers of Instrumentation
  - MHST601 Aesthetics of Free Improv
  - MPRF512 Jazz Improvisation (1-on-1)
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)
- MHST500–510, 600–699 or MTHY510, 600–699 History/Literature/Theory/Analysis (2 classes)
- 4 Experimental Voice classes chosen from
  - MCMP625 & 626 Experimental Music Workshop I & II
  - MPRF526 Experimental Voice Workshop
  - MPRF611 Bodies and Voice
  - MPRF651-659 Focused Topics in VoiceArts
  - other experimental voice courses as approved by mentor
- 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 chosen from (4 classes)
  - MBLE500 New Century Players Ensemble
  - MBLE601 Chamber Singers
  - MBLE602 Contemporary Vocal Ensemble
  - MBLE606 Chamber Music
  - MIBLE607 Baroque Chamber Music
  - MIBLE610 Improvisation Ensemble
  - MIBLE611 Advanced Improvisation Ensemble
  - MIBLE625 Creative Electronic Ensemble
  - MIBLE650 Sonic Boom Ensemble
  - MIBLE699 Independent Study Ensemble
  - MCMP616 Concert Theater
  - MCMP650 HyperOpera
  - MPRF502 Opera Theater
  - MPRF699 Independent Study
  - other performance project course as approved by mentor
- Career preparation course chosen from:
  - MPCD650 Career Design for Musicians
  - MTEC617 Media and Web Development
  - TGEN750 Entrepreneurship: The Artist as Entrepreneur
  - TGEN755 The Business of Art: Entrepreneurial Training for Artists
  - other professional development courses as approved by mentor
- Performance theory or practicum classes outside of Music (2 classes)
  - CCST Theater of the Oppressed
  - CCST567 Artists as Participants
  - CCST568 Arts of the Invisible
  - CMWP630 Performance Theory and Practice
  - DCHR501 Institute Dance Composition
  - DCHR501 Institute Dance Composition
  - DTCH500 Institute Dance Technique
  - DTCH503 Institute Dance
  - FFDP604 Advanced Acting Workshop
  - FVEA608 Voice and Text: A Mosaic
  - TACT660 Improvisation
• TACT661 Improvisation
• THST530 Grad Seminar: Adaptation
• THST535 Grad Seminar: Dramaturgy
• THST540 Grad Seminar: Translation
• THST545 Grad Seminar: Theater of Witness
• TGEN510 Institute Acting Techniques I
• TGEN515 Institute Acting Techniques II
• TGEN520 Institute Directing I
• TGEN525 Institute Directing II
• TGEN560 Improvisation
• TIMM571 Performing Object Lab
• other movement class as approved by mentor

• Courses in movement techniques (2 classes) chosen from
  • DCHR601 Graduate Advanced Improvisation
  • DTCH501/503 Institute Dance
  • MBLE552 Balinese Dance
  • MBLE554/556 Javanese Dance
  • MPRF605 Yoga for Musicians
  • TACT514 Movement – Yoga
  • TGEN570/571 Intro to Tai Chi
  • other movement class as approved by mentor

• Electives to fulfill 60-unit degree requirement
• Additional requirements:
  • VoiceArts Faculty Review (each semester)
  • Mid-Residence Jury Exam
  • Mid-Residence Recital/Performance Project
  • Jury Exam prior to Graduation Recital/Performance Project
  • Graduation Recital/Performance Project
  • Graduation Portfolio/Website Review

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 (2 classes, as approved by Mentor)
• MHST512 Ethnology of African Music (1 class)
• MHST500-509 Music Cultures (1 class)
• MTHY508 Transcription Skills (or other transcription class as approved by mentor)
• 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 African Music Theory
  - MTHY624 Java/Bali: Music-Dance-Theory
• MTHY625 Tala Systems
• MBL502 Aza Advanced African Ensemble (4 classes)
• MBL500 African Dance (at least 1 class)
• MPRF621 African Song (at least 1 class)
• MPRF621 Graduate Independent Project: Pedagogy (2 classes)
• Courses outside of the School of Music (2 classes)
• Electives (to fulfill 60-unit degree requirement)
• Additional Requirements:
  - Graduation Recital

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 (2 classes, as approved by Major)
- MHST500-509 Music Cultures (2 classes)
- MTHY508 Transcription Skills (or other transcription class as approved by mentor)
- 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 African Music Theory
  - MTHY624 Java/Bali: Music-Dance-Theory
  - MTHY625 Tala Systems
- MBLE511/521 Advanced Javanese/Balinese Gamelan (4 classes)
- MBLExxx World Music Ensembles, outside of Balinese/Javanese program (4 classes)
- MBLE552/554/556 Balinese and/or Javanese Dance (4 classes)
- MPCD599 Graduate Independent Project: Pedagogy (2 classes)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional Requirement:
  - Graduation Recital

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 (2 classes, as approved by Mentor)
- MHST500-509 Music Cultures (2 classes)
- MTHYS08 Transcription Skills (or other transcription class as approved by mentor)

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 African Music Theory
- MTHY624 Java/Bali: Music-Dance-Theory
- MTHY625 Tala Systems
- MBLE530/604 North Indian or Tabla Ensemble (4 classes)
- MBLExxx World Music Ensembles, outside of major focus (4 classes) (see listing under BFA Core Curriculum)
- MPCR699 Graduate Independent Project: Pedagogy (2 classes)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional Requirements:
  - Graduation Recital

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 (2 classes, as approved by Mentor)
• MHST500-509 Music Cultures (2 classes)
• MTHY508 Transcription Skills (or other transcription class as approved by mentor)
• 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 African Music Theory
  ◦ MTHY624 Java/Bali: Music-Dance-Theory
  ◦ MTHY625 Tala Systems
• MBL603/604 World Percussion Ensemble / Tabla Ensemble (4 classes)
• MBLExxx Other World Music Ensembles (4 classes) (see listing under BFA Core Curriculum)
• MPCDS99 Graduate Independent Project: Pedagogy (2 classes)
• Courses outside of the School of Music (2 classes)
• Electives (to fulfill 60-unit degree requirement)
• Additional Requirements:
  ◦ Graduation Recital

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 (1 class)
- 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.
<table>
<thead>
<tr>
<th>Title</th>
<th>Course Name</th>
<th>Description</th>
<th>Academic Level</th>
<th>Course Types</th>
</tr>
</thead>
<tbody>
<tr>
<td>People's Theory (AART-427)</td>
<td>AART-427</td>
<td>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.</td>
<td>Undergraduate</td>
<td>Course Types</td>
</tr>
<tr>
<td>People's Theory (AART-627)</td>
<td>AART-627</td>
<td>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.</td>
<td>Graduate</td>
<td></td>
</tr>
<tr>
<td>Videomaking for Digital Artist (IDAR-201)</td>
<td>IDAR-201</td>
<td>An Exploration of principles of holistic filmmaking and the practice of integrating a variety of skills and disciplines. Concepts explored in lecture include mise-en scene (the meaning of props, characters, light setting, etc); cinematography (dynamic framing, lens angles and movement or stasis, light and lighting); sound design (functions and meaning of sounds and technique of basic recording, editing, and mixing); and temporal design, (editing techniques and concepts). The course includes 5 weeks of lecture with assigned projects and in-class assignments followed by an assigned final project and critique.</td>
<td>Undergraduate</td>
<td>Open to the Institute</td>
</tr>
<tr>
<td>Demystifying Design (IDAR-202)</td>
<td>IDAR-202</td>
<td>A Crash Course in Graphic Design, Visual Culture, and Basic Design Application Through a set of online lectures in design history and culture, as well as weekly hands-on assignments and in-person discussions, this workshop is designed to give you a basic understanding of the fundamentals of graphic design. We will explore how graphic design functions in the world and the importance it holds in our daily interaction with just about everything we see and touch. The lectures will outline important historic design movements and help contextualize principles such as layout, typography, logo design, composition, hierarchical structure, and illustration. The assignments will provide you with an opportunity to try your hand at designing and conceptual problem solving either on a computer or by traditional analog techniques. We will go over each assignment weekly with an in-class participatory critique followed by a general discussion and Q &amp; A.</td>
<td>Undergraduate</td>
<td>Open to the Institute</td>
</tr>
<tr>
<td>Survey of 20th &amp; 21st C. Music (MAIC-100)</td>
<td>MAIC-100</td>
<td>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.</td>
<td>Undergraduate</td>
<td>Arts in Context</td>
</tr>
<tr>
<td>World Music Survey (MAIC-101)</td>
<td>MAIC-101</td>
<td>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 many ways diverse cultures organize sound into music.</td>
<td>Undergraduate</td>
<td>Arts in Context</td>
</tr>
<tr>
<td>Jazz History (MAIC-240)</td>
<td>MAIC-240</td>
<td>A survey of the history of jazz and African-American musical traditions, emphasizing critical listening and aural analysis</td>
<td>Undergraduate</td>
<td>Arts in Context</td>
</tr>
<tr>
<td>The Music of Flamenco (MAIC-314)</td>
<td>MAIC-314</td>
<td>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 (i.e. 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.</td>
<td>Undergraduate</td>
<td>Arts in Context</td>
</tr>
<tr>
<td>Blues Before 1960 (MAIC-316)</td>
<td>MAIC-316</td>
<td>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.</td>
<td>Undergraduate</td>
<td>Arts in Context</td>
</tr>
<tr>
<td>Introduction to Bach (MAIC-317)</td>
<td>MAIC-317</td>
<td>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</td>
<td>Undergraduate</td>
<td>Arts in Context</td>
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<tr>
<td>Course Title</td>
<td>Course Code</td>
<td>Description</td>
<td>Enrollability</td>
<td>Department</td>
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<tr>
<td>Bach Chorale Singing, Cantatas &amp; Clavier (MAIC-318)</td>
<td>MAIC-318</td>
<td>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.</td>
<td>Undergraduate</td>
<td>Arts in Context</td>
</tr>
<tr>
<td>Aesthetics of Free Improv (MAIC-401)</td>
<td>MAIC-401</td>
<td>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.</td>
<td>Undergraduate</td>
<td>Arts in Context</td>
</tr>
<tr>
<td>Toward Creativity: Pedagogy I (MAIC-403)</td>
<td>MAIC-403</td>
<td>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 music education. Includes field observation of the CAP program at West Creek Academy.</td>
<td>Undergraduate</td>
<td>Arts in Context</td>
</tr>
<tr>
<td>Toward Creativity: Pedagogy II (MAIC-404)</td>
<td>MAIC-404</td>
<td>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.</td>
<td>Undergraduate</td>
<td>Arts in Context</td>
</tr>
<tr>
<td>Critical Reading (MAIC-412)</td>
<td>MAIC-412</td>
<td>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.</td>
<td>Undergraduate</td>
<td>Arts in Context</td>
</tr>
<tr>
<td>CR: Aesthetics &amp; Politics of Blandness (MAIC-412A)</td>
<td>MAIC-412A</td>
<td>Critical Reading: The Aesthetics and Politics of Blandness Open to BFA3 and BFA4 students only. In an era where dialectical strategies of confrontation in art (and politics) have stalled, I am interested in exploring the strategies of waiting, blandness, doing nothing, collecting and redirecting as forms of artistic orientation and (potentially) political engagement as well. The first semester will focus on the readings given, and the second as expansion and refinement of the term papers written in the first. Readings will likely be drawn from: In Praise of Blandness, Francois Jullien In Praise of Shadow, Jun’ichiro Tanizaki Silence, John Cage A Thousand Plateaus Deleuze/Guattari Vibrant Matter, Jane Bennett The Process That Is The World, Joseph Panzner Beginning Again, Marcia Hafif Recordings of music by Eliane Radigue.</td>
<td>Undergraduate</td>
<td>Arts in Context</td>
</tr>
<tr>
<td>Dada Divas, Then and Now (MAIC-455A)</td>
<td>MAIC-455A</td>
<td>Dada Divas, Then and Now: Poets, Paramours and Performers Open to the institute by permission of instructor. This two-semester course will begin with a historical study of early twentieth-century artistic and literary movements—including Futurism, literary Expressionism, various performance movements, and cabaret and its offshoots—and will continue into the birth and early years of Dada. The course then will proceed with the study of important women artists who were proximal to Dada, and will conclude with the development and performance of a dada-like performance project. The course will take an interdisciplinary approach, covering the topic from a wide variety of perspectives, including performance and gender studies, literary modernism, and socio-political and cultural history, among others. Students must enroll in both semesters of the course. The primary focus of the course will be on the work and lives of several women artist who were key Dada figures. These women, operating independently of one another, were very well-known and highly regarded at the time, but have since been ‘neglected’ historically, frequently overshadowed by their male counterparts. They were involved in many art forms and were performers, poets, visual artists, writers, actresses, models, outspoken feminists and political activists, all of who lived incredibly interesting lives. Now, 100 years after the birth of Dada, they deserve to have their stories told and their art resurrected. Primary focus will be on Emmy Hennings, Baroness Elsa von Freytag-Loringhoven, and Mina Loy. Many other women artists also will be studied. The last section of the course will be devoted to the development and performance of a newly constructed, interdisciplinary, dada-inspired performance work. In the spirit of Dada’s origins, this may take the form of a low-budget, “guerilla theatre” type event and may include the performance of already written work, as well as newly created works. Appropriate written</td>
<td>Undergraduate</td>
<td>Arts in Context</td>
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<tr>
<td>Course Name</td>
<td>Code</td>
<td>Description</td>
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<tr>
<td>Dada Divas, Then and Now (MAIC-455B)</td>
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<td>Dada Divas, Then and Now: Poets, Paramours and Performers  Open for online registration to students who completed MAIC-455A; open by permission of instructor for all other students. This two-semester course will begin with a historical study of early twentieth-century artistic and literary movements—including Futurism, literary Expressionism, various performance movements, and cabaret and its offshoots—and will continue into the birth and early years of Dada. The course then will proceed with the study of important women artists who were proximal to Dada, and will conclude with the development and performance of a dada-like performance project. The course will take an interdisciplinary approach, covering the topic from a wide variety of perspectives, including performance and gender studies, literary modernism, and socio-political and cultural history, among others. Students must enroll in both semesters of the course. The primary focus of the course will be on the work and lives of several women artist who were key Dada figures. These women, operating independently of one another, were very well-known and highly regarded at the time, but have since been ‘neglected’ historically, frequently overshadowed by their male counterparts. They were involved in many art forms and were performers, poets, visual artists, writers, actresses, models, outspoken feminists and political activists, all of who lived incredibly interesting lives. Now, 100 years after the birth of Dada, they deserve to have their stories told and their art resurrected. Primary focus will be on Emmy Hennings, Baroness Elsa von Freytag-Loringhoven, and Mina Loy. Many other women artists also will be studied. The last section of the course will be devoted to the development and performance of a newly constructed, interdisciplinary, dada-inspired performance work. In the spirit of Dada's origins, this may take the form of a low-budget, &quot;guerilla theatre&quot; type event and may include the performance of already written work, as well as newly created works. Appropriate written material will accompany or follow the performance.</td>
<td>Undergraduate</td>
<td>Arts in Context</td>
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<tr>
<td>World Percussion Ensemble (MBLE-103)</td>
<td>MBLE-103</td>
<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Tabla Ensemble (MBLE-104)</td>
<td>MBLE-104</td>
<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Chamber Orchestra (MBLE-105)</td>
<td>MBLE-105</td>
<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Chamber Music (MBLE-106)</td>
<td>MBLE-106</td>
<td>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.</td>
<td>Undergraduate</td>
<td></td>
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<tr>
<td>Baroque Chamber Music &amp; Arias (MBLE-107)</td>
<td>MBLE-107</td>
<td>Course open to Music School students only. A specialized course for instrumentalists and singers given in conjunction with MBLE105 and MBLE106.</td>
<td>Undergraduate</td>
<td></td>
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<tr>
<td>Jazz Student Ensemble (MBLE-117)</td>
<td>MBLE-117</td>
<td>Course open to Music School students only. Performance of ensemble works written for small jazz groups and performed by all-student groups.</td>
<td>Undergraduate</td>
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<tr>
<td>Jazz Faculty Ensemble (MBLE-118)</td>
<td>MBLE-118</td>
<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Brass Ensemble (MBLE-120)</td>
<td>MBLE-120</td>
<td>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).</td>
<td>Undergraduate</td>
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<tr>
<td>Percussion Ensemble (MBLE-122)</td>
<td>MBLE-122</td>
<td>Course open to Percussion Program students only. Performance of ensemble works written for percussion instruments.</td>
<td>Undergraduate</td>
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<tr>
<td>Independent Study (MBLE-199)</td>
<td>MBLE-199</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.</td>
<td>Undergraduate</td>
<td></td>
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<tr>
<td>Aza Beginning</td>
<td>MBLE-201</td>
<td>Instruction in the performance of authentic traditional music and dances of</td>
<td>Undergraduate</td>
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<td>Course Name</td>
<td>Code</td>
<td>Description</td>
<td>Level</td>
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<tr>
<td>African Ensemble (MBLE-201)</td>
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<td>West Africa. These performances include singing in the language and playing percussion instruments indigenous to the area of origin.</td>
<td>Undergraduate</td>
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<tr>
<td>Azoli Highlife Ensemble (MBLE-205)</td>
<td>MBL-205</td>
<td>Highlife is a genre of music that originated in Ghana at the turn of the 20th century. Highlife was associated with the local African aristocracy during the colonial period. The music is characterized by jazzy horns and multiple guitars, which lead the band. Highlife is very popular in all of English speaking West Africa, though little has been produced in other countries. This will be a performing ensemble, with students contributing in the process of developing the instrumental parts, and vocal harmonies.</td>
<td>Undergraduate</td>
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<tr>
<td>Aza African Talking Drum Ensemble (MBLE-206)</td>
<td>MBL-206</td>
<td>Aza African Talking Drum Ensemble - Music of the Dagomba people of Northern Ghana. This class will be a performance-based ensemble, with students learning traditional drumming from the Dagombas of Northern Ghana. In this musical tradition, drummers are griots, charged with the history keeping of their community. Unlike many other West African drumming traditions, the drum language of the Dagombas has been maintained and remains a vital part of the community. Students will learn the role about the drummers in Dagomba society, and explore how drum language is used to praise chiefs, and connect the community in general. We will view video footage of any pieces the ensemble will play, and discuss how the music functions to mark important community events. Students will play the talking drum (lunga), and bass drum (gon-gon) that are the primary instruments of the ensemble. Our repertoire will focus on various praise name dances, which are composed for new chiefs when they are “skinned” (inducted as chiefs), and a variety of there dance rhythms that connect to harvests, funerals, and various professions within the community.</td>
<td>Undergraduate</td>
<td></td>
</tr>
<tr>
<td>Beginning Javanese Gamelan (MBLE-210)</td>
<td>MBL-210</td>
<td>Instruction in playing and singing in the central Javanese classical orchestra, a traditional Eastern art form that integrates dance, drama and music.</td>
<td>Undergraduate</td>
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</tr>
<tr>
<td>Advanced Javanese Gamelan (MBLE-211)</td>
<td>MBL-211</td>
<td>Advanced instruction in playing and singing in the central Javanese classical orchestra.</td>
<td>Undergraduate</td>
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</tr>
<tr>
<td>Beginning Balinese Gamelan (MBLE-220)</td>
<td>MBL-220</td>
<td>Instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.</td>
<td>Undergraduate</td>
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</tr>
<tr>
<td>Advanced Balinese Gamelan (MBLE-221)</td>
<td>MBL-221</td>
<td>Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.</td>
<td>Undergraduate</td>
<td></td>
</tr>
<tr>
<td>Gender Wayang Ensemble (MBLE-222)</td>
<td>MBL-222</td>
<td>Small ensemble performances by quartet of metallaphones as accompaniment to Balinese shadow plays.</td>
<td>Undergraduate</td>
<td></td>
</tr>
<tr>
<td>Balinese Flute Ensemble (MBLE-223)</td>
<td>MBL-223</td>
<td>Training in Balinese flute playing sixteen various-sized bamboo flutes accompanied by percussion instruments. Students will perform as an ensemble.</td>
<td>Undergraduate</td>
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<tr>
<td>Kecak Ensemble (MBLE-224)</td>
<td>MBL-224</td>
<td>Balinese Monkey Chant ensemble. various-sized bamboo flutes accompanied by percussion instruments. Students will perform as an ensemble.</td>
<td>Undergraduate</td>
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</tr>
<tr>
<td>North Indian Ensemble (MBLE-230)</td>
<td>MBL-230</td>
<td>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.</td>
<td>Undergraduate</td>
<td></td>
</tr>
<tr>
<td>Beginning Persian Ensemble (MBLE-240)</td>
<td>MBL-240</td>
<td>Course open to Music School students only, by Permission of Instructor only. Techniques and performance of Persian music.</td>
<td>Undergraduate</td>
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<tr>
<td>Advanced Persian Ensemble (MBLE-241)</td>
<td>MBL-241</td>
<td>Course open to Music School students only, by Permission of Instructor only. Advanced techniques and performance of Persian music.</td>
<td>Undergraduate</td>
<td></td>
</tr>
<tr>
<td>Aza Beginning African Dance (MBLE-250)</td>
<td>MBL-250</td>
<td>Instruction in the traditional dances of West Africa.</td>
<td>Undergraduate</td>
<td></td>
</tr>
<tr>
<td>Aza Advanced African Dance (MBLE-251)</td>
<td>MBL-251</td>
<td>Instruction in the traditional dances of West Africa.</td>
<td>Undergraduate</td>
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</tr>
<tr>
<td>Balinese Dance (MBLE-252)</td>
<td>MBL-252</td>
<td>Instruction in the traditional dances of Bali.</td>
<td>Undergraduate</td>
<td></td>
</tr>
<tr>
<td>Javanese Dance (women) (MBLE-254)</td>
<td>MBL-254</td>
<td>Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.</td>
<td>Undergraduate</td>
<td></td>
</tr>
<tr>
<td>Javanese Dance (men) (MBLE-256)</td>
<td>MBL-256</td>
<td>Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.</td>
<td>Undergraduate</td>
<td></td>
</tr>
<tr>
<td>Independent Study (MBLE-299)</td>
<td>MBL-299</td>
<td>Under the direction of a specific faculty member, students complete</td>
<td>Undergraduate</td>
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</tr>
</tbody>
</table>
The 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 and exposition of emerging languages in contemporary music. The group's 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.
Undergraduate

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
Contemporary Vocal Ensemble is a concert choir taking an a contemporary approach to choral singing and performing work from the last 50 years, especially student compositions. Weekly rehearsals will lead to once a semester performances, with opportunities for full ensemble singing, as well as work one on a part.
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

CalArts Laptop Orchestra (MBLE-412) MBLE-412
CalArts Laptop Orchestra This course explores the practical and aesthetic concerns of composing and performing in a laptop orchestra. In this course, students will design and develop compositions for laptop ensemble, drawing upon historical and contemporary laptop orchestra practice for inspiration. Related topics, such as instrument design, sound synthesis, and computer networking, will also be discussed. Canonical laptop orchestra works will be taught and performed. Students will present their compositions in a midterm concert and a final concert with weekly assignments leading up to these milestones. Open to students who have completed Intro to Programming I and II, or to BFA3 and BFA4 students by permission of instructor.
Undergraduate

Networked Music Performance Ensemble (MBLE-415) MBLE-415
The Networked Music Ensemble course will focus on creating original networked music compositions using the Raspberry Pi computing platform and Pure Data. Each student will build their own custom synthesizer to use in the ensemble. Topics covered will include Raspberry Pi hardware and system configuration, connecting sensors via the GPIO pins, video processing with C++ and OpenFrameworks, programming with Pure Data, basic speaker design and construction, shell scripting and Open Sound Control. Each ensemble member is expected to compose an original networked piece and lead the ensemble through its performance. A concert of new works will be given at the end of the semester. This is a project-oriented workshop and not a pure lecture course. BFA 4 students only. Permission of instructor required.
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 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.
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
Undergraduate
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<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Level</th>
<th>Access</th>
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<tbody>
<tr>
<td>MBLE-498</td>
<td>Special Ensemble</td>
<td>Undergraduate</td>
<td>Open to the Institute</td>
</tr>
<tr>
<td>MBLE-498A</td>
<td>Special Ensemble: Capoeira</td>
<td>Undergraduate</td>
<td>Open to the Institute</td>
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<tr>
<td>MBLE-499</td>
<td>Independent Study</td>
<td>Undergraduate</td>
<td>Open to the Institute</td>
</tr>
<tr>
<td>MBLE-500</td>
<td>The Ensemble</td>
<td>Graduate</td>
<td>Open to the Institute</td>
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<tr>
<td>MBLE-501</td>
<td>Aza Beginning African Ensemble</td>
<td>Graduate</td>
<td>Open to the Institute</td>
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<tr>
<td>MBLE-502</td>
<td>Aza Advanced African Ensemble</td>
<td>Graduate</td>
<td>Open to the Institute</td>
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<tr>
<td>MBLE-504</td>
<td>Creative Orchestra</td>
<td>Graduate</td>
<td>Open to the Institute</td>
</tr>
<tr>
<td>MBLE-505</td>
<td>Azoli Highlife Ensemble</td>
<td>Graduate</td>
<td>Open to the Institute</td>
</tr>
<tr>
<td>MBLE-506</td>
<td>Aza African Talking Drum Ensemble</td>
<td>Graduate</td>
<td>Open to the Institute</td>
</tr>
<tr>
<td>MBLE-510</td>
<td>Beginning Javanese Gamelan</td>
<td>Graduate</td>
<td>Open to the Institute</td>
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<tr>
<td>MBLE-511</td>
<td>Advanced Javanese Gamelan</td>
<td>Graduate</td>
<td>Open to the Institute</td>
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<tr>
<td>MBLE-520</td>
<td>Beginning Balinese Gamelan</td>
<td>Graduate</td>
<td>Open to the Institute</td>
</tr>
<tr>
<td>MBLE-521</td>
<td>Advanced Balinese Gamelan</td>
<td>Graduate</td>
<td>Open to the Institute</td>
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- **Special Ensemble (MBLE-498):**
  - Special Ensemble is a variable topics course. Individual sections covering a range of subjects are offered on a rotating basis through the School of Music.

- **Special Ensemble: Capoeira (MBLE-498A):**
  - Capoeira is a Brazilian mix of music, dance, and martial arts. Students will learn the initial movements of the art including basic acrobatics/tumbling like cartwheels and handstands. Students will also learn how to play Brazilian percussion instruments, including the Berimbau and Pandeiro, and sing traditional Capoeira music in Portuguese. There is no physical prerequisite, but all students should recognize that Capoeira is a physical activity and can be strenuous at times. While this class is catered specifically for Beginners and will start out at a relatively slow pace, everyone should expect to fall down and get back up ready to do it again.

- **Independent Study (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.

- **The Ensemble (MBLE-500):**
  - Course open to Music School students only, by Permission of Instructor only. The NCPEan ensemble made up of faculty performers and select student musicians is devoted to the exploration and exposition of emerging languages in contemporary music. The group's 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):**
  - 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.

- **Aza Advanced African Ensemble (MBLE-502):**
  - Open to African Music & Dance Program students only. Advanced instruction and performance of West African music and dance.

- **Creative Orchestra (MBLE-504):**
  - An improvising orchestra designed primarily to perform the extended works of students in the graduate jazz program. The orchestra also performs works by the jazz and creative music masters.

- **Azoli Highlife Ensemble (MBLE-505):**
  - Highlife is a genre of music that originated in Ghana at the turn of the 20th century. Highlife was associated with the local African aristocracy during the colonial period. The music is characterized by jazzy horns and multiple guitars, which lead the band. Highlife is very popular in all of English speaking West Africa, though little has been produced in other countries. This will be a performing ensemble with students contributing in the process of developing the instrumental parts, and vocal harmonies.

- **Aza African Talking Drum Ensemble (MBLE-506):**
  - Aza African Talking Drum Ensemble - Music of the Dagomba people of Northern Ghana. This class will be a performance-based ensemble, with students learning traditional drumming from the Dagombas of Northern Ghana. In this musical tradition, drummers are griots, charged with the history keeping of their community. Unlike many other West African drumming traditions, the drum language of the Dagobas has been maintained and remains a vital part of the community. Students will learn the role about the drummers in Dagomba society, and explore how drum language is used to praise chiefs, and connect the community in general. We will view video footage of any pieces the ensemble will play, and discuss how the music functions to mark important community events. Students will play the talking drum (lunga), and bass drum (gon-gon) that are the primary instruments of the ensemble. Our repertoire will focus on various praise name dances, which are composed for new chiefs when they are "skinned" (inducted as chiefs), and a variety of there dance rhythms that connect to harvests, funerals, and various professions within the community.

- **Beginning Javanese Gamelan (MBLE-510):**
  - Instruction in playing and singing in the central Javanese classical orchestra, a traditional Eastern art form that integrates dance, drama and music.

- **Advanced Javanese Gamelan (MBLE-511):**
  - Open to Balinese and Javanese Program students only. Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.

- **Beginning Balinese Gamelan (MBLE-520):**
  - Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.

- **Advanced Balinese Gamelan (MBLE-521):**
  - Open to Balinese and Javanese Program students only. Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.
Gender Wayang Ensemble (MBLE-522)  MBL-522  Small ensemble performances by quartet of metallaphones as accompaniment to Balinese shadow plays.  Graduate

Balinese Flute Ensemble (MBLE-523)  MBL-523  Training in Balinese flute playing. Sixteen various-sized bamboo flutes accompanied by percussion instruments. Students will perform as an ensemble.  Graduate

Kecak Ensemble (MBLE-524)  MBL-524  Balinese Monkey Chant ensemble.  Graduate

North Indian Ensemble (MBLE-530)  MBL-530  Course open to Music School students only. Advanced vocal and instrumental performance using both Indian and European instruments.  Graduate

Beginning Persian Ensemble (MBLE-540)  MBL-540  Course open to Music School students only, by Permission of Instructor. Techniques and performance of Persian music.  Graduate

Advanced Persian Ensemble (MBLE-541)  MBL-541  Course open to Music School students only, by Permission of Instructor. Advanced techniques and performance of Persian music.  Graduate

Aza Beginning African Dance (MBLE-550)  MBL-550  Instruction in the traditional dances of West African Dance  Graduate

Aza Advanced African Dance (MBLE-551)  MBL-551  Instruction in the traditional dances of West African Dance  Graduate

Balinese Dance (MBLE-552)  MBL-552  Instruction in the traditional dances of Bali.  Graduate

Javanese Dance (women) (MBLE-554)  MBL-554  Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.  Graduate

Javanese Dance (men) (MBLE-556)  MBL-556  Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.  Graduate

Independent Study (MBLE-599)  MBL-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)  MBL-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)  MBL-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)  MBL-602  Contemporary Vocal Ensemble is a concert choir taking an a contemporary approach to choral singing and performing work from the last 50 years, especially student compositions. Weekly rehearsals will lead to once a semester performances, with opportunities for full ensemble singing, as well as work one on a part.  Graduate

World Percussion Ensemble (MBLE-603)  MBL-603  Course open to Music School students only, by Permission of Instructor. 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)  MBL-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)  MBL-605  Course open to Music School students only, by Permission of Instructor. 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 placed 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)  MBL-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
<table>
<thead>
<tr>
<th>Course</th>
<th>Code</th>
<th>Description</th>
<th>Requirement</th>
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</thead>
<tbody>
<tr>
<td>Ensemble (MBLE-610)</td>
<td></td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Advanced Improv Ensemble (MBLE-611)</td>
<td></td>
<td>Open to students who have completed MBL610, 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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>CalArts Laptop Orchestra (MBLE-612)</td>
<td></td>
<td>This course explores the practical and aesthetic concerns of composing and performing in a laptop orchestra. In this course, students will design and develop compositions for laptop ensemble, drawing upon historical and contemporary laptop orchestra practice for inspiration. Related topics, such as instrument design, sound synthesis, and computer networking, will also be discussed. Canonical laptop orchestra works will be taught and performed. Students will present their compositions in a midterm concert and a final concert with weekly assignments leading up to these milestones.</td>
<td>Open to the Institute</td>
</tr>
<tr>
<td>The Networked Music Ensemble course (MBLE-615)</td>
<td></td>
<td>The Networked Music Ensemble course will focus on creating original networked music compositions using the Raspberry Pi computing platform and Pure Data. Each student will build their own custom synthesizer to use in the ensemble. Topics covered will include Raspberry Pi hardware and system configuration, connecting sensors via the GPIO pins, video processing with C++ and OpenFrameworks, programming with Pure Data, basic speaker design and construction, shell scripting and Open Sound Control. Each ensemble member is expected to compose an original networked piece and lead the ensemble through its performance. A concert of new works will be given at the end of the semester. This is a project-oriented workshop and not a pure lecture course. Permission of instructor required</td>
<td>Graduate</td>
</tr>
<tr>
<td>Jazz Student Ensemble (MBLE-617)</td>
<td></td>
<td>Course open to Music School students only. Performance of ensemble works written for small jazz groups and performed by all-student groups.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Jazz Faculty Ensemble (MBLE-618)</td>
<td></td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Brass Ensemble (MBLE-620)</td>
<td></td>
<td>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).</td>
<td>Graduate</td>
</tr>
<tr>
<td>Percussion Ensemble (MBLE-622)</td>
<td></td>
<td>Course open to Percussion Program students only. Advanced performance of ensemble works written for percussion instruments.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Creative Electronic Ensemble (MBLE-625)</td>
<td></td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Multi-Focus Ensemble (MBLE-627)</td>
<td></td>
<td>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.</td>
<td>Graduate</td>
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<tr>
<td>Sonic Boom Ensemble (MBLE-650)</td>
<td></td>
<td>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.</td>
<td>Graduate</td>
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<tr>
<td>Golia Large Ensemble (MBLE-660)</td>
<td></td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Special Ensemble: Capoeira (MBLE-698A)</td>
<td></td>
<td>Capoeira is a Brazilian mix of music, dance, and martial arts. Students will learn the initial movements of the art including basic acrobatics/tumbling like cartwheels and handstands. Students will also learn how to play Brazilian percussion instruments, including the Berimbau and Pandeiro, and sing traditional Capoeira music in Portuguese. There is no physical pre-requisite, but all students should recognize that Capoeira is a physical activity and can be strenuous at times. While this class is catered</td>
<td>Open to the Institute</td>
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<td>Course Title</td>
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<tr>
<td>M BLE-699</td>
<td>Independent Study</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>M CMP-105</td>
<td>Music Notation</td>
<td>Open to Music Composition Program students only. A survey of conventional notation standards used by the music publishing industry.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>M CMP-110</td>
<td>Introduction to Composition</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>M CMP-120</td>
<td>Instrumental Composition I</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>M CMP-121</td>
<td>Instrumental Composition II</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>M CMP-199</td>
<td>Independent Study</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>M CMP-222</td>
<td>Composing With Systems</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>M CMP-290</td>
<td>Portfolio Review</td>
<td>The student must prepare and submit for review a cumulative portfolio of their creative work. 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. Successful completion of this course requires satisfactory completion of the portfolio and review as assessed by faculty.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>M CMP-299</td>
<td>Independent Study</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>M CMP-308</td>
<td>Arranging for Experimental Pop</td>
<td>“Experimental Pop” designates a contemporary music which applies the ideology of experimental musics to practices which emerged from popular, mass distributed, and commercial music. Following a trajectory which begins in the music industries of the mid century, when the content of recordings (software) were developed as a means of ensuring the marketability of the format (LP, cassette, CD) and its player (hardware), and whose production was closely linked to the technologies of the era (studio recording, various forms of prosthetic memory which are themselves extensions of semiotic technologies of the written score, piano roll, and so forth), experimental pop extends and ultimately inverts these relationships by exploiting the ready-made availability of technologies and instruments towards the production of content not written by the necessity of commercial applicability, but rather informed by the practices of experimental and world musics. The distinct role of the arranger, a mercurial figure who emerged from the jazz age, necessitated by the size and instrumentation of swing bands, and amplified by the possibilities of studio recording and its close relation to electronic sound production, is crucial to this transition. We will describe this roll by examining the work of such canonical arrangers as Ernie and Evelyn Freeman, Melba Liston, Quincy Jones, Rene Hall, Paul Riser, Clare Fischer, Jack Nitszche, George Martin, Brian Wilson, Van Dyke Parks, and many more, as well as work that emerged from studios under the monikers of the Wrecking Crew, Philly Sound, Funk Brothers, Muscle Shoals. Paying particular attention to conjunctures of experimental and popular musics exemplified by confluences of figures such as Lennon/Ono/Cage, we will then investigate how the musical languages and techniques developed by this canon have...</td>
<td>Undergraduate</td>
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<td>Course Name</td>
<td>Course Code</td>
<td>Description</td>
<td>Level</td>
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<tr>
<td>Jazz Composition (MCMP-310)</td>
<td>MCMP-310</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Jazz Arranging (MCMP-314)</td>
<td>MCMP-314</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Electroacoustic Composition (MCMP-320)</td>
<td>MCMP-320</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Live Electronic Music-Making (MCMP-321)</td>
<td>MCMP-321</td>
<td>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 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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Experimental Music Workshop I (MCMP-325)</td>
<td>MCMP-325</td>
<td>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 CageEs 0E00 Alvin LucierEs Vespers, Morton FeldmanEs String Quartet II, and other pieces by James Tenney, Antoine Beuger and Manfred Werder (who will be a guest in our class in October).</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Experimental Music Workshop II (MCMP-326)</td>
<td>MCMP-326</td>
<td>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 CageEs 0E00 Alvin LucierEs Vespers, Morton FeldmanEs String Quartet II, and other pieces by James Tenney, Antoine Beuger and Manfred Werder (who will be a guest in our class in October).</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Writing for Strings (MCMP-330)</td>
<td>MCMP-330</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Writing for Woodwinds (MCMP-331)</td>
<td>MCMP-331</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Writing for Harp (MCMP-332)</td>
<td>MCMP-332</td>
<td>Techniques of writing for harp in both individual and ensemble context. Course will include composition and performance projects.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Writing for Percussion (MCMP-333)</td>
<td>MCMP-333</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Writing for Brass (MCMP-334)</td>
<td>MCMP-334</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Writing for Keyboards (MCMP-335)</td>
<td>MCMP-335</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Writing for Voice (MCMP-336)</td>
<td>MCMP-336</td>
<td>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</td>
<td>Undergraduate</td>
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</tbody>
</table>
**Writing for Everything Else (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)**

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)**

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

**Independent Study (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

**Orchestration (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

**Field Recording Workshop (MCMP-404)**

Course available by permission of instructor only. 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

**Choreographers & Composers (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

**Concert Theater (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

**Reader's Chorus (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

**Media Theory: The Interactee (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
### Low-Tech Prototyping (MCMP-419)

**MCMP-419**

There are some things you can’t do on a laptop. Planning how people will interact with objects in space, for example, is better done by making a 3D mockup with cardboard and tape. In this class we start by making proposals for a sound installation or site-specific work and end with a better worked-out proposal, plus a 3D prototype or model of the piece. In between we’ll be figuring out what materials & parts are needed, what experiments to try, and what order to do things in. We’ll make loose models and mockups in the Wavecave to understand how the work fills space, plan lighting, and figure out how things will be hung, fastened, wired, and displayed. If you’re doing something that’s going to require permits and permission we’ll figure that out. Well mock up interactive pieces to see if the interactivity makes sense to a visitor, and make software diagrams to chart the processes running the piece. Finally you’ll figure out a budget, rewrite the proposal, and present the piece to the class. If you are seriously interested in making sound installations, whether they’re highly technical or chaotic and process oriented, this class is for you.

### Hyperopera (MCMP-450)

**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.

### Composition with Max/MSP (MCMP-465)

**MCMP-465**

A course designed for qualified music students to gain facility in using graphical programming environments. For over twenty years such environments have been used by composers, artists, musicians, and scientists to create truly unique customized programs for sound, video, multimedia, and data reinterpretation. This course will focus on computer music composition techniques and students will be expected to create and perform their own works.

### Graduation Portfolio Review (MCMP-490)

**MCMP-490**

In the semester preceding graduation, the student must prepare and submit for review a cumulative portfolio of their creative work. 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. Successful completion of this course requires satisfactory completion of the portfolio and review as assessed by faculty.

### Topics in Composition (MCMP-498)

**MCMP-498**

Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.

### Topics in Comp: Arranging for Exp Pop (MCMP-498A)

**MCMP-498A**

Topics in Composition: Arranging for Experimental Pop “Experimental Pop” designates a contemporary music which applies the ideology of experimental musics to practices which emerged from popular, mass distributed, and commercial music. Following a trajectory which begins in the music industries of the mid century, when the content of recordings (software) were developed as a means of ensuring the marketability of the format (LP, cassette, CD) and its player (hardware), and whose production was closely linked to the technologies of the era (studio recording, various forms of prosthetic memory - which are themselves extensions of semiotic technologies of the written score, piano roll, and so forth), experimental pop extends and ultimately inverts these relationships by exploiting the ready-made availability of technologies and instruments towards the production of content not underwritten by the necessity of commercial applicability, but rather informed by the practices of experimental and world musics. The distinct role of the arranger, a mercurial figure who emerged from the jazz age, necessitated by the size and instrumentation of swing bands, and amplified by the possibilities of studio recording and its close relation to electronic sound production, is crucial to this transition. We will describe this roll by examining the work of such canonical arrangers as Ernie and Evelyn Freeman, Melba Liston, Quincy Jones, Rene Hail, Paul Riser, Clare Fischer, Jack Nitszche, George Martin, Brian Wilson, Van Dyke Parks, and many more, as well as work that emerged from studios under the monikers of the Wrecking Crew, Philly Sound, Funk Brothers, Muscle Shoals. Paying particular attention to conjunctures of experimental and popular musics exemplified by confluences of figures such as Lennon/Ono/Cage, we will then investigate how the musical languages and techniques developed by this cannon have expanded the possibilities of the experimental pop arranger in the post-genre era. Students will be required

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Undergraduate
<table>
<thead>
<tr>
<th>Course Title</th>
<th>Code</th>
<th>Description</th>
<th>Level</th>
<th>Access</th>
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</thead>
<tbody>
<tr>
<td>The Lecture As Performance Art (MCMP-498B)</td>
<td>MCMP-498B</td>
<td>Course open to all BFA3 and BFA4 students. This course approaches a specific Performance Art practice - The Performance Lecture - where a tension between knowledge, academia and artistic creation is usually highlighted. Content will include Performance Lectures by the instructor and by enrolled students. The course will focus on creating original work, with supporting readings and discussion. This is a Special Topics in Composition course. Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.</td>
<td>Undergraduate</td>
<td>Open to the Institute</td>
</tr>
<tr>
<td>Independent Study (MCMP-499)</td>
<td>MCMP-499</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.</td>
<td>Undergraduate</td>
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</tr>
<tr>
<td>Introduction to Composition (MCMP-510)</td>
<td>MCMP-510</td>
<td>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.</td>
<td>Graduate</td>
<td></td>
</tr>
<tr>
<td>Independent Study (MCMP-599)</td>
<td>MCMP-599</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.</td>
<td>Graduate</td>
<td></td>
</tr>
<tr>
<td>Orchestration (MCMP-602)</td>
<td>MCMP-602</td>
<td>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.</td>
<td>Graduate</td>
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</tr>
<tr>
<td>Field Recording Workshop (MCMP-604)</td>
<td>MCMP-604</td>
<td>Course available by permission of instructor only. 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.</td>
<td>Graduate</td>
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<tr>
<td>Electroacoustic Seminar (MCMP-605)</td>
<td>MCMP-605</td>
<td>Electroacoustic Seminar - Algorithmic Thinking Composing with SuperCollider: This will be an introductory course on the SuperCollider language with a specific focus on composing and sound design. Some previous coding experience (in any language) is recommended but is not absolutely required.</td>
<td>Graduate</td>
<td></td>
</tr>
<tr>
<td>Arranging for Experimental Pop (MCMP-608)</td>
<td>MCMP-608</td>
<td>“Experimental Pop” designates a contemporary music which applies the ideology of experimental musics to practices which emerged from popular, mass distributed, and commercial music. Following a trajectory which begins in the music industries of the mid century, when the content of recordings (software) were developed as a means of ensuring the marketability of the format (LP cassette, CD) and its player (hardware), and whose production was closely linked to the technologies of the era (studio recording, various forms of prosthetic memory- which are themselves extensions of semiotic technologies of the written score, piano roll, and so forth), experimental pop extends and ultimately inverts these relationships by exploiting the ready-made availability of technologies and instruments towards the production of content not underwritten by the necessity of commercial applicability, but rather informed by the practices of experimental and world musics. The distinct role of the arranger, a mercurial figure who emerged from the jazz age, necessitated by the size and instrumentation of swing bands, and amplified by the possibilities of studio recording and its close relation to electronic sound production, is crucial to this transition. We will describe this roll by examining the work of such canonical arrangers as Ernie and Evelyn Freeman, Melba Liston, Quincy Jones, Rene Hall, Paul Riser, Clare Fischer, Jack Nitszche, George Martin, Brian Wilson, Van Dyke Parks, and many more, as well as work that emerged from studios under the monikers of the Wrecking Crew, Philly Sound, Funk Brothers, Muscle Shoals. Paying particular attention to conjunctures of experimental and popular musics exemplified by confluences of figures such as Lennon/ Ono/Cage, we will then investigate how the musical languages and techniques developed by this canon have expanded the possibilities of the experimental pop arranger in the post-genre era. Students will be required to realize arrangements in the form of both performance and recording, write a paper analyzing and transcribing the work of an arranger of their choice, as well as participate in class discussions and presentations. Instructor has arranged for Animal Collective, Blonde Redhead, Laurie Anderson, Mike Patton, and many others.</td>
<td>Graduate</td>
<td></td>
</tr>
<tr>
<td>Jazz Composition (MCMP-610)</td>
<td>MCMP-610</td>
<td>Open to Jazz Program students only. During this one semester course, each student will complete at least seven new original compositions to be played</td>
<td>Graduate</td>
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<td>Course Title</td>
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<tr>
<td>Jazz Arranging (MCMP-614)</td>
<td>MCMP-614</td>
<td>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.</td>
<td>Graduate</td>
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<tr>
<td>Choreographers &amp; Composers (MCMP-615)</td>
<td>MCMP-615</td>
<td>Course open to Music School students only. This course brings together advanced composition students and advanced choreographers in projects combining the two disciplines.</td>
<td>Graduate</td>
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<tr>
<td>Concert Theater (MCMP-616)</td>
<td>MCMP-616</td>
<td>Performing Landscapes: Music, Text, Space, Body, &amp; 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 new 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.</td>
<td>Graduate</td>
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<tr>
<td>Reader's Chorus (MCMP-617)</td>
<td>MCMP-617</td>
<td>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 &quot;Black and White Oratorio&quot; - 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 &quot;arranging&quot; 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.</td>
<td>Graduate</td>
<td></td>
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<tr>
<td>Media Theory: The Interactee (MCMP-618)</td>
<td>MCMP-618</td>
<td>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.</td>
<td>Integrated Media</td>
<td></td>
</tr>
<tr>
<td>Low-Tech Prototyping (MCMP-619)</td>
<td>MCMP-619</td>
<td>There are some things you can't do on a laptop. Planning how people will interact with objects in space, for example, is better done by making a 3D mockup with cardboard and tape. In this class we start by making proposals for a sound installation or site-specific work and end with a better worked-out proposal, plus a 3D prototype or model of the piece. In between we'll be figuring out what materials &amp; parts are needed, what experiments to try, and what order to do things in. We'll make loose models and mockups in the WaveCave to understand how the work fills space, plan lighting, and figure out how things will be hung, fastened, wired, and displayed. If you're doing something that's going to require permits and permission we'll figure that out. We'll mockup interactive pieces to see if the interactivity makes sense to a visitor, and make software diagrams to chart the processes running the piece. Finally you'll figure out a budget, rewrite the proposal, and present the piece to the class. If you are seriously interested in making sound installations, whether they're highly technical or chaotic and process oriented, this class is for you.</td>
<td>Graduate</td>
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<tr>
<td>Composing With Systems (MCMP-622)</td>
<td>MCMP-622</td>
<td>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.</td>
<td>Graduate</td>
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</tr>
<tr>
<td>Experimental Music Workshop I (MCMP-625)</td>
<td>MCMP-625</td>
<td>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 Ccc00 Alvin Lucier's E 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.</td>
<td>Graduate</td>
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<tr>
<td>Experimental Music Workshop II (MCMP-626)</td>
<td>MCMP-626</td>
<td>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 Ccc00 Alvin Lucier's E 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.</td>
<td>Graduate</td>
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<td>Course</td>
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<tr>
<td>Writing for Strings (MCMP-630)</td>
<td>MCMP-630</td>
<td>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.</td>
<td>Graduate</td>
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<tr>
<td>Writing for Woodwinds (MCMP-631)</td>
<td>MCMP-631</td>
<td>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.</td>
<td>Graduate</td>
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<tr>
<td>Writing for Harp (MCMP-632)</td>
<td>MCMP-632</td>
<td>Techniques of writing for harp in both individual and ensemble context. Course will include composition and performance projects.</td>
<td>Graduate</td>
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</tr>
<tr>
<td>Writing for Percussion (MCMP-633)</td>
<td>MCMP-633</td>
<td>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.</td>
<td>Graduate</td>
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<tr>
<td>Writing for Brass (MCMP-634)</td>
<td>MCMP-634</td>
<td>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.</td>
<td>Graduate</td>
<td></td>
</tr>
<tr>
<td>Writing for Keyboards (MCMP-635)</td>
<td>MCMP-635</td>
<td>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.</td>
<td>Graduate</td>
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<tr>
<td>Writing for Voice (MCMP-636)</td>
<td>MCMP-636</td>
<td>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.</td>
<td>Graduate</td>
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<tr>
<td>Writing for Everything Else (MCMP-639)</td>
<td>MCMP-639</td>
<td>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.</td>
<td>Graduate</td>
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<tr>
<td>Film Music History &amp; Analysis (MCMP-641)</td>
<td>MCMP-641</td>
<td>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.</td>
<td>Graduate</td>
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</tr>
<tr>
<td>Composition for Film &amp; Video (MCMP-642)</td>
<td>MCMP-642</td>
<td>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.</td>
<td>Graduate</td>
<td></td>
</tr>
<tr>
<td>Hyperopera (MCMP-650)</td>
<td>MCMP-650</td>
<td>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...</td>
<td>Graduate</td>
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</table>
a course designed for qualified music students to gain facility in using graphical programming environments. For over twenty years such environments have been used by composers, artists, musicians, and scientists to create truly customized programs for sound, video, multimedia, and data reinterpretation. This course will focus on computer music composition techniques and students will be expected to create and perform their own works.

Graduation Portfolio Review (MCMP-690)  
**MCMP-690**  
In the semester preceding graduation, students in certain programs must submit a portfolio of work for review. 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. Successful completion of this course requires satisfactory completion of the portfolio and review as assessed by faculty. Selected student work will be archived at CalArts.

Topics in Composition (MCMP-698)  
**MCMP-698**  
Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.

Topics in Composition (MCMP-698A)  
**MCMP-698A**  
Topics in Composition: Arranging for Experimental Pop “Experimental Pop” designates a contemporary music which applies the ideology of experimental musics to practices which emerged from popular, mass distributed, and commercial music. Following a trajectory which begins in the music industries of the mid century, when the content of recordings (software) were developed as a means of ensuring the marketability of the format (LP, cassette, CD) and its player (hardware), and whose production was closely linked to the technologies of the era (studio recording, various forms of prosthetic memory- which are themselves extensions of semiotic technologies of the written score, piano roll, and so forth), experimental pop extends and ultimately inverts these relationships by exploiting the ready-made availability of technologies and instruments towards the production of content not underwritten by the necessity of commercial applicability, but rather informed by the practices of experimental and world musics. The distinct role of the arranger, a mercurial figure who emerged from the jazz age, necessitated by the size and instrumentation of swing bands, and amplified by the possibilities of studio recording and its close relation to electronic sound production, is crucial to this transition. We will describe this roll by examining the work of such canonical arrangers as Ernie and Evelyn Freeman, Melba Liston, Quincy Jones, Rene Hall, Paul Riser, Clare Fischer, Jack Nitsche, George Martin, Brian Wilson, Van Dyke Parks, and many more, as well as work that emerged from studios under the monikers of the Wrecking Crew, Philly Sound, Funk Brothers, Muscle Shoals. Paying particular attention to conjunctures of experimental and popular musics exemplified by confluences of figures such as Lennon/Ono/Cage, we will then investigate how the musical languages and techniques developed by this cannon have expanded the possibilities of the experimental pop arranger in the post-genre era. Students will be required to realize arrangements in the form of both performance and recording, write a paper analyzing and transcribing the work of an arranger of their choice, as well as participate in class discussions and presentations. Instructor has arranged for Animal Collective, Blonde Redhead, Laurie Anderson, Mike Patton, and many others.

The Lecture As Performance Art (MCMP-698B)  
**MCMP-698B**  
Course open to all MFA students. This course approaches a specific Performance Art practice - The Performance Lecture - where a tension between knowledge, academia and artistic creation is usually highlighted. Content will include Performance Lectures by the instructor and by enrolled students. The course will focus on creating original work, with supporting readings and discussion. This is a Special Topics in Composition course. Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.

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.

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.

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.
<table>
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<tr>
<th>Course Title</th>
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<tbody>
<tr>
<td>DMA Qualifying Examinations (MCMP-792)</td>
<td></td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>DMA Final Review (MCMP-794)</td>
<td></td>
<td>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, and particularly of the student's Professional Portfolio.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Italian (MCSE-101)</td>
<td>MCSE-101</td>
<td>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 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 handouts on tools. Secondary emphases will include basic speaking, pronunciation, and study of Italian literature and culture.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>French (MCSE-102)</td>
<td>MCSE-102</td>
<td>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 handouts on tools. Secondary emphases will include basic speaking, pronunciation, and study of French literature and culture.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>German (MCSE-103)</td>
<td>MCSE-103</td>
<td>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 handouts on tools. Secondary emphases will include basic speaking, pronunciation, and study of German literature and culture.</td>
<td>Undergraduate</td>
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<tr>
<td>Musician's Toolkit (MFOR-100)</td>
<td>MFOR-100</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Undergraduate Composers' Forum (MFOR-101)</td>
<td>MFOR-101</td>
<td>Course open to Composition Program students only. Presentation and critique of student compositions 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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Performance Forum (MFOR-102)</td>
<td>MFOR-102</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Voicearts Forum (MFOR-103)</td>
<td>MFOR-103</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Forum for Musical Arts (MFOR-104)</td>
<td>MFOR-104</td>
<td>Course open to Music School students only. Designed as a gathering where Music School 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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Creative Technology Forum (MFOR-106)</td>
<td>MFOR-106</td>
<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Jazz Forum (MFOR-107)</td>
<td>MFOR-107</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Performer-Composer Forum (MFOR-305)</td>
<td>MFOR-305</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Graduate Composers’ Forum (MFOR-501)</td>
<td>MFOR-501</td>
<td>Course open to Music School students only. Presentation and critique of student compositions and projects, both finished and in process.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Performance Forum (MFOR-502)</td>
<td>MFOR-502</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Voicearts Forum (MFOR-503)</td>
<td>MFOR-503</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Performer-Composer Forum (MFOR-505)</td>
<td>MFOR-505</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Creative Technology Forum (MFOR-506)</td>
<td>MFOR-506</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Jazz Forum (MFOR-507)</td>
<td>MFOR-507</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>ESP Forum (MFOR-508)</td>
<td>MFOR-508</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Independent Study (MHST-199)</td>
<td>MHST-199</td>
<td>Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester.</td>
<td>Undergraduate</td>
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<tr>
<td>Western Music History I (MHST-205)</td>
<td>MHST-205</td>
<td>Lectures, reading, and listening covering the history and literature of Western musical styles from antiquity through the Baroque period.</td>
<td>Undergraduate</td>
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<tr>
<td>Western Music</td>
<td>MHST-206</td>
<td>Lectures, reading, and listening covering the history and literature of Western musical styles from antiquity through the Baroque period.</td>
<td>Undergraduate</td>
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<tr>
<td>Western musical styles from the Classical through Modern periods.</td>
<td>MHST-206</td>
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<td>Undergraduate</td>
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<tr>
<td>Independent Study (MHST-299)</td>
<td>MHST-299</td>
<td>Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester.</td>
<td>Undergraduate</td>
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<tr>
<td>Music Cultures (MHST-300)</td>
<td>MHST-300</td>
<td>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: 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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Music of China (MHST-301)</td>
<td>MHST-301</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Pop Music History &amp; Analysis (MHST-302)</td>
<td>MHST-302</td>
<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Music of Japan and Korea (MHST-303)</td>
<td>MHST-303</td>
<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Music of Native North America (MHST-304)</td>
<td>MHST-304</td>
<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Music of West Africa (MHST-307)</td>
<td>MHST-307</td>
<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Music of Latin America (MHST-308)</td>
<td>MHST-308</td>
<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Electroacoustic Music History (MHST-310)</td>
<td>MHST-310</td>
<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Ethnology of African Music (MHST-312)</td>
<td>MHST-312</td>
<td>Ethnology of African Music-The history of Ghanaian music, dance and culture. Talking and reading about the origin of Ghanaian music, dance and song as well as their culture and how those affect their everyday life. As Ghanaian are known for their expression through music, dance and song, this course will help students understand how each of these elements role plays in their daily lives and how their culture plays part in all these.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Topics in Vocal Literature (MHST-345)</td>
<td>MHST-345</td>
<td>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 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.</td>
<td>Undergraduate</td>
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<tr>
<td>Stylists &amp; Innovators 1961- NOW (MHST-350)</td>
<td>MHST-350</td>
<td>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).</td>
<td>Undergraduate</td>
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<tr>
<td>Independent Study (MHST-399)</td>
<td>MHST-399</td>
<td>Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester.</td>
<td>Undergraduate</td>
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<tr>
<td>Focus Rock: Metal (MHST-405)</td>
<td>MHST-405</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Focus Rock: Rock &amp; New Music (MHST-406)</td>
<td>MHST-406</td>
<td>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, psychedelic 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</td>
<td>Undergraduate</td>
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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.

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<th>Course Title</th>
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<tr>
<td>Focus Rock: Noise</td>
<td>MHST-407</td>
<td>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.</td>
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<tr>
<td>Focus Rock: Post-Punk</td>
<td>MHST-408</td>
<td>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 reaction to punk. This includes industrial, no wave, new wave, various revivals (punkabilly, ska) and mutations (mutant disco, free punk, 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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Focus Rock: Electronica</td>
<td>MHST-409</td>
<td>Focus Rock: Electronica - Body Electric - Electronic Pop and Dance Music This class looks at the development of electronic popular music from its early days to its conquest of the international dance floors, creating the international rave community, and follows it further into abstractions such as glitch-electronica, the combination of experimental and post-techno electronica. The development will be traced from pioneering academic music through early electronic use in popular music such as psychedelic, prog-rock, krautrock, ambient, and synth-pop into all-electronic euro-disco, EBM, EDM, IDM, house, techno, drum n bass, glitch electronica and noise. Besides historic, social and politic aspects, the class focuses strongly on musical analysis of the discussed styles.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Survey of Sound Art</td>
<td>MHST-425</td>
<td>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 &quot;Haunted Weather&quot;, &quot;Ocean of Sound&quot;, and &quot;Sinister Resonance&quot;, and from Salome Voegelin's &quot;Listening to Noise and Silence&quot;, and there will be weekly journal writing requirements.</td>
<td>Undergraduate</td>
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<tr>
<td>Her Music</td>
<td>MHST-430</td>
<td>An in-depth exploration of music written and performed by women of our time. Class includes concert attendance, independent research project(s), visiting artists.</td>
<td>Undergraduate</td>
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<tr>
<td>African &amp; African-American Music and Lit</td>
<td>MHST-450</td>
<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Contemporary Composers</td>
<td>MHST-451</td>
<td>Selected readings from Busoni and beyond. Critical analysis of current trends in music and the arts.</td>
<td>Undergraduate</td>
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<tr>
<td>Music of Luigi Nono</td>
<td>MHST-452</td>
<td>The course will yield an overview of the music and the cultural contributions of the great Italian composer Luigi Nono. Our survey of his oeuvre and its evolution from his early works in the 1950's (with the amazing purity of his dodecaphonic counterpoint) through his strident statements in the 1960's and early 1970's to the reduction and radical beauty of his late style during the 1980's will include 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.</td>
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<tr>
<td>Music of James Tenney (MHST-453)</td>
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<td>The course will yield an overview of James Tenney's compositional work and trace its development from his early ensemble piece &quot;Seeds&quot; (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.</td>
<td>Undergraduate</td>
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<tr>
<td>Music As Literature (MHST-454)</td>
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<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Music of Kurtag &amp; Gubaidulina (MHST-456)</td>
<td></td>
<td>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 &quot;autobiographies&quot;. The second half of the course will be dedicated to the Moscovite avant-garde composer Sofia Gubaidulina (*1931). 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.</td>
<td>Undergraduate</td>
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<tr>
<td>Music &amp; Surrealism (MHST-457)</td>
<td></td>
<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Music of Edgard Varese (MHST-458)</td>
<td></td>
<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Contemplative Practice &amp; Music (MHST-459)</td>
<td></td>
<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Music of Europe Late 20th Century (MHST-460)</td>
<td></td>
<td>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, Kryzstof Penderecki, Henryk M. Gorecki, Alfred Schnittke, Giya Kancheli, Arvo Part, and Valentins 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?</td>
<td>Undergraduate</td>
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<tr>
<td>Music of French Spectralism (MHST-461)</td>
<td></td>
<td>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 Movement, like Hugues Dufourt, Tristan Murail, Michael Levinas, Jean-Claude Risset, Horatius 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.</td>
<td>Undergraduate</td>
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<tr>
<td>The Art of Film Composing (MHST-462)</td>
<td></td>
<td>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 making.</td>
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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.

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.

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.

Music of Helmut Lachenmann (MHST-465) MHST-465 With his revolutionary concept of a ‘concrete instrumental music’, 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.

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 and of the fascinating precision and virtuosity of his compositional craft, as well as 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).

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 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 Varese 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 the most original and independent German composer Walter Zimmermann (*1949) 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 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
Frontiers of Instrumentation (MHST-470)

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<td>MHST-470</td>
<td>This course explores what are commonly called &quot;extended techniques&quot;, 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 &quot;state of the art&quot; 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.</td>
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The Music of Harry Partch (MHST-471)

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<td>MHST-471</td>
<td>The Music, Theories, and Essays of Harry Partch This course will focus on Partch's theories and how they were manifested in his instruments, as well as his essays and his principal manifesto, Genesis of a Music. First published in 1949, this will be the required textbook; it explores the intricacies of Partch's musical system and intonation experiments, undertaken as he built his instrumentarium. In describing Partch's personal musical odyssey, the book also lays the practical and theoretical foundations for his music. Often labeled as an iconoclast, a maverick, and one of the few &quot;truly experimental composers&quot; in our cultural history, Partch was a self-created composer and artist with no real formal training. He created ritualistic works grounded incorporating elements of Japanese kabuki and noh theater, Indian chants, Greek tragedy, dance, mime, and much more. Partch developed a vital, emotional, movement-related music often derived from the spoken word, which he called Corporeal music. In Part I of Genesis of A Music, he contrasts Corporeal Music with Abstract Music. Despite occasional lapses into turgid prose his raving and ranting (&quot;exactly how 'ex' should the 'ex'pression of words be in music?&quot;) keep the reader engaged with his exceedingly inquiring and impatient mind. The book goes on, in Parts II, III, and IV, to explain Partch's theories of scales, intonation, and instrument construction with abundant acoustical and mathematical documentation. As part of the course, performances of Partch's compositions and major works, such as &quot;Delusion of the Fury,&quot; will be shown and discussed from a variety of perspectives. Resources such as Bob Gilmore's biography of Harry Partch; Philip Blackburn's &quot;Enclosure III&quot; - a Partch bio-scrapbook; &quot;Bitter Music&quot; - Partch's journals, essays, and libretto; and Brian Harlan's &quot;One Voice - A Reconciliation of Harry Partch's Disparate Musical Theories&quot; will form a rich tapestry of supplementary research materials. There are only three extant Partch instrumentariums. We fortunately have one in Los Angeles, thanks to the dedication and persistence of John Schneider. Having composed extensively for these instruments, I can attest to the singular and often mesmerizing experience of working with them. Ideally, students will learn the tablatures and tuning systems and gain an opportunity to write for some of the Partch instruments, either as part of the course or during a subsequent Interim period. I believe this course will contribute to the worldwide renaissance of interest in the compositions, theories, and philosophies of Harry Partch.</td>
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Topics in Music History (MHST-498)

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<td>MHST-498</td>
<td>Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.</td>
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Independent Study (MHST-499)

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<td>MHST-499</td>
<td>Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester.</td>
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Music Cultures (MHST-500)

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<td>MHST-500</td>
<td>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.</td>
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Music of China (MHST-501)

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<td>MHST-501</td>
<td>A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester.</td>
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Pop Music History & Analysis (MHST-502)

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<td>MHST-502</td>
<td>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.</td>
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Music of Japan and Korea (MHST-503)

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<td>MHST-503</td>
<td>A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester.</td>
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Music of Native North America (MHST-504)

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<td>MHST-504</td>
<td>A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester.</td>
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<tr>
<td>MHST-507</td>
<td>Music of West Africa</td>
<td>A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester.</td>
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<td>MHST-508</td>
<td>Music of Latin America</td>
<td>A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester.</td>
<td>Graduate</td>
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<tr>
<td>MHST-510</td>
<td>Electroacoustic Music History (MHST-510)</td>
<td>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.</td>
<td>Graduate</td>
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<tr>
<td>MHST-512</td>
<td>Ethnology of African Music (MHST-512)</td>
<td>Ethnology of African Music-The history of Ghanaian music, dance and culture. Talking and reading about the origin of Ghanaian music, dance and song as well as their culture and how those affect their everyday life. As Ghanaian are known for their expression through music, dance and song, this course will help students understand how each of these elements role plays in their daily lives and how their culture plays part in all these.</td>
<td>Open to the Institute</td>
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<tr>
<td>MHST-514</td>
<td>The Music of Flamenco (MHST-514)</td>
<td>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.</td>
<td>Graduate</td>
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<tr>
<td>MHST-516</td>
<td>Blues Before 1960 (MHST-516)</td>
<td>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.</td>
<td>Graduate</td>
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<tr>
<td>MHST-517</td>
<td>Introduction to Bach (MHST-517)</td>
<td>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.</td>
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<tr>
<td>MHST-518</td>
<td>Bach Studies (MHST-518)</td>
<td>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.</td>
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<tr>
<td>MHST-525</td>
<td>Survey of Sound Art (MHST-525)</td>
<td>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.</td>
<td>Graduate</td>
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<tr>
<td>MHST-530</td>
<td>Her Music (MHST-530)</td>
<td>An in-depth exploration of music written and performed by women of our time. Class includes concert attendance, independent research project(s), visiting artists.</td>
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<td>MHST-540</td>
<td>Jazz History (MHST-540)</td>
<td>A survey of the history of jazz and African-American musical traditions, emphasizing critical listening and aural analysis.</td>
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<td>MHST-545</td>
<td>Topics in Vocal Literature (MHST-545)</td>
<td>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 [revolution in form and compositional practices. The class also will engage in discussions about what it means to perform this music today.</td>
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<tr>
<td>MHST-550</td>
<td>Stylists &amp; Innovators 1961-Now (MHST-550)</td>
<td>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).</td>
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<td>MHST-599</td>
<td>Independent Study (MHST-599)</td>
<td>Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester.</td>
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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.

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 an 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.

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.

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.

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.

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.

Focus Rock: Electronica - Body Electric - Electronic Pop and Dance Music This class looks at the development of electronic popular music from its early days to its conquest of the international dance floors, creating the international rave community, and follows it further into abstractions such as glitch-electronica, the combination of experimental and post-techno-electronica. The development will be traced from pioneering academic electronic music through early electronic use in popular music such as psychedelica, prog-rock, krautrock, ambient, and synth-pop into all-electronic euro-disco, EBM, EDM, IDM, house, techno, drum n bass, glitch electronica and noise. Besides historic, social and politic aspects, the class focuses
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<td>African &amp; African-American Music and Lit (MHST-650)</td>
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<td>An in-depth study investigating selected artists and/or periods in African and American music literature and culture, critiquing and evaluating their development and practice in American society and incorporating these ideas into a world culture context.</td>
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<tr>
<td>Contemporary Composers (MHST-651)</td>
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<td>Selected readings from Busoni and beyond. Critical analysis of current trends in music and the arts.</td>
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<td>Music of Luigi Nono (MHST-652)</td>
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<td>The course will yield an overview of the music and the cultural contributions of the great Italian composer Luigi Nono. Our survey of his oeuvre and its evolution from his early works in the 1930's (with the amazing purity of his dodecaphonic counterpart) through his strident statements in the 1960's and early 1970's to the reduction and radical beauty of his late style during the 1980's will include 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.</td>
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<td>Music of James Tenney (MHST-653)</td>
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<td>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 &quot;Seeds&quot; (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.</td>
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<td>Music As Literature (MHST-654)</td>
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<td>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.</td>
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<td>Music of Kurtag &amp; Gubaidulina (MHST-656)</td>
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<td>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 &quot;autobiographies&quot;. The second half of the course will be dedicated to the Moscowite avant-garde composer Sofia Gubaidulina (*1931). 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.</td>
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<td>Music &amp; Surrealism (MHST-657)</td>
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<td>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.</td>
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<td>Music of Edgard Varese (MHST-658)</td>
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<td>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 asannis 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.</td>
<td>Graduate</td>
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<tr>
<td>Contemplative Practice &amp; Music (MHST-659)</td>
<td></td>
<td>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, 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 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.</td>
<td>Graduate</td>
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Music of Europe Late 20th Century (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 Ravelich, Arvo Part, and Valentín Silvestrov. May the encounter with this other, different, somewhat distant kind of Western new music perhaps generate some helpful thoughts and inspirations for our own work, here and now?

Music of French Spectralism (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.

The Art of Film Composing (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.

Music of Iannis Xenakis (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.

Music of Gyorgy Ligeti (MHST-664)

In the early 1960s Gyorgy Ligeti (1923-2006) opened up new ways for postserial 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.

Music of Helmut Lachenmann (MHST-665)

With his revolutionary concept of a 'concrete instrumental music', 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.

Music of Igor Stravinsky (MHST-666)

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 and of the fascinating precision and viruosity of his compositional craft, as well as 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). 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.

Music of Arnold Schoenberg (MHST-667)

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 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
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<tr>
<th>Course Title</th>
<th>Course Code</th>
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<th>Level</th>
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<tbody>
<tr>
<td>Music of Feldman &amp; Zimmermann (MHST-669)</td>
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<td>Pursuing the heritage of his mentor Edgard Varese with an infinite minimalism 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 the most original and independent German composer Walter Zimmermann (*1949) 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 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.</td>
<td>Graduate</td>
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<tr>
<td>Frontiers of Instrumentation (MHST-670)</td>
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<td>This course explores what are commonly called &quot;extended techniques&quot;; 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 &quot;state of the art&quot; 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.</td>
<td>Graduate</td>
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<tr>
<td>The Music of Harry Partch (MHST-671)</td>
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<td>The Music, Theories, and Essays of Harry Partch. This course will focus on Partch's theories and how they were manifested in his instruments, as well as his essays and his principal manifesto, Genesis of a Music. First published in 1949, this will be the required textbook; it explores the intricacies of Partch's musical system and intonation experiments, undertaken as he built his instrumentarium. In describing Partch's personal musical odyssey, the book also lays the practical and theoretical foundations for his music. Often labeled as an iconoclast, a maverick, and one of the few &quot;truly experimental composers&quot; in our cultural history, Partch was a self-created composer and artist with no real formal training. He created ritualistic works grounded incorporating elements of Japanese kabuki and Noh theater, Indian chants, Greek tragedy, dance, mime, and much more. Partch developed a vital, emotional, movement-related music often derived from the spoken word, which he called Corporeal music. In Part I of Genesis of A Music, he contrasts Corporeal Music with Abstract Music. Despite occasional lapses into turgid prose his raving and ranting &quot;exactly how 'ex' should the expression of words be in music?&quot; keep the reader engaged with his exceedingly inquiring and impatient mind. The book goes on, in Parts II, III, and IV, to explain Partch's theories of scales, intonation, and instrument construction with abundant acoustical and mathematical documentation. As part of the course, performances of Partch's compositions and major works, such as &quot;Delusion of the Fury,&quot; will be shown and discussed from a variety of perspectives. Resources such as Bob Gilmore's biography of Harry Partch; Philip Blackburn's &quot;Enclosure III&quot; - a Partch bio-scarpbook; &quot;Bitter Music&quot; - Partch's journals, essays, and librettos; and Brian Harlan's &quot;One Voice - A Reconciliation of Harry Partch's Disparate Musical Theories&quot; will form a rich tapestry of supplementary research materials. There are only three extant Partch instrumentariums. We fortunately have one in Los Angeles, thanks to the dedication and persistence of John Schneider. Having composed extensively for these instruments, I can attest to the singular and often mesmerizing experience of working with them. Ideally, students will learn the tablatures and tuning systems and gain an opportunity to write for some of the Partch instruments, either as part of the course or during a subsequent Interim period. I believe this course will contribute to the worldwide renaissance of interest in the compositions, theories, and philosophies of Harry Partch.</td>
<td>Graduate</td>
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<tr>
<td>Topics in Music History (MHST-698)</td>
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<td>Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.</td>
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<td>Independent Study (MHST-699)</td>
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<td>Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester.</td>
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<td>Improvisation</td>
<td>MHST-703</td>
<td>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.</td>
<td>Doctorate</td>
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<tr>
<td>Internship (MINT-199)</td>
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<td>Internship (MINT-299)</td>
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<td>Internship (MINT-799)</td>
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<td>Graduate</td>
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<tr>
<td>Interim (MITM-100)</td>
<td>MITM-100</td>
<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Alexander Technique for Performance (MITM-303)</td>
<td>MITM-303</td>
<td>January Interim Course (Variable Topics): Course taught by Visiting Artist Kate Conklin. This course is designed to give you the tools to get what you want from your performance and life. We will cover accurate information about human design and coordination, flow state/ optimal performance, sustainability and performance readiness. We will do this through performance and experimentation - bring your instrument. The structure of the class will be a combination of workshop and masterclass format, with lots of Q&amp;A. Kate Conklin works with the most elite performers in the world to help them excel at what they do. Come see what all the fuss is about. Visitors welcome anytime! Course meets at the following times: Tuesdays, Thursdays and Fridays, 2pm-4pm</td>
<td>Undergraduate</td>
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<tr>
<td>The Spirituality of Improvisation (MITM-308)</td>
<td>MITM-308</td>
<td>January Interim Course (Variable Topics): Geri Allen will choose several of her compositions to focus on during her workshop. We will distribute the music in advance to students who register for the class. This is a wonderful opportunity for our students and faculty to get to know Geri Allen as a composer and improvisor, and is an honor to have her as this year’s special guest for the “Charlie Haden/CalArts Artist in Residence” series. Course meets at the following times: Mondays, January 11, 1pm-4pm Tuesday, January 12, 1pm-4pm (Meets the first week of Interim only.)</td>
<td>Undergraduate</td>
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<tr>
<td>Individual Intensive Guitar (MITM-316)</td>
<td>MITM-316</td>
<td>January Interim Course (Variable Topics): Lessons and Coaching for individuals or ensembles on material which can be dealt with in 1 or 2 sessions. PLEASE NOTE: 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.</td>
<td>Undergraduate</td>
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<tr>
<td>Individual Intensive with Vincent Golia (MITM-317)</td>
<td>MITM-317</td>
<td>January Interim Course (Variable Topics): Individual lessons determined by the student’s interest. May be film music, history, career design, instrumental technique, or composition. Students must contact instructor directly by email to set up lesson times.</td>
<td>Undergraduate</td>
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<tr>
<td>Individual Intensive Lessons - Cello (MITM-318)</td>
<td>MITM-318</td>
<td>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>.</td>
<td>Undergraduate</td>
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<tr>
<td>Individual Intensive Lessons Oboe (MITM-321)</td>
<td>MITM-321</td>
<td>January Interim Course (Variable Topics): Individual Oboe Lessons. Enrolled students must contact Allan Vogel via email to schedule lessons at <a href="mailto:allanvogel@yahoo.com">allanvogel@yahoo.com</a>.</td>
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<td>Ind Intensive Lessons Harmonic Improv (MITM-323)</td>
<td>MITM-323</td>
<td>January Interim Course (Variable Topics): This course will deal with an in-depth 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 emphasized. 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. Students must contact instructor directly by email to set</td>
<td>Undergraduate</td>
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Intro to Max (Max/Max) [MITM-325]

MITM-325 January Interim Course (Variable Topics): Max/Max is a visual programming language for music and multimedia. During its 20-year history, it has been used by composers, performers, software designers, researchers, and artists to create recordings, performances, and installations. Max is especially empowering for artists interested in the creation of new media work, but have been intimidated or frustrated when faced with the prospect of learning to program in a typical programming language. The goal of this course is to expose new users of Max/Max to its essential functionality, teaching them the fundamentals so they can subsequently explore, in a comfortable manner, the vast creative capabilities it has to offer. This course is taught by MFA candidates Daniel McNamara and Thomas Sturm. Course meets at the following times: Wednesday, January 13, 7pm-9pm Friday, January 15, 2pm-4pm Wednesday, January 20, 7pm-9pm Friday, January 22, 2pm-4pm

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 at the following times: Friday, January 15, 2pm-5pm Friday, January 22, 5pm-8pm

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 at the following times: Thursday, January 14, 2pm-4pm Thursday, January 21, 6pm-8pm

Jazz Improvisation for Non Jazz Majors (MITM-330)

MITM-330 January Interim Course (Variable Topics): This is a jazz improvisation class for non-jazz majors that is designed to get classical and others without jazz training familiar with chord progressions, improvisation skills, and the jazz feel which is so much at the core of American music. Course meets at the following times: Monday, January 11, 10am-12pm Tuesday, January 12, 10am-12pm Thursday, January 14, 10am-12pm Tuesday, January 19, 10am-12pm Tuesday, January 21, 10am-12pm Friday, January 22, 10am-12pm

Knit/Cowl (MITM-331)

MITM-331 January Interim Course (Variable Topics): Are you in search of a creative hobby that reduces stress, improves concentration, develops hand coordination, and results in soft warm things to keep or give to friends? Come learn to knit! All levels from absolute beginner to advanced are welcome. You will only need to bring a circular needle, 24" in length, in any size from 7 to 11. You may bring in your own yarn or instructor will provide from her out-of-control stash. Includes tea. Very fun and relaxing (mostly). We will be casting on for a neck cowl, or you may opt for an infinity scarf (regular cast on or Mobius)! Course meets at the following times: Tuesday, January 19, 7pm-9pm Wednesday, January 20, 7pm-9pm Thursday, January 21, 7pm-9pm (Meets the second week of Interim only)

Koto Workshop (MITM-332)

MITM-332 January Interim Course (Variable Topics): Let’s make music/art with a koto! This workshop is for anyone who is curious about the koto, would like to compose a piece for the instrument, learn to play, or use the koto’s sounds for your art. You will be introduced to traditional/contemporary koto worlds and get to know about the koto more closely from various perspectives. You will also explore historically and regionally diverse music in Japan. This is a workshop so please come with your questions, ideas, and curiosities! This course is taught by MFA candidate Kozue Matsumoto. Course meets at the following times: Monday, January 11, 4pm-6pm Friday, January 15, 4pm-6pm Friday, January 22, 4pm-6pm

The Road Dog’s Survival Guide (MITM-333)

MITM-333 January Interim Course (Variable Topics): This lecture/discussion class will address the multiplicity of issues and situations that a musician faces when performing in context of a tour. Through sharing our considerable road experiences we will 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. Course meets at the following times: Tuesday, January 12, 7pm-9pm Tuesday, January 19, 7pm-9pm Friday, January 22, 5pm-8pm

One Piece (volume 2) (MITM-340)

MITM-340 January Interim Course (Variable Topics): This class will consist of two extended rehearsals of [and an intensive look at] one piece from the experimental music repertoire (chosen based on the musicians who sign up). Course meets at the following times: Thursday, January 14, 11am-2pm Friday, January 22, 11am-2pm

Singer/Songwriter Recording Project (MITM-344)

MITM-344 January Interim Course (Variable Topics): Course available by Permission of Instructor only. Coached recordings in ROD and DRS of original student songs. Full details about participation are available on the MAP board. Recording will take place during the weekend of January 16 and 17, and participants must be available then. Student engineers should be with the class the whole weekend and are not required to attend the rehearsals during the week. Student musicians should attend all the rehearsal days and are only required to be at the weekend session when their piece is being recorded. Course meets at the following times: Monday, January 11, 1pm-4pm Tuesday, January 12, 1pm-4pm Thursday, January 14, 1pm-4pm

Interface Design (MITM-357)

MITM-357 January Interim Course (Variable Topics): Interface design is closed enrollment to the students currently enrolled in the year-long class. You will finish the prototype approved in semester 1 of this course. Course
Creative Technology TED Talks (MITM-358)

MITM-358

January Interim Course (Variable Topics): Talks by Perry Cook, Trimpin, Owen Vallis, Spencer Salazar, Jordan Hoehenbaum, and Ajay Kapur. Course meets at the following times: Tuesday, January 12, 7pm-9pm Thursday, January 14, 7pm-9pm Friday, January 15, 7pm-9pm Tuesday, January 19, 7pm-9pm Thursday, January 21, 7pm-9pm Friday, January 22, 7pm-9pm

Undergraduate Interim

Meditation for Musicians (MITM-359)

MITM-359

January Interim Course (Variable Topics): We will learn to practice meditation with exercises based on a classic Buddhist method, presented from a musician's point of view. There will also be attempts at concentrated listening. Course meets at the following times: Thursday, January 14, 12pm-2pm Thursday, January 21, 12pm-2pm

Undergraduate Interim

Sonatas by Bach (MITM-360)

MITM-360

January Interim Course (Variable Topics): A performance class in which students will work with Allan Vogel, Tisha Mabee, Erika Duke-Kirkpatrick, and guest faculty Ben Hudson on the Sonatas for violin, cello, flute, oboe, and keyboard. This course meets at the following times: Thursday, January 14, 2pm-4pm Friday, January 15, 4pm-6pm Thursday, January 21, 2pm-4pm Friday, January 22, 4pm-6pm

Undergraduate Interim

Composing for World Percussion (MITM-361)

MITM-361

January Interim Course (Variable Topics): Students will listen to and discuss examples of compositional, rhythmic, and structural concepts used by various cultures, and apply them to their own original work through etudes and short compositions. Course meets at the following times: Monday, January 11, 7pm-9pm Wednesday, January 13, 7pm-9pm Wednesday, January 20, 7pm-9pm Friday, January 22, 7pm-9pm

Undergraduate Interim

Sound of Silence-Physiology-Psychology (MITM-362)

MITM-362

January Interim Course (Variable Topics): Taught by Jacqui Bobak with Voicearts Visiting Artist Anna Pangalou. SILENCE silence ‘s??l????ns/ noun: silence; plural noun: silences complete absence of sound. cause to become silent; prohibit or prevent from speaking. THE IDEA: Just before each moment we produce a sound or two, we use our voice in order to pronounce words, to give meaning to a theatrical text, a poem or the verses of a song, there is always a moment of silence. A moment of inertia of vacuum a moment of suspension before the start. At this moment, silence has a sound that is indeed deafening. This very moment is the start of everything. The seminar will focus on the silence/pauses that take place before the beginning and during the work we perform, and on how we can prepare our body and mind for performances that are at the same time technically controlled and creatively free. The body is the instrument through which we filter our sound, enrich it with our thoughts, feelings and our experiences in order to express our point of view and to shape our own distinct voice-our voice in the artistic field we have chosen. Breathing can help us to create the space we need in order to produce the voice that expresses ourselves. Through physical preparation and breath control, we can open paths for the sound that vibrates us, moves us, transforms us. All of us, artists and spectators. Silence is also a means of expression which can reveal our deepest needs and desires. Are we listening to it? The voice, the sound we produce with our vocal cords is a medium of entertainment, a nourishment for the soul. Do we use it? THE PURPOSE: The purpose of the seminar is to increase the knowledge-awareness of our body through the study of anatomical elements and breathing exercises that help us create the spaces that resonate. The lack of sound (silence) liberates individuals from the tendency to self-reflect on (and criticise) the sound they produce, and allows them to focus on the purely bodily experience. This physical sensation is the infallible guide for the proper production of sound. Focusing on their bodies, participants will be able to feel the physical/anatomical balance needed in order to effortlessly produce and develop the desired sound. THE WORKSHOP: The course includes several group exercises and a few individual sessions, which are compulsory for all participants. In the group seminars, participants will be taught the theoretical side of The "Silent Singing" method and practice collective respiratory exercises. The individual sessions involve personalised work through physical exercises (unvoiced and voiced), adjusted to the bodily requirements and idiosyncrasies of each participant. Observation of others in their personalised sessions will have a way to hear the effect on others' voices, and practice the recognition of the harmonic-mounted sound. Food for thought: As part of the seminar we will read texts, listen to musical works, watch visual arts projects and films which have a central theme of silence. We will discuss the use/function of silence/pause, different "timbres" created in silence according to the physical tension, and the emotional immediacy of the performer. This course meets at the following times: Tuesday, January 12, 11am-4pm Thursday, January 14, 11am-4pm Saturday, January 16, 11am-4pm Tuesday, January 19, 11am-4pm Thursday, January 21, 11am-4pm Saturday, January 23, 11am-4pm

Undergraduate Interim

Harry Partch - Just Intonation (MITM-363)

MITM-363

January Interim Course (Variable Topics): Harry Partch and the Rejuvenation of Just Intonation, an interim course in two sections of two hours each, will introduce the theories and implementation of the Partch tuning system, and will explore different viewpoints on the viability of his system. The first part of the course (week 1) will outline Partch's theories and how they are manifested in selected Partch compositions, and will be taught by LeBaron with assistance from students who have taken her course. The Music of Harry Partch. The second part of the course (week 2) will feature a roundtable discussion with guests John Schneider, Brian Owen Vallis, Spencer Salazar, Jordan Hochenbaum, and Ajay Kapur. Course meets at the following times: Wednesday, January 13, 12pm-2pm Thursday, January 14, 2pm-4pm Friday, January 15, 2pm-4pm

Undergraduate Interim

82
<table>
<thead>
<tr>
<th>Course Title</th>
<th>Code</th>
<th>Description</th>
<th>Grade Level</th>
<th>Session</th>
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<tr>
<td>Listening &amp; Imagination (MITM-364)</td>
<td>MITM-364</td>
<td>January Interim Course (Variable Topics): This course will explore possible reasons we choose to listen to music, and go over listening skills and attitudes. A wide variety of music will be presented and discussed with an emphasis on constructive listening that can help one to be more imaginative in their own work. Learning to listen and research listening parameters is essential for any accomplished musician, and this course will suggest ways to keep one's ears fresh, open, and honest. This course meets at the following times: Monday, January 11, 12pm-3pm Tuesday, January 12, 12pm-3pm Thursday, January 14, 12pm-3pm Tuesday, January 19, 12pm-3pm Thursday, January 21, 12pm-3pm Friday, January 22, 12pm-3pm</td>
<td>Undergraduate</td>
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<tr>
<td>Hearing Asian Music in Film &amp; Animation (MITM-365)</td>
<td>MITM-365</td>
<td>January Interim Course (Variable Topics): In this course, students will critically analyze film soundtracks that feature musical sounds from regions of East and South Asia. Film genres and particular regions will be based on the interests of the students enrolled, but may include Chinese martial arts films, Japanese anime, Korean dramas, Indian Bollywood, and Hollywood representations of Asia (such as Kung Fu Panda and Memoirs of a Geisha). The goal of the course will be to understand how film and animation composers use &quot;traditional&quot; and &quot;modern&quot; sounds in their work and what these sounds are intended to evoke within the film narrative. This course meets at the following times: Monday, January 11, 2pm-4pm Friday, January 15, 2pm-4pm Friday, January 22, 2pm-4pm</td>
<td>Undergraduate</td>
<td>Interim</td>
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<tr>
<td>Individual Intensive Lessons (MITM-366)</td>
<td>MITM-366</td>
<td>January Interim Course (Variable Topics): Lesson topics can include improvisation, composition, ear training &amp; transcription, piano technique, arranging and orchestration, or any other focus of the student's choice. Students must contact instructor directly by email to set up lesson times.</td>
<td>Undergraduate</td>
<td>Interim</td>
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<tr>
<td>The Music of Charlie Haden on Film (MITM-367)</td>
<td>MITM-367</td>
<td>January Interim Course (Variable Topics): The first session will feature a showing of the documentary &quot;Rambling Boy&quot; and will be followed by discussion with guests including Ruth Cameron Haden and others involved in the making of this film. The second session will feature a showing of the feature film &quot;Living is Easy (With Eyes Closed)&quot; by David Trueba, followed by discussion with guests involved in the making of the film. Music by Charlie Haden &amp; Pat Metheny. &quot;Living is Easy (With Eyes Closed)&quot; is in Spanish with English subtitles, and was Spain's official entry to the Academy Awards. Course meets at the following times: Monday, January 11, 7pm-10pm Thursday, January 14, 4pm-7pm (Meets first week of Interim only)</td>
<td>Undergraduate</td>
<td>Interim</td>
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<tr>
<td>Esa-Pekka Salonen: Working w/Composers (MITM-368)</td>
<td>MITM-368</td>
<td>January Interim Course (Variable Topics): World renowned conductor and composer, Esa-Pekka Salonen, will be our guest to talk about his conducting and inspirations for his compositions. The discussion will focus on: 1) experiences Salonen has had working with composers and his ensembles/orchestras that may be particularly instructive for young aspiring composers, and 2) selected topics and examples from Salonen's own compositions that illuminate his aesthetics and compositional procedures. The presentation and subsequent Q&amp;A will be facilitated by faculty composers, Karen Tanaka and David Rosenboom. Don't miss this rare opportunity to meet Esa-Pekka Salonen! Open to the Institute. Salonen website: <a href="http://www.esapekkasalonen.com">www.esapekkasalonen.com</a> This course meets at the following times: Friday, January 15, 11am-1pm (Meets first week of Interim only)</td>
<td>Undergraduate</td>
<td>Interim</td>
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<tr>
<td>Introduction to Alchemy (MITM-369)</td>
<td>MITM-369</td>
<td>January Interim Course (Variable Topics): Alchemy is a broad term which designates various scientific, cultural, and spiritual traditions, many of which invoke the central idea of transformation or transmutation of matter as a metaphor for the internal transformation of the personality, the will, or the soul. Two historical streams may be distinguished: one consisting of the laboratory tradition from which key scientific thinkers like Isaac Newton can be said to have emerged, and the other with an artistic current deeply relevant to this day, through the works of figures like Antonin Artaud and Marcel Duchamp. In the first session we will survey the field of European Medieval and Renaissance Alchemy and its Arabic/Persian roots on a general historical level, becoming acquainted with its symbolic vocabularies, through source texts by Al-Razi, Ramon Lulli, Paracelsus, Robert Fludd as well as the Italian Neo-Platonists Giordano Bruno, and Marsilio Ficino. In the second session we will look at non-European Alchemies, specifically at the Rasayanas of India exemplified by the figure of Nagarjuna, was well as the Taoist practices of self-cultivation known as Inner Alchemy. Students will be asked to submit a major project in their artistic medium which draws specifically from the materials researched in the class. This course meets at the following times: Tuesday, January 12, 1pm-4pm Tuesday, January 19, 1pm-4pm</td>
<td>Undergraduate</td>
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<tr>
<td>Salsa Dance for Beginners (MITM-370)</td>
<td>MITM-370</td>
<td>January Interim Course (Variable Topics): An introduction to the basic steps and movements of salsa dancing for both leaders and followers. This is a great opportunity to learn beginner's partner dancing and get the full experience of the CalArts Salsa Band when they perform. This course meets at the following times: Wednesday, January 13, 7pm-9pm (Meets first week of Interim only)</td>
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<tr>
<td>Business 101 for MITM-371</td>
<td>MITM-371</td>
<td>January Interim Course (Variable Topics): This is an introduction to the</td>
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<tr>
<td>Musicians (MITM-371)</td>
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<td>business logistics and tools used by artists in the professional world. In this course we will answer core questions like “What is profit? What is a non-profit? What does it mean to raise funds, what sort of business structures do artists use, and what is limited liability?” We will also talk about modern marketing tools and how to make the best use of them, including websites, email marketing, CRM's (the three most important letters for an artist you've never heard), and social media. This course will take place over two classes, and students will be expected to explore and experiment with the tools and resources discussed in class. This course meets at the following times: Tuesday, January 12, 10am-12pm Tuesday, January 19, 10am-12pm</td>
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<tr>
<td>Prepared Piano Intensive (MITM-372)</td>
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<td>MITM-372 January Interim Course (Variable Topics): This class focuses on the sound world of the prepared piano. During the first class meeting Vicki will demonstrate a myriad of techniques and sounds available using extended piano techniques and piano preparations (playing inside the piano and inserting materials between the strings of the piano.) During the week in-between class meetings the students will compose a piece for this medium that will be read and recorded by Vicki during the 2nd class meeting. If you have ever wanted to learn how to explore all those gorgeous sounds you can make “under the lid” then this is your chance! This course meets at the following times: Thursday, January 14, 1pm-4pm Thursday, January 21, 1pm-4pm</td>
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<tr>
<td>Cont Vocal Ensemble Workshop (MITM-373)</td>
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<td>MITM-373 January Interim Course (Variable Topics): This course is an opportunity for singers to workshop and perform works by other students, and for composers to have their music performed. The class will meet three times a week during interim and have an informal workshop performance in the Wild Beast January 27th at night. Though the performance is outside of the interim period, participants are required to attend. There is no prerequisite knowledge or experience needed to participate in this course except the ability to read music notation. Because of the short rehearsal period for this performance, practice outside of class is expected to maximize rehearsal time. Student pieces will be submitted before the end of the fall semester and must be workshop ready by the beginning of interim. Composers will be required to attend all rehearsals and the performance. While it is not required that they participate as singers, it is strongly encouraged to get the most out of the workshop experience. This course meets at the following times: Monday, January 11, 7pm-9pm Tuesday, January 12, 7pm-9pm Friday, January 15, 7pm-9pm Tuesday, January 19, 7pm-9pm Thursday, January 21, 7pm-9pm Friday, January 22, 7pm-9pm</td>
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<td>Journey to the Persian Music (MITM-374)</td>
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<td>MITM-374 January Interim Course (Variable Topics): A course focusing on the forms and languages of improvisation in Persian traditional and regional music, including influences from aesthetics, philosophy, and the interactive role of individuals in shaping improvisation. This course meets at the following times: Monday, January 11, 2pm-4pm Friday, January 15, 2pm-4pm Tuesday, January 19, 2pm-4pm Friday, January 22, 2pm-4pm</td>
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<td>Dada Divas Write (MITM-375)</td>
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<td>MITM-375 January Interim Course (Variable Topics): An intensive brainstorming and writing workshop for students involved in the “Dada Divas” project. This is an intensive workshop for students to come together in a relaxed atmosphere to work on creating the structure, form, and content for the spring “Dada Divas” performance project. This is not intended for those who will only be performing, but for the “building” of the concept. Course meeting times to be scheduled directly with instructor.</td>
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<td>Bill Evans Trio Workshop (MITM-376)</td>
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<td>MITM-376 January Interim Course (Variable Topics): Joe LaBarbera, drummer with Bill Evan’s last trio, will lead this class. Faculty and students will play, listen, and discuss the music of Bill Evans and the distinctive trio approach that evolved from Evans’ long and influential career. This course meets at the following times: Thursday, January 14, 12pm-4pm (Meets first week of Interim only)</td>
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<td>Bassoon Reed Making Intensive (MITM-377)</td>
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<td>MITM-377 January Interim Course (Variable Topics): This course is for bassoonists wanting to refine their reed making skills. We will construct reeds and finish them. We may also explore making reeds for special situations: high note reeds, reeds for soft low notes, reeds for high altitude playing and d’amore. This course meets at the following times: Tuesday, January 12, 7pm-10pm Thursday, January 14, 7pm-10pm Tuesday, January 19, 7pm-10pm Thursday, January 21, 7pm-10pm</td>
<td>Undergraduate</td>
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<tr>
<td>Individual Intensive Lessons Bassoon (MITM-378)</td>
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<td>MITM-378 January Interim Course (Variable Topics): Bassoon Lessons available by appointment. Students must contact faculty directly by email to set up meeting times.</td>
<td>Undergraduate</td>
<td>Interim</td>
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<td>Individual Intensive with Miroslav (MITM-379)</td>
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<td>MITM-379 January Interim Course (Variable Topics): Intensive one-on-one study in one of the areas that the instructor specializes in (i.e. improvisation in odd meters, contrapuntal improvisation on guitar, arranging and interpretation of Balkan folk music etc.). Students must contact faculty directly by email to set up meeting times.</td>
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<td>Gamelan Resonance in the United States (MITM-380)</td>
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<td>MITM-380 January Interim Course (Variable Topics): The Indonesian archipelago known as the Republic of Indonesia consists of thousands and thousands of islands. Gamelan music, the traditional music of Indonesia, reached its height of refinement in the 17th and 18th centuries, especially in the two islands of Java and Bali. Since then, gamelan music has been studied in many parts of the world, especially in the USA, and has continued its rapid growth globally. This course will consist of lectures and instructions by</td>
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Baltic Folk Project - Spring Equinox (MITM-381)

MITM-381 January Interim Course (Variable Topics): Activities will revolve around the study and performance of Latvian Folk music with a focus on the traditions of the Spring Equinox. As people delighted in the emerging spring, the Balts celebrated with songs of rebirth and redemption, and the victory of light and life over darkness and death. We will examine these concepts through music that dates back several thousand years. Open to all. This course meets at the following times: Thursday, January 14, 10am-12pm Thursday, January 21, 10am-12pm. Undergraduate Interim

A Fifteenth Century Miracle (MITM-382)

MITM-382 January Interim Course (Variable Topics): This course will include score study, analysis, and singing of a tour-de-force of 15th century counterpoint, The Missa Prolationum of Johannes Ockeghem. Ockeghem wrote only two parts in his setting of the Mass text. These parts are in two different “meter signatures,” but designed so that two additional parts could be derived from them by applying two additional different meter signatures, resulting in four-part counterpoint. Students will learn the basics of Renaissance “White Notation,” and gain an appreciation of Ockeghem’s genius. Moreover, through experiences, an investigation of tuning practices of 15th century singers will take place in which the principles and precepts of Just and Meantone Intonation will be applied. This course meets at the following times: Monday, January 11, 9am-11am Tuesday, January 12, 9am-11am Tuesday, January 19, 9am-11am Friday, January 22, 9am-11am. Undergraduate Interim

Tibetan Bowl Sound Healing (MITM-383)

MITM-383 January Interim Course (Variable Topics): A demonstration, performance and discussion of Tibetan Bowl Sound Healing instruments. Reading list will be distributed, and information discussed about becoming a sound healer and purchasing instruments. This course meets at the following times: Monday, January 11, 9am-11am (Meets first week of Interim only). Undergraduate Interim

Rehearsal & Concert: Flute, Piano, Voice (MITM-384)

MITM-384 January Interim Course (Variable Topics): Rachel Rudich (faculty), flute, bass flute, and alto flute; Gayle Blankenburg (guest artist), prepared piano; and Stephanie Aston (alumni guest artist), soprano, in an open rehearsal, discussion, and performance of works by Richard Cameron-Wolfe. Extended techniques and prepared piano techniques to be discussed. This course meets at the following times: Monday, January 11, 4pm-6pm (Meets first week of Interim only). Undergraduate Interim

Aural Hallucination (MITM-385)

MITM-385 January Interim Course (Variable Topics): We will explore a variety of concepts regarding designed aural hallucinations such as otocinetics, ambisonics, spatialization, synthesis of natural phenomenon, and a basic discussion of auditory scene analysis. We will discuss how and why these techniques work as well as the musical implications of exploring these ideas. We will listen to a number of pieces that explore these techniques for both compositional and conceptual ideas as well as read some short articles on the topics. Students will then create their own projects related to the topic. This course meets at the following times: Tuesday, January 12, 10am-1pm Thursday, January 14, 10am-1pm Tuesday, January 19, 10am-1pm Thursday, January 21, 10am-1pm. Undergraduate Interim

Early Music on Modern Instruments (MITM-386)

MITM-386 January Interim Course (Variable Topics): Perform music from the Middle Ages through the Renaissance-learn early music and its harmonic, social, and historical context by playing it. Voice and all instruments are welcome. Moderate sight-reading ability is required. 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. This course meets at the following times: Tuesday, January 12, 12pm-2pm Thursday, January 14, 10am-12pm Tuesday, January 19, 12pm-2pm Thursday, January 21, 10am-12pm. Undergraduate Interim

Voice (MITM-387)

MITM-387 January Interim Course (Variable Topics): Course taught with Voicearts Visiting Artist Ute Wasserman. Each vocal sound is generated by a particular tension in the body. With this idea as a starting point, we will experiment with the various breath- and muscle-powers, up to extreme speeds of articulation, and differently-directed voice-projection, both within the body and in the performing space. We will search for extremes and limits, and discover the internal laws of a vocal sound. Also we will work on compositional frameworks in which our voices can move around and in which the voice can be organized flexibly according to the character of our performance and space. This course meets at the following times: Tuesday, January 12, 7pm-10pm Wednesday, January 13, 7pm-10pm Tuesday, January 19, 7pm-10pm Wednesday, January 20, 7pm-10pm. Undergraduate Interim

Writing for Electronics (MITM-388)

MITM-388 January Interim Course (Variable Topics): Writing for Electronics: Applied Spectromorphology How do we learn to talk about electronic music? Open to students both experienced and inexperienced in electronic music composition and performance, this course offers an overview of historical methods/attemptions at electronic music notation, meant to identify their advantages and disadvantages as a means of sketching, documenting, constructing, and performing electronic works. Special attention will be given to the recent emergence of Lasse Thoresen’s Aural Sonology project.
January Interim Course (Variable Topics): The three meetings will take the form of a wide-ranging discussion tied down by specific musical examples. The first class will trace a genealogy of accelerationism from its precursors including Futurism, Marxism and information theory, linking these to pre-internet musics. We will also build a narrative of the recorded music industry from its origins with the rock counterculture, through the collapse of the record business in the 00’s, and into the digital music era while focusing on how economic conditions and technical advances have determined the form and content of music. We will mention important precursors to accelerationist music including Kode 9 and his work with the CCRU. This session will end in the period covering Chillwave and Witch House, the first [I will argue] accelerationist trends linking blog-based, hipster indie rock, hip hop and electronica to this new, networked understanding of music. The second session will take up that point and mainly focus on Vaporwave, perhaps the most popular and influential of these accelerationist aesthetics. Examples will include the seminal Floral Shoppe by Macintosh Plus, and the more perverse side of Onedrix’s Point Never. Links will be drawn to post-Internet art (e.g. Jon Rafman’s work with OPN) and the role that artificial nostalgia might have in speculative and hyperstitional thinking. Related genres including Seapunk fashion and Cloud rap will also be touched upon. The third and final class will be an open-ended survey of some of the most current and difficult to pin down developments, again taking up the links to accelerationism and the Middle East (including the writing of Reza Negarestani and connections to speculative middle eastern philosophy). Artists will include Fatima Al Qadiri, Holly Herndon, PC Music, and labels such as PAN and Tri Angle Records. Course taught by MFA candidate Julio Cann. This course meets at the following times: Monday, January 11, 4pm-6pm Friday, January 15, 4pm-6pm Friday, January 22, 4pm-6pm

Writing in Sibelius (MITM-391)

January Interim Course (Variable Topics): This course, focused for beginner/intermediate Sibelius users, is designed to provide an easy and accessible way to learn how to write music in a computer. This course will cover topics such as: -Input Methods (MIDI keyboard, scan music, transcribing audio) -Playback Strategies (Sound Libraries, Live Tempo, External Instruments,...) -Editing and Formatting (Voices, parts, filter, text, engraving rules, change instrument,...) -Plug-ins and advanced notation (Harp Pedaling, data transformation, lines, blank staff, noteheads,...) Course taught by MFA candidate Daniel Gonzalez. This course meets at the following times: Tuesday, January 12, 10am-12pm Thursday, January 15, 10am-12pm Tuesday, January 19, 10am-12pm Thursday, January 21, 10am-12pm

Music, Mind and the Meaning Project (MITM-392)

January Interim Course (Variable Topics): We are currently in a meaning crisis. In the midst of Capitalist theology and Environmental catastrophe we find at the societal center an Existential anxiety of how to understand this ill-defined problem and navigate our coordinates. Music is one deeply meaningful way of connecting to our fluid sense of self, others and the world around us. This course will focus on two readings. Lectures 1 and 2 will be a brief survey of how different philosophers, cognitive scientists and artists have thought of what the mind is and how it interacts with composition and production. Lectures 3 and 4 will explore how we orient ourselves in the world by what we care about and why that is pedagogically and sociologically relevant to music. All in the context of current Musical Practice we will work on a dialogue of creativity and musical ethics that addresses the meaning crisis of our times. Course taught by MFA candidate Ben Finley. This course meets at the following times: Tuesday, January 12, 9am-11am Thursday, January 15, 9am-11am Tuesday, January 19, 9am-11am Thursday, January 21, 9am-11am

Adv Digital Synth & Sound Des in ChucK (MITM-393)

January Interim Course (Variable Topics): The objective of this course is to explore and apply synthesis and audio signal processing techniques through programming in ChucK. Recommended for students with basic programming knowledge and skills, this class will focus on building virtual instruments and effects for music and sound design. ChucK is an open source programming language, freely available and user friendly. It is a great tool for contemporary composers and programming artists who are interested in looking into what the world of digital signal processing has to offer. Analyzing and building upon the most essential synthesis concepts through meaningful learning experiences and hands-on projects, should allow students to understand how signal processing works, and how it can be used in their art practice. The course is organized into several lessons, which include lecture materials, exercises, and challenges. Each student will also work on a final project and a presentation throughout the two weeks of Interim. Lesson 1: Subtractive Synthesis, Modulation, and ChucKgraphs. Lesson 2: Frequency Modulation Lesson 3: Chugens, Custom Oscillators and Sample Level Signal Processing Lesson 4: Additive Synthesis and Ring Modulation Lesson 5: Sample-Based Synthesis Lesson 6: Physical Modeling
January Interim Course (Variable Topics): Pure Data (PD) is a free, open-source graphical programming environment that can be used to create interactive computer music, electro-acoustic works, installations, and multimedia performances. The first week of this introductory course will consist of an overview of PD's object-oriented programming language, instruction on Pure Data installation, navigating the interface/PD window, common objects, signal flow, audio routing, basic synthesis concepts/theory, and GEM (Graphics Environment for Multimedia) externals. After students gain a basic understanding of PD's workflow, the second week of class will be spent on the integration of acoustic or MIDI instruments and effects, culminating in a final project that will be performed during the final class meeting. Students will work individually or in small groups, and will be encouraged to integrate PD as part of their creative process. No previous coding or electronic experience is required. Course taught by MFA candidates Marin Velez and Davy Summer. This course meets at the following times: Tuesday, January 12, 2pm-4pm Thursday, January 14, 2pm-4pm Friday, January 15, 2pm-4pm Tuesday, January 19, 2pm-4pm Thursday, January 21, 2pm-4pm Friday, January 22, 2pm-4pm

January Interim Course (Variable Topics): This workshop is an exploration of the creative and commercial implications of performing and constructing a cappella arrangements. Singers, beatboxers, arrangers, and composers are all encouraged to participate. We will investigate performance aesthetics, arranging techniques, styles and traditions of a cappella singing, and the legal ramifications and responsibilities of composing and arranging as we create, rehearse, and perform a cappella repertoire - for both original pieces and covers. Course taught by MFA candidate Sarah Van Sciver. This course meets at the following times: Wednesday, January 13, 7pm-9pm Thursday, January 14, 7pm-9pm Thursday, January 21, 2pm-4pm Friday, January 22, 11am-1pm

January Interim Course (Variable Topics): Taught with Visiting Artist Miles Cooper Seaton. When we dig deep enough into ourselves for inspiration, we discover some common water of meaning. Our cultural, social, and psychic environment have been altered drastically by technology, offering a window to (a version of) the world at large. How can we use our access to such a broad palate of messages, sounds, and aesthetic ideologies to inform our expression on a deeper level? How have the technical means to immediately record and "share" our work with a largely anonymous body affected how and why we make work? In this workshop we will explore songwriting both as an idiosyncratic expression of ourselves and our personal ecology, and as a noble expression of something human on a larger scale. I will be presenting some of my work, and talking about my practice, process, and experience, and students will share their own. We will discuss how arrangement, recording, and collaboration challenge the accepted (legal) definition of song, and about how performance and context and purpose can inform us of meaning and help us to further expand our notions of the form. This course meets at the following times: Tuesday, January 12, 11am-1pm Friday, January 15, 11am-1pm Tuesday, January 19, 11am-1pm Friday, January 22, 11am-1pm

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.

Alexander Technique for Performance (MITM-503)

January Interim Course (Variable Topics): Course taught by Visiting Artist Kate Conklin. This course is designed to give you the tools to get what you want from your performance and life. We will cover accurate information about human design and coordination, flow state/optimal performance, sustainability and performance readiness. We will do this through performance and experimentation - bring your instrument. The structure of the class will be a combination of workshop and masterclass format. With lots of Q&A, Kate Conklin works with the most elite performers in the world to help them excel at what they do. Come see what all the fuss is about. Visitors welcome anytime! Course meets at the following times: Tuesdays, Thursdays and Fridays, 2pm-4pm

The Spirituality of Improvisation (MITM-508)

January Interim Course (Variable Topics): Geri Allen will choose several of her compositions to focus on during her workshop. We will distribute the music in advance to students who register for the class. This is a wonderful opportunity for our students and faculty to get to know Geri Allen as a composer and improviser, and is an honor to have her as this year's special
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<th>Course Title</th>
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<tr>
<td>Individual Intensive Guitar</td>
<td>MITM-516</td>
<td>January Interim Course (Variable Topics): Lessons and Coaching for</td>
<td>Graduated</td>
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<td>individuals or ensembles on material which can be dealt with in 1 or 2</td>
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<td>Individual Intensive with Vinny Golia</td>
<td>MITM-517</td>
<td>January Interim Course (Variable Topics): Individual lessons determined by</td>
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<td>(MITM-517)</td>
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<td>the student's interest. May be film music, history, career design,</td>
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<td>directly by email to set up lesson times.</td>
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<td>Individual Intensive Lessons - Cello</td>
<td>MITM-518</td>
<td>January Interim Course (Variable Topics): Private cello instruction, two-</td>
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<td>Interim</td>
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<td>(MITM-518)</td>
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<td>hour lessons on specific performance projects. Student is expected to work</td>
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<td>another 10 hours independently outside of class. Accepted students are to</td>
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<td>contact Erika via email to arrange dates/times for lessons at</td>
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<td></td>
<td></td>
<td><a href="mailto:dukekirk@calarts.edu">dukekirk@calarts.edu</a>.</td>
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<tr>
<td>Individual Intensive Lessons Oboe</td>
<td>MITM-521</td>
<td>January Interim Course (Variable Topics): Individual Oboe Lessons. Enrolled</td>
<td>Graduated</td>
<td>Interim</td>
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<tr>
<td>(MITM-521)</td>
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<td>students must contact Allan Vogel via email to schedule lessons @</td>
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<td></td>
<td></td>
<td><a href="mailto:allanvogel@yahoo.com">allanvogel@yahoo.com</a>.</td>
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<td>Intro to Max (Max/MSP) (MITM-525)</td>
<td>MITM-525</td>
<td>January Interim Course (Variable Topics): This course will deal with an in</td>
<td>Graduated</td>
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<td>depth analysis of melodic improvisation over the harmonic progressions of</td>
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<td>the jazz standard repertoire. The application of scales and arpeggios over</td>
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<td>chords as well as the effective use of non-harmonic pitches will be</td>
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<td>emphasized. The study of jazz harmony and principles of substitution, as</td>
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<td>well as other peripheral issues regarding phrasing and general time feel</td>
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<td>will also be addressed. Students must contact instructor directly by email</td>
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<td>to set up lesson times.</td>
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<tr>
<td>Intro to North Indian Instrumental Music</td>
<td>MITM-528</td>
<td>January Interim Course (Variable Topics): Introduction to North Indian</td>
<td>Graduated</td>
<td>Interim</td>
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<tr>
<td>(MITM-528)</td>
<td></td>
<td>Instrumental Music. All are welcome! Course meets at the following times:</td>
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<td>Friday, January 15, 2pm-5pm Friday, January 22, 5pm-8pm</td>
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<tr>
<td>Introduction to North Indian Vocal Music</td>
<td>MITM-529</td>
<td>January Interim Course (Variable Topics): Introduction to North Indian</td>
<td>Graduated</td>
<td>Interim</td>
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<tr>
<td>(MITM-529)</td>
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<td>Vocal Music. All are welcome! Course meets at the following times:</td>
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<td>Thursday, January 14, 2pm-4pm Thursday, January 21, 1pm-4pm</td>
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<tr>
<td>Jazz Improvisation for Non Jazz Majors</td>
<td>MITM-530</td>
<td>January Interim Course (Variable Topics): This is a jazz improvisation class</td>
<td>Graduated</td>
<td>Interim</td>
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<td>(MITM-530)</td>
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<td>for non-jazz majors that is designed to get classical and others without jazz</td>
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<td>training familiar with chord progressions, improvisation skills, and the</td>
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<td>jazz feel which is so much at the core of American music. Course meets at</td>
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<td>the following times: Monday, January 11, 10am-12pm Tuesday, January 12, 10am-</td>
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<td>12pm Thursday, January 14, 10am-12pm Tuesday, January 19, 10am-12pm</td>
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<td>Thursday, January 21, 10am-12pm Friday, January 22, 10am-12pm</td>
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<tr>
<td>Knit/Cowl</td>
<td>MITM-531</td>
<td>January Interim Course (Variable Topics): Are you in search of a creative</td>
<td>Graduated</td>
<td>Interim</td>
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<td>(MITM-531)</td>
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<td>hobby that reduces stress, improves concentration, develops hand</td>
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<td>coordination, and results in soft warm things to keep or give to friends?</td>
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<td>Come learn to knit! All levels from absolute beginner to advanced are</td>
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<td></td>
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<td>welcome. You will only need to bring a circular needle. 24” in length, in</td>
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<td>any size from 7 to 11. You may bring in your own yarn or instructor will</td>
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<td>provide from her out-of-control stash. Includes tea. Very fun and relaxing</td>
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<td>(mostly). We will be casting on for a neck cowl, or you may opt for an</td>
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<td>infinity scarf (regular cast on or Mobius!) Course meets at the following</td>
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<td>times: Tuesday, January 19, 7pm-9pm Wednesday, January 20, 7pm-9pm Thursday,</td>
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<td>January 21, 7pm-9pm (Meets the second week of Interim only)</td>
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<tr>
<td>Koto Workshop</td>
<td>MITM-532</td>
<td>January Interim Course (Variable Topics): Let's make music/art with a koto!</td>
<td>Graduated</td>
<td>Interim</td>
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<td>(MITM-532)</td>
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<td>This workshop is for anyone who is curious koto, would like to</td>
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<td>compose a piece for the instrument, learn to play, or use the koto's sounds</td>
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<td>for your art. You will be introduced to traditional/contemporary koto</td>
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<td>worlds and get to know about the koto more closely from various</td>
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<td>perspectives. You will also explore historically and regionally diverse</td>
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<td>music in Japan. This is a workshop so please come with your questions,</td>
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<td>ideas, and curiosities! This course is taught by MFA candidate Kozue</td>
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<td>Matsumoto. Course meets at the following times: Monday, January 11, 4pm-6pm</td>
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<td>Friday, January 15, 4pm-6pm Friday, January 22, 4pm-6pm</td>
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<td>Course Title</td>
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<td>Description</td>
<td>Start Times</td>
<td>Enrollments</td>
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<tr>
<td>The Road Dog's Survival Guide (MITM-533)</td>
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<td>January Interim Course (Variable Topics): This lecture/discussion class will address the multiplicity of issues and situations that a musician faces when performing in context of a tour. Through sharing our considerable road experiences we will 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. Course meets at the following times: Tuesday, January 12, 7pm-9pm Tuesday, January 19, 7pm-9pm</td>
<td>Graduate</td>
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<tr>
<td>One Piece (volume 2) (MITM-540)</td>
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<td>January Interim Course (Variable Topics): This class will consist of two extended rehearsals of [and an intensive look at] one piece from the experimental music repertoire (chosen based on the musicians who sign up). Course meets at the following times: Thursday, January 14, 11am-2pm Friday, January 22, 11am-2pm</td>
<td>Graduate</td>
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<td>Singer/Songwriter Recording Project (MITM-544)</td>
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<td>January Interim Course (Variable Topics): Course available by Permission of Instructor only. Coached recordings in ROD and DRS of original student songs. Full details about participation are available on the MAP board. Recording will take place during the weekend of January 16 and 17, and participants must be available then. Student engineers should be with the class the whole weekend and are not required to attend the rehearsals during the week. Student musicians should attend all the rehearsal days and are only required to be at the weekend session when their piece is being recorded. Course meets at the following times: Monday, January 11, 1pm-4pm Tuesday, January 12, 1pm-4pm Thursday, January 14, 1pm-4pm</td>
<td>Graduate</td>
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<td>Interface Design (MITM-557)</td>
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<td>January Interim Course (Variable Topics): Interface design is closed enrollment to the students currently enrolled in the year-long class. You will finish the prototype approved in semester 1 of this course. Course meets at the following times: Monday, January 11, 4pm-6pm Friday, January 22, 9am-10am</td>
<td>Graduate</td>
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<tr>
<td>Creative Technology TED Talks (MITM-558)</td>
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<td>January Interim Course (Variable Topics): Talks by Perry Cook, Trimpin, Owen Vallis, Spencer Salazar, Jordan Hochenbaum, and Ajay Kapur. Course meets at the following times: Tuesday, January 12, 7pm-9pm Thursday, January 14, 7pm-9pm Friday, January 15, 7pm-9pm Tuesday, January 19, 7pm-9pm Thursday, January 21, 7pm-9pm Friday, January 22, 7pm-9pm</td>
<td>Graduate</td>
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<td>Meditation for Musicians (MITM-559)</td>
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<td>January Interim Course (Variable Topics): We will learn to practice meditation with exercises based on a classic Buddhist method, presented from a musician's point of view. There will also be attempts at concentrated listening. Course meets at the following times: Thursday, January 14, 12pm-2pm Thursday, January 21, 12pm-2pm</td>
<td>Graduate</td>
<td>Interim</td>
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<td>Sonatas by Bach (MITM-560)</td>
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<td>January Interim Course (Variable Topics): A performance class in which students will work with Allan Vogel, Tisha Mabee, Erika Duke-Kirkpatrick, and guest faculty Ben Hudson on the Sonatas for violin, cello, flute, oboe, and keyboard. This course meets at the following times: Thursday, January 14, 2pm-4pm Friday, January 15, 4pm-6pm Thursday, January 21, 2pm-4pm Friday, January 22, 4pm-6pm</td>
<td>Graduate</td>
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<tr>
<td>Composing for World Percussion (MITM-561)</td>
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<td>January Interim Course (Variable Topics): Students will listen to and discuss examples of compositional, rhythmic, and structural concepts used by various cultures, and apply them to their own original work through etudes and short compositions. Course meets at the following times: Monday, January 11, 7pm-9pm Wednesday, January 13, 7pm-9pm Wednesday, January 20, 7pm-9pm Friday, January 22, 7pm-9pm</td>
<td>Graduate</td>
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<td>Sound of Silence-Physiology-Psychology (MITM-562)</td>
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<td>January Interim Course (Variable Topics): Taught by Jacqui Bobak with Voicearts Visiting Artist Anna Pangalou. SILENCE silence 's??i?-???n?s noun: silence; plural noun: silences complete absence of sound. cause to become silent; prohibit or prevent from speaking. THE IDEA: Just before each moment we produce a sound or two, we use our voice in order to pronounce words, to give meaning to a theatrical text, a poem or the verses of a song, there is always a moment of silence. A moment of inertia, or vacuum, a moment of suspension before the start. At this moment, silence has a sound that is indeed deafening. This very moment is the start of everything. The seminar will focus on the silence/pauses that take place before the beginning and during the work we perform, and on how we can prepare our body and mind for performances that are at the same time technically controlled and creatively free. The body is the instrument through which we filter our sound, enrich it with our thoughts, feelings and our experiences in order to express our point of view and to shape our own distinct voice-our voice in the artistic field we have chosen. Breathing can help us to create the space we need in order to produce the voice that expresses ourselves. Through physical preparation and breath control we can open paths for the sound that vibrates us, moves us, transforms us. All of us, artists and spectators. Silence is also a means of expression which can reveal our deepest needs and desires. Are we listening to it? The voice, the sound we produce with our vocal cords is a medium of entertainment, a nourishment for the soul. Do we use it? THE PURPOSE: The purpose of the seminar is to increase the knowledge-awareness of our body through the study of anatomical elements and breathing exercises that help us create the spaces that resonate. The lack of sound (silence) liberates individuals</td>
<td>Graduate</td>
<td>Interim</td>
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from the tendency to self-reflect on (and criticise) the sound they produce, and allows them to focus on the purely bodily experience. This physical sensation is the infallible guide for the proper production of sound. Focusing on their bodies, participants will be able to feel the physical/anatomical balance needed in order to effortlessly produce and develop the desired sound. "THE WORKSHOP: The course includes several group seminars and a few individual sessions, which are compulsory for all participants. In the group seminars, participants will be taught the theoretical side of The “Silent Singing” method and practice collective respiratory exercises. The individual sessions involve personalised work through physical exercises (unvoiced and voiced), adjusted to the bodily requirements and idiosyncrasies of each participant. Observation of others in their personalized sessions will have a way to hear to the effect on others’ voices, and practice the recognition of the harmonic-mounted sound. Food for thought: As part of the seminar we will read texts, listen to musical works, watch visual arts projects and films which have a central theme of silence. We will discuss the use/function of silence/pause, different “timbres” created in silence according to the physical tension, and the emotional immediacy of the performer. This course meets at the following times: Tuesday, January 12, 11am-4pm Thursday, January 14, 11am-4pm Saturday, January 16, 11am-4pm Tuesday, January 19, 11am-4pm Thursday, January 21, 11am-4pm Saturday, January 23, 11am-4pm

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<th>Course Title</th>
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<th>Credits</th>
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<tr>
<td>Harry Partch - Just Intonation (MITM-563)</td>
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<td>January Interim Course (Variable Topics): Harry Partch and the Rejuvenation of Just Intonation, an interim course in two sections of two hours each, will introduce the theories and implementation of the Partch tuning system, and will explore different viewpoints on the viability of his system. The first part of the course (week 1) will outline Partch’s theories and how they are manifested in selected Partch compositions, and will be taught by LeBaron with assistance from students who have taken her course. The Music of Harry Partch. The second part of the course (week 2) will feature a roundtable discussion with guests John Schneider, Brian Harlan, Wolfgang von Schweinitz, and others, moderated by LeBaron. The main topic of the roundtable will be the efficacy and future outlook for Partch’s 11-limit Just Intonation tuning system. This course meets at the following times: Tuesday, January 12, 7pm-9pm Tuesday, January 19, 7pm-9pm</td>
<td>Graduate</td>
<td>Interim</td>
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<tr>
<td>Listening &amp; Imagination (MITM-564)</td>
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<td>January Interim Course (Variable Topics): This course will explore possible reasons we choose to listen to music, and go over listening skills and attitudes. A wide variety of music will be presented and discussed with an emphasis on constructive listening that can help one to be more imaginative in their own work. Learning to listen and research listening parameters is essential for any accomplished musician, and this course will suggest ways to keep one’s ears fresh, open, and honest. This course meets at the following times: Monday, January 11, 12pm-3pm Tuesday, January 12, 12pm-3pm Thursday, January 14, 12pm-3pm Tuesday, January 19, 12pm-3pm Thursday, January 21, 12pm-3pm Friday, January 22, 12pm-3pm</td>
<td>Graduate</td>
<td>Interim</td>
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<td>Hearing Asian Music in Film &amp; Animation (MITM-565)</td>
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<td>January Interim Course (Variable Topics): In this course, students will critically analyze film soundtracks that feature musical sounds from regions of East and South Asia. Film genres and particular regions will be based on the interests of the students enrolled, but may include Chinese martial arts films, Japanese anime, Korean dramas, Indian Bollywood, and Hollywood representations of Asia (such as Kung Fu Panda and Memoirs of a Geisha). The goal of the course will be to understand how film and animation composers use “traditional” and “modern” sounds in their work and what these sounds are intended to evoke within the film narrative. This course meets at the following times: Monday, January 11, 2pm-4pm Friday, January 15, 2pm-4pm Friday, January 22, 2pm-4pm</td>
<td>Graduate</td>
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<td>Individual Intensive Lessons (MITM-566)</td>
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<td>January Interim Course (Variable Topics): Lesson topics can include improvisation, composition, ear training &amp; transcription, piano technique, arranging and orchestration, or any other focus of the student’s choice. Students must contact instructor directly by email to set up lesson times.</td>
<td>Graduate</td>
<td>Interim</td>
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<td>The Music of Charlie Haden on Film (MITM-567)</td>
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<td>January Interim Course (Variable Topics): The first session will feature a showing of the documentary “Rambling Boy” and will be followed by discussion with guests including Ruth Cameron Haden and others involved in the making of this film. The second session will feature a showing of the feature film “Living is Easy (With Eyes Closed)” by David Trueba, followed by discussion with guests involved in the making of the film. Music by Charlie Haden &amp; Pat Metheny. “Living is Easy (With Eyes Closed)” is in Spanish with English subtitles, and was Spain’s official entry to the Academy Awards. Course meets at the following times: Monday, January 11, 7pm-10pm Thursday, January 14, 4pm-7pm (Meets first week of Interim only)</td>
<td>Graduate</td>
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<tr>
<td>Esa-Pekka Salonen: Working w/Composers (MITM-568)</td>
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<td>January Interim Course (Variable Topics): World renowned conductor and composer, Esa-Pekka Salonen, will be our guest to talk about his conducting and inspirations for his compositions. The discussion will focus on: 1) experiences Salonen has had working with composers and his ensembles/orchestras that may be particularly instructive for young aspiring composers, and 2) selected topics and examples from Salonen’s own compositions that illuminate his aesthetics and compositional procedures. The presentation and subsequent Q&amp;A will be facilitated by faculty composers, Karen Tanaka and David Rosenboom. Don’t miss this rare opportunity to meet Esa-Pekka Salonen! Open to the Institute.</td>
<td>Graduate</td>
<td>Interim</td>
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Introduction to Alchemy (MITM-569)  
MITM-569  
January Interim Course (Variable Topics): Alchemy is a broad term which designates various scientific, cultural, and spiritual traditions, many of which invoke the central idea of transformation or transmutation of matter as a metaphor for the internal transformation of the personality, the will, or the soul. Two historical streams may be distinguished: one consisting of the laboratory tradition from which key scientific thinkers like Isaac Newton can be said to have emerged, and the other with an artistic current deeply relevant to this day, through the works of figures like Antonin Artaud and Marcel Duchamp. In the first session we will survey the field of European Medieval and Renaissance Alchemy and its Arabic/Persian roots on a general historical level, becoming acquainted with its symbolic vocabularies, through source texts by Al-Razi, Ramon Llull, Paracelsus, Robert Fludd as well as the Italian Neo-Platonists Giordano Bruno, and Marsilio Ficino. In the second session we will look at non-European Alchemies, specifically at the Rasayanas of India exemplified by the figure of Nagarjuna, was well as the Taoist practices of self-cultivation known as Inner Alchemy. Students will be asked to submit a major project in their artistic medium which draws specifically from the materials researched in the class. This course meets at the following times: Tuesday, January 12, 1pm-4pm Tuesday, January 19, 1pm-4pm

Salsa Dance for Beginners (MITM-570)  
MITM-570  
January Interim Course (Variable Topics): An introduction to the basic steps and movements of salsa dancing for both leaders and followers. This is a great opportunity to learn beginner’s partner dancing and get the full experience of the CalArts CalArts Salsa Band when they perform. This course meets at the following times: Wednesday, January 13, 7pm-9pm (Meets first week of Interim only)

Business 101 for Musicians (MITM-571)  
MITM-571  
January Interim Course (Variable Topics): This is an introduction to the business logistics and tools used by artists in the professional world. In this course we will answer core questions like “What is profit? What is a non-profit? What does it mean to raise funds, what sort of business structures do artists use, and what is limited liability?” We will also talk about modern marketing tools and how to make the best use of them, including websites, email marketing, CRM’s (the three most important letters for an artist you’ve never heard), and social media. This course will take place over two classes, and students will be expected to explore and experiment with the tools and resources discussed in class. This course meets at the following times: Tuesday, January 12, 10am-12pm Tuesday, January 19, 10am-12pm

Prepared Piano Intensive Workshop (MITM-572)  
MITM-572  
January Interim Course (Variable Topics): This course focuses on the sound world of the prepared piano. During the first class meeting Vicki will demonstrate a myriad of techniques and sounds available using extended piano techniques and piano preparations (playing inside the piano and inserting materials between the strings of the piano.) During the week in-between class meetings the students will compose a piece for this medium that will be recorded and directed by Vicki during the 2nd class meeting. If you have ever wanted to learn how to explore all those gorgeous sounds you can make “under the lid” then this is your chance! This course meets at the following times: Thursday, January 14, 1pm-4pm Thursday, January 21, 1pm-4pm

Cont Vocal Ensemble Workshop (MITM-573)  
MITM-573  
January Interim Course (Variable Topics): This course is an opportunity for singers to workshop and perform works by other students, and for composers to have their music performed. The class will meet three times a week during interim and have an informal workshop performance in the Wild Beast January 27th at night. Though the performance is outside of the interim period, participants are required to attend. There is no prerequisite knowledge or experience needed to participate in this course except the ability to read music notation. Because of the short rehearsal period for this performance, practice outside of class is expected to maximize rehearsal time. Student pieces will be submitted before the end of the fall semester, and must be workshop ready by the beginning of Interim. Composers will be required to attend all rehearsals and the performance. While it is not required that they participate as singers, it is strongly encouraged to get the most out of the workshop experience. This course meets at the following times: Monday, January 11, 7pm-9pm Tuesday, January 12, 7pm-9pm Friday, January 15, 7pm-9pm Tuesday, January 19, 7pm-9pm Thursday, January 21, 7pm-9pm Friday, January 22, 7pm-9pm

Journey to the Persian Music (MITM-574)  
MITM-574  
January Interim Course (Variable Topics): A course focusing on the forms and languages of improvisation in Persian traditional and regional music, including influences from aesthetics, philosophy, and the interactive role of individuals in shaping improvisation. This course meets at the following times: Monday, January 11, 2pm-4pm Friday, January 15, 2pm-4pm Tuesday, January 19, 2pm-4pm Friday, January 22, 2pm-4pm

Dada Divas Write (MITM-575)  
MITM-575  
January Interim Course (Variable Topics): An intensive brainstorming and writing workshop for students involved in the “Dada Divas” project. This is an intensive workshop for students to come together in a relaxed atmosphere to work on creating the structure, form, and content for the spring “Dada Divas” performance project. This is not intended for those who will only be performing, but for the “building” of the concept. Course
<table>
<thead>
<tr>
<th>MITM Course Code</th>
<th>Course Title</th>
<th>Faculty/Instructor</th>
<th>Topic/Description</th>
<th>Credits</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>MITM-576</td>
<td>January Interim Course (Variable Topics): Joe LaBarbera, drummer with Bill</td>
<td>Graduate</td>
<td>We will explore the music of Bill Evans and the distinctive trio approach that evolved from Evans' long and influential career. This course meets at the following times: Thursday, January 14, 12pm-4pm (Meets first week of Interim only)</td>
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<td></td>
</tr>
<tr>
<td>MITM-576</td>
<td>Piano, Voice:</td>
<td>Interim</td>
<td>This course is for bassoonists wanting to refine their reed making skills. We will construct reeds and finish them. We may also explore making reeds for special situations: high note reeds, reeds for soft low notes, reeds for high altitude playing and d'amore. This course meets at the following times: Tuesday, January 12, 7pm-10pm Thursday, January 14, 7pm-10pm Tuesday, January 19, 7pm-10pm Thursday, January 21, 7pm-10pm</td>
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</tr>
<tr>
<td>MITM-577</td>
<td>January Interim Course (Variable Topics): Bassoon Lessons available by</td>
<td>Graduate</td>
<td>This course meets at the following times. Students must contact faculty directly by email to set up meeting times.</td>
<td>Interim</td>
<td></td>
</tr>
<tr>
<td>MITM-579</td>
<td>January Interim Course (Variable Topics): Intensive one-on-one study in one in</td>
<td>Graduate</td>
<td>This course meets at the following times. Students must contact faculty directly by email to set up meeting times.</td>
<td>Interim</td>
<td></td>
</tr>
<tr>
<td>MITM-580</td>
<td>January Interim Course (Variable Topics): The Indonesian archipelago known</td>
<td>Graduate</td>
<td>This course will consist of lectures and instructions by Nyoman Wenten, Nanik Wenten and Djoko Walujo. This course meets at the following times: Thursday, January 14, 10am-12pm Thursday, January 21, 10am-12pm</td>
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<tr>
<td>MITM-581</td>
<td>Baltic Folk Project - Spring Equinox (MITM-581)</td>
<td>Graduate</td>
<td>These parts are in two different “meter signatures,” but designed so that two additional parts could be derived from them by applying two additional different meter signatures, resulting in four-part counterpoint. Students will learn the basics of Renaissance “White Notation,” and gain an appreciation of Ockeghem’s genius. Moreover, through experiments, an investigation of tuning practices of 15th century singers will take place in which the principles and precepts of Just and Meantone Intonation will be applied. This course meets at the following times: Tuesday, January 12, 7pm-9pm Wednesday, January 13, 7pm-9pm Thursday, January 14, 7pm-9pm Tuesday, January 19, 7pm-9pm Wednesday, January 20, 7pm-9pm</td>
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<tr>
<td>MITM-582</td>
<td>A Fifteenth Century Miracle (MITM-582)</td>
<td>Graduate</td>
<td>This course will include score study, analysis, and singing of a tour-de-force of 15th century counterpoint, The Missa Prolationum of Johannes Ockeghem. Ockeghem wrote only two parts in his setting of the Mass text. These parts are in two different “meter signatures,” but designed so that two additional parts could be derived from them by applying two additional different meter signatures, resulting in four-part counterpoint. Students will learn the basics of Renaissance “White Notation,” and gain an appreciation of Ockeghem’s genius. Moreover, through experiments, an investigation of tuning practices of 15th century singers will take place in which the principles and precepts of Just and Meantone Intonation will be applied. This course meets at the following times: Monday, January 11, 11am-11am Tuesday, January 12, 9am-11am Wednesday, Friday, January 14, 11am-11am</td>
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<tr>
<td>MITM-583</td>
<td>Tibetan Bowl Sound Healing (MITM-583)</td>
<td>Graduate</td>
<td>This course meets at the following times: Monday, January 11, 9am-11am (Meets first week of Interim only)</td>
<td>Interim</td>
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<tr>
<td>MITM-584</td>
<td>Rehearsal &amp; Concert: Flute, Piano, Voice (MITM-584)</td>
<td>Graduate</td>
<td>This course meets at the following times: Monday, January 11, 4pm-6pm (Meets first week of Interim only)</td>
<td>Interim</td>
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<tr>
<td>MITM-585</td>
<td>Aural Hallucination (MITM-585)</td>
<td>Graduate</td>
<td>This course meets at the following times: Tuesday, January 12, 10am-1pm Thursday, January 14, 10am-1pm Tuesday, January 19, 10am-1pm Thursday, January 21, 10am-1pm</td>
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</tbody>
</table>

Meeting times to be scheduled directly with instructor.
<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course Code</th>
<th>Instructor(s)</th>
<th>Description</th>
<th>Level</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Early Music on Modern Instruments (MITM-586)</td>
<td>MITM-586</td>
<td>MFA candidate Daniel Gonzalez</td>
<td>January Interim Course (Variable Topics): Perform music from the Middle Ages through the Renaissance—learn early music and its harmonic, social, and historical context by playing it. Voice and all instruments are welcome. Moderate sight-reading ability is required. 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. This course meets at the following times: Tuesday, January 12, 12pm-2pm Thursday, January 14, 10am-12pm Tuesday, January 19, 12pm-2pm Thursday, January 21, 10am-12pm</td>
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</tr>
<tr>
<td>Writing in Sibelius (MITM-587)</td>
<td>MITM-587</td>
<td>MFA candidate Julio Cann</td>
<td>January Interim Course (Variable Topics): Course taught with Voicearts Visiting Artist Ute Wasserman. Each vocal sound is generated by a particular tension in the body. With this idea as a starting point, we will experiment with the various breath- and muscle-pressures, up to extreme speeds of articulation, and differently-directed voice-projection, both within the body and in the performing space. We will search for extremes and limits and discover the internal laws of a vocal sound. Also we will work on compositional frameworks in which our voices can move around and in which the voice can be organized flexibly according to the character of our performance and space. This course meets at the following times: Tuesday, January 12, 7pm-10pm Wednesday, January 11, 7pm-10pm Tuesday, January 19, 7pm-10pm Wednesday, January 20, 7pm-10pm</td>
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<tr>
<td>Writing for Electronics (MITM-588)</td>
<td>MITM-588</td>
<td>MFA candidate Ryan Gaston</td>
<td>January Interim Course (Variable Topics): Writing for Electronics: Applied Spectromorphology How do we learn to talk about electronic music? Open to students both experienced and inexperienced in electronic music composition and performance, this course offers an overview of historical methods/attempt at electronic music notation, meant to identify their advantages and disadvantages as a means of sketching, documenting, constructing, and performing electronic works. Special attention will be given to the recent emergence of Lasse Thoresen's Aural Sonology project, a system by which electronic music can be discussed in a minimally technical, interface neutral capacity. Students will learn to address such issues as timbre, gesture, and form in electronic music and will learn how to discuss and compose electronic music through a short series of listening assignments and analyses and/or compositions. Course taught by MFA candidate Ryan Gaston. This course meets at the following times: Tuesday, January 12, 12pm-3pm Friday, January 15, 12pm-3pm Tuesday, January 19, 12pm-3pm</td>
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<tr>
<td>Accelerationism &amp; Music (MITM-589)</td>
<td>MITM-589</td>
<td>MFA candidate Julio Cann</td>
<td>January Interim Course (Variable Topics): The three meetings will take the form of a wide-ranging discussion tied down by specific musical examples. The first class will trace a genealogy of accelerationism from its precursors including Futurism, Marxism and information theory, linking these to pre-internet musics. We will also build a narrative of the recorded music industry from its origins with the rock counterculture, through the collapse of the record business in the 00’s, and into the digital music era while focusing on how economic conditions and technical advances have determined the form and content of music. We will mention important precursors to accelerationist music including Kode 9 and his work with the CCRU. This session will end in the period covering Chillwave and Witch House, the first (I will argue) accelerationist trends linking blog-based, hipster indie rock, hip hop and electronica to this new, networked understanding of music. The second session will take up at that point and mainly focus on Vaporwave, perhaps the most popular and influential of these accelerationist aesthetics. Examples will include the seminal Floral Shoppe by Macintosh Plus, and the more perverse side of Oneohtrix Point Never. Links will be drawn to post-Internet art (e.g. Jon Rafman’s work with OPN) and the role that artificial nostalgia might have in speculative and hyperstitional thinking. Related genres including Seapunk fashion and Cloud rap will also be touched upon. The third and final class will be an open-ended survey of some of the most current and difficult to pin down developments, again taking up the links to fashion and including Normcore, Kawaii hop, Health Goth, and the links between accelerationism and the Middle East (including the writing of Reza Negarestani and connections to speculative middle eastern philosophy). Artists will include Fatima Al Qadiri, Holly Herndon, PC Music, and labels such as PAN and Tri Angle Records. Course taught by MFA candidate Julio Cann. This course meets at the following times: Monday, January 11, 4pm-6pm Friday, January 15, 4pm-6pm Friday, January 22, 4pm-6pm</td>
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<tr>
<td>Interim: MFA Intensive (MITM-590)</td>
<td>MITM-590</td>
<td>MFA candidate Daniel Gonzalez</td>
<td>Interim: MFA Intensive (Variable Topics)</td>
<td>Graduate</td>
<td>Interim</td>
</tr>
<tr>
<td>Writing in Sibelius (MITM-591)</td>
<td>MITM-591</td>
<td>MFA candidate Daniel Gonzalez</td>
<td>January Interim Course (Variable Topics): This course, focused for beginner/intermediate Sibelius users, is designed to provide an easy and accessible way to learn how to write music in a computer. This course will cover topics such as: -Input Methods (MIDI keyboard, scan music, transcribing audio) -Playback Strategies (Sound Libraries, Live Tempo, External Instruments,...) -Editing and Formatting (Voices, parts, filter, text, Engraving Rules, Change Instrument,...) -Plug-ins and advanced notation (Harp Pedaling, data transformation, lines, blank staff, noteheads,...) Course taught by MFA candidate Daniel Gonzalez. This course meets at the</td>
<td>Graduate</td>
<td>Interim</td>
</tr>
</tbody>
</table>
Music, Mind and the Meaning Project (MITM-592)  
January Interim Course (Variable Topics): We are currently in a meaning crisis. In the midst of Capitalist theology and Environmental catastrophe, we find at the societal center an Existential anxiety of how to understand this ill-defined problem and navigate our coordinates. Music is one deeply meaningful way of connecting to our fluid sense of self, others and the world around us. This course will focus on two readings. Lectures 1 and 2 will be a brief survey of how different philosophers, cognitive scientists and artists have thought of what the mind is and how it interacts with composition and performance. Lectures 3 and 4 will explore how we orient ourselves in the world by what we care about and why that is pedagogically and sociologically relevant to music. All in the context of current Musical Practice, we will work on a dialogue of creativity and musical ethics that addresses the meaning crisis of our times. Course taught by MFA candidate Ben Finley. This course meets at the following times: Tuesday, January 12, 9am-11am Thursday, January 15, 9am-11am Tuesday, January 19, 9am-11am Thursday, January 21, 9am-11am  
Graduate  
Interim

Adv Digital Synth & Sound Des in ChucK (MITM-593)  
January Interim Course (Variable Topics): The objective of this course is to explore and apply synthesis and audio signal processing techniques through programming in ChucK. Recommended for students with basic programming knowledge and skills, this class will focus on building virtual instruments and effects for music and sound design. ChucK is an open-source programming environment freely available and user-friendly. It is a great tool for contemporary composers and programming artists who are interested in looking into what the world of digital signal processing has to offer. Analyzing and building upon the most essential synthesis concepts through meaningful learning experiences and hands-on projects, students will allow students to understand how signal processing works, and how it can be used in their art practice. The course is organized into several lessons, which include lecture materials, exercises, and challenges. Each student will also work on a final project and a presentation throughout the two weeks of Interim. Lesson 1: Subtractive Synthesis, Modulation, and ChucK Objects Lesson 2: Frequency Modulation Lesson 3: Chugens, Custom Oscillators and Sample Level Signal Processing Lesson 4: Additive Synthesis and Ring Modulation Lesson 5: Sample-Based Synthesis Lesson 6: Physical Modeling and Percussion Synthesis Lesson 7: Final Project Presentations Course taught by MFA candidate Juan Pablo Yepez. This course meets at the following times: Monday, January 11, 12pm-2pm Tuesday, January 12, 12pm-2pm Thursday, January 14, 12pm-2pm Friday, January 15, 12pm-2pm Tuesday, January 19, 12pm-2pm Thursday, January 21, 12pm-2pm Friday, January 22, 12pm-2pm  
Graduate  
Interim

Pure Data for Beginners (MITM-594)  
January Interim Course (Variable Topics): Pure Data (PD) is a free, open-source graphical programming environment that can be used to create interactive computer music, electro-acoustic works, installations, and multi-media performances. The first week of this introductory course will consist of an overview of PD’s object-oriented programming language, instruction on Pure Data installation, navigating the interface/PD window, common objects, signal flow, audio routing, basic synthesis concepts/theory, and GEM (Graphics Environment for Multimedia) externals. After students gain a basic understanding of PD’s workflow, the second week of class will be spent on the integration of acoustic or MIDI instruments and effects, culminating in a final project that will be performed during the final class meeting. Students will work individually or in small groups, and will be encouraged to integrate PD as part of their creative process. No previous coding or electronics experience is required. Course taught by MFA candidates Marin Velez and Davy Summer. This course meets at the following times: Tuesday, January 12, 2pm-4pm Thursday, January 14, 2pm-4pm Friday, January 15, 2pm-4pm Tuesday, January 19, 2pm-4pm Thursday, January 21, 2pm-4pm Friday, January 22, 2pm-4pm  
Graduate  
Interim

A Cappella Workshop: Perf. & Arranging (MITM-595)  
January Interim Course (Variable Topics): This workshop is an exploration of the creative and commercial implications of performing and constructing a cappella arrangements. Singers, beatboxers, arrangers, and composers are all encouraged to participate. We will investigate performance aesthetics, arranging techniques, styles and traditions of a cappella singing, and the legal ramifications and responsibilities of composing and arranging as we create, rehearse, and perform a cappella repertoire - for both original pieces and covers. Course taught by MFA candidate Sarah Van Sciver. This course meets at the following times: Wednesday, January 13, 7pm-9pm Thursday, January 14, 7pm-9pm Thursday, January 21, 2pm-4pm Friday, January 22, 11am-1pm  
Graduate  
Interim

Interim Teaching Assignment (MITM-596)  
Credit bearing course for MFA students who are assigned to teach classes during the School of Music Interim session.  
Graduate  
Interim

Contemporary Songwriting (MITM-597)  
January Interim Course (Variable Topics): Taught with Visiting Artist Miles Cooper Seaton. When we dig deep enough into ourselves for inspiration, we discover some common water of meaning. Our cultural, social, and psychic environment have been altered drastically by technology, offering a window to (a version of) the world at large. How can we use our access to such a broad palate of messages, sounds, and aesthetic ideologies to inform our expression on a deeper level? How have the technical means to immediately
record and "share" our work with a largely anonymous body affected how and why we make work? In this workshop we will explore songwriting both as an idiosyncratic expression of ourselves and our personal ecology, and as a noble expression of something human on a larger scale. I will be presenting some of my work, and talking about my practice, process, and experience, and students will share their own. We will discuss how arrangement, recording, and collaboration challenge the accepted (legal) definition of song, and about how performance and context and purpose can inform us of meaning and help us to further expand our notions of the form. This course meets at the following times: Tuesday, January 12, 11am-1pm Friday, January 15, 11am-1pm Tuesday, January 19, 11am-1pm Friday, January 22, 11am-1pm

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Code</th>
<th>Description</th>
<th>Credit Level</th>
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<tbody>
<tr>
<td>Independent Study (MLNG-199)</td>
<td>MLNG-199</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Independent Study (MLNG-299)</td>
<td>MLNG-299</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Independent Study (MLNG-499)</td>
<td>MLNG-499</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Independent Study (MLNG-599)</td>
<td>MLNG-599</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Italian (MLNG-601)</td>
<td>MLNG-601</td>
<td>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 handouts on tools. Secondary emphasis will include basic speaking, pronunciation, and study of Italian literature and culture.</td>
<td>Graduate</td>
</tr>
<tr>
<td>French (MLNG-602)</td>
<td>MLNG-602</td>
<td>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 handouts on tools. Secondary emphasis will include basic speaking, pronunciation, and study of French literature and culture.</td>
<td>Graduate</td>
</tr>
<tr>
<td>German (MLNG-603)</td>
<td>MLNG-603</td>
<td>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 handouts on tools. Secondary emphasis will include basic speaking, pronunciation, and study of German literature and culture.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Independent Study (MLNG-699)</td>
<td>MLNG-699</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Composition Lesson (non-Major) (MLSN-001)</td>
<td>MLSN-001</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Accordion (non-Major) (MLSN-002)</td>
<td>MLSN-002</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Class Piano (MLSN-003)</td>
<td>MLSN-003</td>
<td>Course available by Permission of Instructor only. Non-major piano instruction given in small group lessons.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Classical Saxophone (non-Maj) (MLSN-004)</td>
<td>MLSN-004</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Bassoon (non-Major) (MLSN-005)</td>
<td>MLSN-005</td>
<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Instrument</td>
<td>Code</td>
<td>Description</td>
<td>Level</td>
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<tr>
<td>Cello (non-Major) (MLSN-006)</td>
<td>MLSN-006</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Clarinet (non-Major) (MLSN-007)</td>
<td>MLSN-007</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Conducting (non-Major) (MLSN-008)</td>
<td>MLSN-008</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Contrabass (non-Major) (MLSN-009)</td>
<td>MLSN-009</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Flute (non-Major) (MLSN-010)</td>
<td>MLSN-010</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>French Horn (non-Major) (MLSN-011)</td>
<td>MLSN-011</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Harp (non-Major) (MLSN-012)</td>
<td>MLSN-012</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Harpsichord (non-Major) (MLSN-013)</td>
<td>MLSN-013</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Oboe (non-Major) (MLSN-014)</td>
<td>MLSN-014</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Percussion (non-Major) (MLSN-015)</td>
<td>MLSN-015</td>
<td>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.</td>
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<td>Instrument</td>
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<tr>
<td>Piano (non-Major)</td>
<td>MLSN-016</td>
<td>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.</td>
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<tr>
<td>Trombone (non-Major)</td>
<td>MLSN-017</td>
<td>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.</td>
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<tr>
<td>Trumpet (non-Major)</td>
<td>MLSN-018</td>
<td>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.</td>
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<tr>
<td>Tuba (non-Major)</td>
<td>MLSN-019</td>
<td>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.</td>
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<tr>
<td>Viola (non-Major)</td>
<td>MLSN-020</td>
<td>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.</td>
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<tr>
<td>Violin (non-Major)</td>
<td>MLSN-021</td>
<td>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.</td>
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<tr>
<td>Voice (non-Major)</td>
<td>MLSN-022</td>
<td>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.</td>
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<tr>
<td>Guitar (non-Major)</td>
<td>MLSN-023</td>
<td>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.</td>
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<tr>
<td>Latin Percussion (non-Major)</td>
<td>MLSN-025</td>
<td>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.</td>
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<tr>
<td>Trumpet Improv (non-Major)</td>
<td>MLSN-029</td>
<td>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</td>
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<td>Course Description</td>
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<td>Notes</td>
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<tr>
<td>Winds Improv (non-Major) (MLSN-030)</td>
<td>MLSN-030</td>
<td>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</td>
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<tr>
<td>Jazz Electric Bass (non-Major) (MLSN-031)</td>
<td>MLSN-031</td>
<td>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</td>
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<tr>
<td>Jazz Trombone (non-Major) (MLSN-032)</td>
<td>MLSN-032</td>
<td>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</td>
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<tr>
<td>Jazz Piano (non-Major) (MLSN-033)</td>
<td>MLSN-033</td>
<td>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</td>
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<td>Jazz Saxophone (non-Major) (MLSN-034)</td>
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<td>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</td>
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<tr>
<td>Jazz Guitar (non-Major) (MLSN-036)</td>
<td>MLSN-036</td>
<td>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</td>
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<td>Jazz Drums (non-Major) (MLSN-037)</td>
<td>MLSN-037</td>
<td>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</td>
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<td>Jazz Trumpet (non-Major) (MLSN-038)</td>
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<td>Jazz Bass (non-Major) (MLSN-039)</td>
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<tr>
<td>African Drums (non-Major) (MLSN-040)</td>
<td>MLSN-040</td>
<td>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</td>
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<td>Instrument</td>
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<td>Description</td>
<td>Program Availability</td>
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<tr>
<td>Kendang (balinese) (non-Major)</td>
<td>MLSN-050</td>
<td>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.</td>
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<tr>
<td>Gender (non-Major) (MLSN-051)</td>
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<td>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.</td>
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<tr>
<td>Gangsa (non-Major) (MLSN-052)</td>
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<td>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.</td>
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<tr>
<td>Bonang (non-Major) (MLSN-060)</td>
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<td>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.</td>
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<tr>
<td>Kendang (javanese) (non-Major)</td>
<td>MLSN-061</td>
<td>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.</td>
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<tr>
<td>Rebab (non-Major) (MLSN-062)</td>
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<td>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.</td>
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<tr>
<td>Gender (javanese) (non-Major)</td>
<td>MLSN-063</td>
<td>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.</td>
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<td>Gambang (non-Major) (MLSN-064)</td>
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<td>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.</td>
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<tr>
<td>Javanese Voice (non-Major)</td>
<td>MLSN-065</td>
<td>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.</td>
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<tr>
<td>Javanese Zither (non-Major)</td>
<td>MLSN-066</td>
<td>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.</td>
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</table>
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<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Description</th>
<th>Consent Requirement</th>
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<tbody>
<tr>
<td>MLSN-070</td>
<td>Tabla (non-Major)</td>
<td>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.</td>
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</tr>
<tr>
<td>MLSN-071</td>
<td>Sitar (non-Major)</td>
<td>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.</td>
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</tr>
<tr>
<td>MLSN-072</td>
<td>Sarod (non-Major)</td>
<td>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.</td>
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<tr>
<td>MLSN-073</td>
<td>North Indian Voice (non-Major)</td>
<td>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.</td>
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</tr>
<tr>
<td>MLSN-077</td>
<td>North Indian Flute (non-Major)</td>
<td>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.</td>
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<tr>
<td>MLSN-078</td>
<td>N. Indian Music (non-Major)</td>
<td>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.</td>
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<tr>
<td>MLSN-079</td>
<td>World Percussion (non-Major)</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>MLSN-101</td>
<td>Composition Lesson (major)</td>
<td>Course available with Music Office consent only. One-hour lessons for undergraduate students in the Composition Program, consisting of individual or group meetings.</td>
<td>Undergraduate</td>
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<tr>
<td>MLSN-102</td>
<td>Accordion (major)</td>
<td>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.</td>
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<tr>
<td>MLSN-104</td>
<td>Classical Saxophone (major)</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>MLSN-105</td>
<td>Bassoon (major)</td>
<td>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.</td>
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<td>Instrument</td>
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<tr>
<td>Cello (major)</td>
<td>MLSN-106</td>
<td>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.</td>
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<tr>
<td>Clarinet (major)</td>
<td>MLSN-107</td>
<td>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.</td>
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<tr>
<td>Conducting (major)</td>
<td>MLSN-108</td>
<td>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.</td>
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<td>Contrabass (major)</td>
<td>MLSN-109</td>
<td>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.</td>
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<td>Flute (major)</td>
<td>MLSN-110</td>
<td>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.</td>
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<td>French Horn (major)</td>
<td>MLSN-111</td>
<td>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.</td>
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<td>Harp (major)</td>
<td>MLSN-112</td>
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<td>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.</td>
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<td>Oboe (major)</td>
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<td>MLSN-115</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Piano (major)</td>
<td>MLSN-116</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Trombone (major)</td>
<td>MLSN-117</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Trumpet (major)</td>
<td>MLSN-118</td>
<td>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.</td>
<td>Undergraduate</td>
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<td>Instrument</td>
<td>Code</td>
<td>Description</td>
<td>Undergraduate</td>
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<tr>
<td>Tuba (major) (MLSN-119)</td>
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<td>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.</td>
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<tr>
<td>Violin (major) (MLSN-120)</td>
<td></td>
<td>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.</td>
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<tr>
<td>Violin (major) (MLSN-121)</td>
<td></td>
<td>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.</td>
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<tr>
<td>Voice (major) (MLSN-122)</td>
<td></td>
<td>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.</td>
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<tr>
<td>Guitar (major) (MLSN-123)</td>
<td></td>
<td>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.</td>
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<tr>
<td>Latin Percussion (major) (MLSN-125)</td>
<td></td>
<td>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.</td>
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<tr>
<td>Trumpet Improv (major) (MLSN-129)</td>
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<td>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.</td>
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<tr>
<td>Winds Improv (major) (MLSN-130)</td>
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<td>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.</td>
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<tr>
<td>Jazz Electric Bass (major) (MLSN-131)</td>
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<td>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.</td>
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<tr>
<td>Jazz Trombone (major) (MLSN-132)</td>
<td></td>
<td>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.</td>
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<tr>
<td>Jazz Piano (major) (MLSN-133)</td>
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<td>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.</td>
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<tr>
<td>Jazz Saxophone (major) (MLSN-134)</td>
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<td>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.</td>
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<tr>
<td>Jazz Guitar (major) (MLSN-136)</td>
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<td>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.</td>
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<td>Course</td>
<td>College</td>
<td>Description</td>
<td>Undergraduate</td>
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<tr>
<td>Jazz Drums (major) (MLSN-137)</td>
<td>MLSN-137</td>
<td>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.</td>
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<tr>
<td>Jazz Trumpet (major) (MLSN-138)</td>
<td>MLSN-138</td>
<td>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.</td>
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<tr>
<td>Jazz Bass (major) (MLSN-139)</td>
<td>MLSN-139</td>
<td>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.</td>
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<tr>
<td>African Drums (major) (MLSN-140)</td>
<td>MLSN-140</td>
<td>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.</td>
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<tr>
<td>Kendang (balinese) (major) (MLSN-150)</td>
<td>MLSN-150</td>
<td>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.</td>
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<tr>
<td>Gender (major) (MLSN-151)</td>
<td>MLSN-151</td>
<td>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.</td>
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<tr>
<td>Gangsa (major) (MLSN-152)</td>
<td>MLSN-152</td>
<td>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.</td>
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<tr>
<td>Bonang (major) (MLSN-160)</td>
<td>MLSN-160</td>
<td>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.</td>
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<tr>
<td>Kendang (javanese) (major) (MLSN-161)</td>
<td>MLSN-161</td>
<td>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.</td>
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<tr>
<td>Rebab (major) (MLSN-162)</td>
<td>MLSN-162</td>
<td>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.</td>
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<tr>
<td>Gender (javanese) (major) (MLSN-163)</td>
<td>MLSN-163</td>
<td>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.</td>
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<tr>
<td>Gambang (major) (MLSN-164)</td>
<td>MLSN-164</td>
<td>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.</td>
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<tr>
<td>Javanese Voice (major) (MLSN-165)</td>
<td>MLSN-165</td>
<td>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.</td>
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<td>Instrument</td>
<td>Course Code</td>
<td>Undergraduate Description</td>
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<tr>
<td>Javanese Zither (major)</td>
<td>MSLN-166</td>
<td>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.</td>
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<tr>
<td>Tabla (major)</td>
<td>MSLN-170</td>
<td>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.</td>
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<tr>
<td>Sitar (major)</td>
<td>MSLN-171</td>
<td>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.</td>
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<tr>
<td>Sarod (major)</td>
<td>MSLN-172</td>
<td>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.</td>
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<tr>
<td>North Indian Voice (major)</td>
<td>MSLN-173</td>
<td>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.</td>
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<tr>
<td>North Indian Flute (major)</td>
<td>MSLN-177</td>
<td>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.</td>
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<tr>
<td>N. Indian Music (major)</td>
<td>MSLN-178</td>
<td>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.</td>
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<tr>
<td>World Percussion (major)</td>
<td>MSLN-179</td>
<td>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.</td>
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<tr>
<td>Composition Lesson (non-Maj)</td>
<td>MSLN-501</td>
<td>Course available with Music Office consent only. Lessons for graduate students in the Composition Program, consisting of individual and/or group meetings.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Accordion (non-Maj)</td>
<td>MSLN-502</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Class Piano (MLSN-503)</td>
<td>MSLN-503</td>
<td>Course available by Permission of Instructor only. Non-major piano instruction is given in small group lessons.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Classical Saxophone (non-Maj)</td>
<td>MSLN-504</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Bassoon (non-Maj)</td>
<td>MSLN-505</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Cello (non-Maj)</td>
<td>MSLN-506</td>
<td>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.</td>
<td>Graduate</td>
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<td>Instrument</td>
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<tr>
<td>Clarinet (non-Major)</td>
<td>MLSN-507</td>
<td>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.</td>
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<tr>
<td>Conducting (non-Major)</td>
<td>MLSN-508</td>
<td>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.</td>
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<tr>
<td>Contrabass (non-Major)</td>
<td>MLSN-509</td>
<td>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.</td>
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<tr>
<td>Flute (non-Major)</td>
<td>MLSN-510</td>
<td>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.</td>
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<tr>
<td>French Horn (non-Major)</td>
<td>MLSN-511</td>
<td>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.</td>
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<tr>
<td>Harp (non-Major)</td>
<td>MLSN-512</td>
<td>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.</td>
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<tr>
<td>Harpsichord (non-Major)</td>
<td>MLSN-513</td>
<td>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.</td>
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<tr>
<td>Oboe (non-Major)</td>
<td>MLSN-514</td>
<td>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.</td>
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<tr>
<td>Percussion (non-Major)</td>
<td>MLSN-515</td>
<td>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.</td>
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<tr>
<td>Piano (non-Major)</td>
<td>MLSN-516</td>
<td>Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or</td>
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Graduate
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<tr>
<th>Instrument</th>
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<th>Description</th>
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<tr>
<td>Trombone (non-Major)</td>
<td>MLSN-517</td>
<td>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.</td>
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<tr>
<td>Trumpet (non-Major)</td>
<td>MLSN-518</td>
<td>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.</td>
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<tr>
<td>Tuba (non-Major)</td>
<td>MLSN-519</td>
<td>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.</td>
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<tr>
<td>Viola (non-Major)</td>
<td>MLSN-520</td>
<td>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.</td>
</tr>
<tr>
<td>Violin (non-Major)</td>
<td>MLSN-521</td>
<td>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.</td>
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<tr>
<td>Voice (non-Major)</td>
<td>MLSN-522</td>
<td>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.</td>
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<tr>
<td>Guitar (non-Major)</td>
<td>MLSN-523</td>
<td>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.</td>
</tr>
<tr>
<td>Latin Percussion (non-Major)</td>
<td>MLSN-525</td>
<td>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.</td>
</tr>
<tr>
<td>Winds Improv (non-Major)</td>
<td>MLSN-530</td>
<td>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.</td>
</tr>
<tr>
<td>Instrument</td>
<td>Course Code</td>
<td>Description</td>
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</tr>
<tr>
<td>Jazz Electric Bass (non-Major) (MLSN-531)</td>
<td></td>
<td>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.</td>
</tr>
<tr>
<td>Jazz Trombone (non-Major) (MLSN-532)</td>
<td></td>
<td>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.</td>
</tr>
<tr>
<td>Jazz Piano (non-Major) (MLSN-533)</td>
<td></td>
<td>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.</td>
</tr>
<tr>
<td>Jazz Saxophone (non-Major) (MLSN-534)</td>
<td></td>
<td>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.</td>
</tr>
<tr>
<td>Jazz Guitar (non-Major) (MLSN-536)</td>
<td></td>
<td>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.</td>
</tr>
<tr>
<td>Jazz Drums (non-Major) (MLSN-537)</td>
<td></td>
<td>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.</td>
</tr>
<tr>
<td>Jazz Trumpet (non-Major) (MLSN-538)</td>
<td></td>
<td>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.</td>
</tr>
<tr>
<td>Jazz Bass (non-Major) (MLSN-539)</td>
<td></td>
<td>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.</td>
</tr>
<tr>
<td>African Drums (non-Major) (MLSN-540)</td>
<td></td>
<td>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.</td>
</tr>
<tr>
<td>Kendang (balinese) (non-Major) (MLSN-550)</td>
<td></td>
<td>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.</td>
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<tr>
<td>Instrument</td>
<td>Course Code</td>
<td>Notes</td>
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<tr>
<td>Gender (non-Major)</td>
<td>MLSN-551</td>
<td>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 non-performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.</td>
</tr>
<tr>
<td>Gangsa (non-Major)</td>
<td>MLSN-552</td>
<td>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 non-performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.</td>
</tr>
<tr>
<td>Bonang (non-Major)</td>
<td>MLSN-560</td>
<td>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.</td>
</tr>
<tr>
<td>Kendang (javanese) (non-Major)</td>
<td>MLSN-561</td>
<td>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.</td>
</tr>
<tr>
<td>Rebab (non-Major)</td>
<td>MLSN-562</td>
<td>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.</td>
</tr>
<tr>
<td>Gender (javanese) (non-Major)</td>
<td>MLSN-563</td>
<td>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.</td>
</tr>
<tr>
<td>Gambang (non-Major)</td>
<td>MLSN-564</td>
<td>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.</td>
</tr>
<tr>
<td>Javanese Voice (non-Major)</td>
<td>MLSN-565</td>
<td>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.</td>
</tr>
<tr>
<td>Javanese Zither (non-Major)</td>
<td>MLSN-566</td>
<td>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.</td>
</tr>
<tr>
<td>Tabla (non-Major)</td>
<td>MLSN-570</td>
<td>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.</td>
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<tr>
<td>Course</td>
<td>MLSN</td>
<td>Description</td>
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<tr>
<td>Sitar (non-Major)</td>
<td>MLSN-571</td>
<td>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.</td>
</tr>
<tr>
<td>Sarod (non-Major)</td>
<td>MLSN-572</td>
<td>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.</td>
</tr>
<tr>
<td>North Indian Voice (non-Major)</td>
<td>MLSN-573</td>
<td>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.</td>
</tr>
<tr>
<td>North Indian Flute (non-Major)</td>
<td>MLSN-577</td>
<td>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.</td>
</tr>
<tr>
<td>N. Indian Music (non-Major)</td>
<td>MLSN-578</td>
<td>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.</td>
</tr>
<tr>
<td>World Percussion (non-Major)</td>
<td>MLSN-579</td>
<td></td>
</tr>
<tr>
<td>Composition Lesson (major)</td>
<td>MLSN-601</td>
<td>Course available with Music Office consent only. Lessons for graduate students in the Composition Program, consisting of individual and/or group meetings.</td>
</tr>
<tr>
<td>Accordion (major)</td>
<td>MLSN-602</td>
<td>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.</td>
</tr>
<tr>
<td>Classical Saxophone (major)</td>
<td>MLSN-604</td>
<td>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.</td>
</tr>
<tr>
<td>Bassoon (major)</td>
<td>MLSN-605</td>
<td>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.</td>
</tr>
<tr>
<td>Cello (major)</td>
<td>MLSN-606</td>
<td>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.</td>
</tr>
<tr>
<td>Clarinet (major)</td>
<td>MLSN-607</td>
<td>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.</td>
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</table>
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.

### Conducting (major) (MLSN-608)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Notes</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>MLSN-608</td>
<td>Lesson</td>
<td>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.</td>
<td>Graduate</td>
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</table>

### Contrabass (major) (MLSN-609)

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<thead>
<tr>
<th>Course Code</th>
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<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>MLSN-609</td>
<td>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.</td>
<td>Graduate</td>
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</tbody>
</table>

### Flute (major) (MLSN-610)

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<tbody>
<tr>
<td>MLSN-610</td>
<td>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.</td>
<td>Graduate</td>
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</table>

### French Horn (major) (MLSN-611)

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<tbody>
<tr>
<td>MLSN-611</td>
<td>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.</td>
<td>Graduate</td>
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### Harp (major) (MLSN-612)

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<tbody>
<tr>
<td>MLSN-612</td>
<td>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.</td>
<td>Graduate</td>
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### Harpsichord (major) (MLSN-613)

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<td>MLSN-613</td>
<td>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.</td>
<td>Graduate</td>
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### Oboe (major) (MLSN-614)

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<tr>
<td>MLSN-614</td>
<td>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.</td>
<td>Graduate</td>
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### Percussion (major) (MLSN-615)

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<tr>
<td>MLSN-615</td>
<td>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.</td>
<td>Graduate</td>
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### Piano (major) (MLSN-616)

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<tr>
<td>MLSN-616</td>
<td>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.</td>
<td>Graduate</td>
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### Trombone (major) (MLSN-617)

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<tbody>
<tr>
<td>MLSN-617</td>
<td>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.</td>
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### Trumpet (major) (MLSN-618)

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<tr>
<td>MLSN-618</td>
<td>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.</td>
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### Tuba (major) (MLSN-619)

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<tr>
<td>MLSN-619</td>
<td>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.</td>
<td>Graduate</td>
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<tr>
<td>Instrument (major)</td>
<td>Course Code</td>
<td>Description</td>
<td>Credit Type</td>
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<tr>
<td>Viola (major)</td>
<td>MLSN-620</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Violin (major)</td>
<td>MLSN-621</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Voice (major)</td>
<td>MLSN-622</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Guitar (major)</td>
<td>MLSN-623</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Latin Percussion (major)</td>
<td>MLSN-625</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Trumpet Improv (major)</td>
<td>MLSN-629</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Winds Improv (major)</td>
<td>MLSN-630</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Jazz Electric Bass (major)</td>
<td>MLSN-631</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Jazz Trombone (major)</td>
<td>MLSN-632</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Jazz Piano (major)</td>
<td>MLSN-633</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Jazz Saxophone (major)</td>
<td>MLSN-634</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Jazz Guitar (major)</td>
<td>MLSN-636</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Jazz Drums (major)</td>
<td>MLSN-637</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Jazz Trumpet</td>
<td>MLSN-638</td>
<td>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.</td>
<td>Graduate</td>
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<tr>
<td>Course</td>
<td>Code</td>
<td>Description</td>
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<tr>
<td>Jazz Bass</td>
<td>MLSN-639</td>
<td>Offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. 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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>African Drums</td>
<td>MLSN-640</td>
<td>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. 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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Kendang (balinese)</td>
<td>MLSN-650</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Gender</td>
<td>MLSN-651</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Gangsa</td>
<td>MLSN-652</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Bonang</td>
<td>MLSN-660</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Kendang (javanese)</td>
<td>MLSN-661</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Rebab</td>
<td>MLSN-662</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Gender (javanese)</td>
<td>MLSN-663</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Gambang</td>
<td>MLSN-664</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Javanese Voice</td>
<td>MLSN-665</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Javanese Zither</td>
<td>MLSN-666</td>
<td>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.</td>
<td>Graduate</td>
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<tr>
<td>Instrument</td>
<td>Code</td>
<td>Description</td>
<td>Degree</td>
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<tr>
<td>Tabla (major)</td>
<td>MLSN-670</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Sitar (major)</td>
<td>MLSN-671</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Sarod (major)</td>
<td>MLSN-672</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>North Indian Voice (major)</td>
<td>MLSN-673</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>North Indian Flute (major)</td>
<td>MLSN-677</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>North Indian Flute (major)</td>
<td>MLSN-678</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>World Percussion (major)</td>
<td>MLSN-679</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Composition Lesson (major)</td>
<td>MLSN-701</td>
<td>Course available with Music Office consent only. Lessons for graduate students in the Composition Program, consisting of individual and/or group meetings.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Accordion (major)</td>
<td>MLSN-702</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Classical Saxophone (major)</td>
<td>MLSN-704</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Bassoon (major)</td>
<td>MLSN-705</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Cello (major)</td>
<td>MLSN-706</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Clarinet (major)</td>
<td>MLSN-707</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Conducting (major)</td>
<td>MLSN-708</td>
<td>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.</td>
<td>Doctorate</td>
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<tr>
<td>Instrument</td>
<td>Course Code</td>
<td>Description</td>
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<tr>
<td>Contrabass (major)</td>
<td>MLSN-709</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Flute (major)</td>
<td>MLSN-710</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>French Horn (major)</td>
<td>MLSN-711</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Harp (major)</td>
<td>MLSN-712</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Harpsichord (major)</td>
<td>MLSN-713</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Oboe (major)</td>
<td>MLSN-714</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Percussion (major)</td>
<td>MLSN-715</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Piano (major)</td>
<td>MLSN-716</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Trombone (major)</td>
<td>MLSN-717</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Trumpet (major)</td>
<td>MLSN-718</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Tuba (major)</td>
<td>MLSN-719</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Viola (major)</td>
<td>MLSN-720</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Violin (major)</td>
<td>MLSN-721</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Voice (major)</td>
<td>MLSN-722</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Guitar (major)</td>
<td>MLSN-723</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Latin Percussion</td>
<td>MLSN-725</td>
<td>Lesson instruction is offered based on faculty availability. 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.</td>
<td>Doctorate</td>
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</table>
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.

**Trumpet Improv (major) (MLSN-729)**
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.

**Winds Improv (major) (MLSN-730)**
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.

**Jazz Electric Bass (major) (MLSN-731)**
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.

**Jazz Trombone (major) (MLSN-732)**
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.

**Jazz Piano (major) (MLSN-733)**
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.

**Jazz Saxophone (major) (MLSN-734)**
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.

**Jazz Guitar (major) (MLSN-736)**
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.

**Jazz Drums (major) (MLSN-737)**
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.

**Jazz Trumpet (major) (MLSN-738)**
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.

**Jazz Bass (major) (MLSN-739)**
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.

**African Drums (major) (MLSN-740)**
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.

**Kendang (balinese) (major) (MLSN-750)**
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.

**Gender (major) (MLSN-751)**
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.

**Gangsa (major) (MLSN-752)**
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.

**Bonang (major) (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.
<table>
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<tr>
<th>Course</th>
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<th>Description</th>
<th>Degree</th>
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<tbody>
<tr>
<td>Kendang (javanese) (major)</td>
<td>MSLN-761</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Rebab (major)</td>
<td>MSLN-762</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Gender (javanese) (major)</td>
<td>MSLN-763</td>
<td>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.</td>
<td>Doctorate</td>
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<tr>
<td>Gambang (major)</td>
<td>MSLN-764</td>
<td>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.</td>
<td>Doctorate</td>
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<tr>
<td>Javanese Voice (major)</td>
<td>MSLN-765</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Javanese Zither (major)</td>
<td>MSLN-766</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Tabla (major)</td>
<td>MSLN-770</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Sitar (major)</td>
<td>MSLN-771</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Sarod (major)</td>
<td>MSLN-772</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>North Indian Voice (major)</td>
<td>MSLN-773</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>North Indian Flute (major)</td>
<td>MSLN-777</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>N. Indian Music (major)</td>
<td>MSLN-778</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>World Percussion (major)</td>
<td>MSLN-779</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Independent Study (MPCD-199)</td>
<td>MPCD-199</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Independent Study (MPCD-299)</td>
<td>MPCD-299</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Career Designs for Musicians (MPCD-350)</td>
<td>MPCD-350</td>
<td>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</td>
<td>Undergraduate</td>
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</table>
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.

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course Code</th>
<th>Description</th>
<th>Degree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Independent Study (MPCD-399)</td>
<td>MPCD-399</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Teaching the Voice (MPCD-420)</td>
<td>MPCD-420</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Topics in Music Careers (MPCD-498)</td>
<td>MPCD-498</td>
<td>Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Independent Study (MPCD-499)</td>
<td>MPCD-499</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Independent Study (MPCD-599)</td>
<td>MPCD-599</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Toward Creativity: Pedagogy I (MPCD-603)</td>
<td>MPCD-603</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Toward Creativity: Pedagogy II (MPCD-604)</td>
<td>MPCD-604</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Teaching the Voice (MPCD-620)</td>
<td>MPCD-620</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Career Designs for Musicians (MPCD-650)</td>
<td>MPCD-650</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Topics in Music Careers (MPCD-698)</td>
<td>MPCD-698</td>
<td>Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Independent Study (MPCD-699)</td>
<td>MPCD-699</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Teaching the Teacher (MPCD-701)</td>
<td>MPCD-701</td>
<td>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</td>
<td>Doctorate</td>
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<tr>
<td>Course</td>
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<tr>
<td>Professional Development (MPCD-704)</td>
<td>MPCD-704</td>
<td>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 vita 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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Teaching Practicum (MPCD-740)</td>
<td>MPCD-740</td>
<td>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.</td>
<td>Doctorate</td>
</tr>
<tr>
<td>Jazz Improvisation (I-On-1) (MPRF-102)</td>
<td>MPRF-102</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Yoga for Musicians (MPRF-105)</td>
<td>MPRF-105</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Vocal Coaching (MPRF-110)</td>
<td>MPRF-110</td>
<td>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 performance, 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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Voicearts Foundation I (MPRF-115)</td>
<td>MPRF-115</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Voicearts Foundation II (MPRF-116)</td>
<td>MPRF-116</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Piano Workshop (MPRF-119)</td>
<td>MPRF-119</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Guitar Workshop (MPRF-120)</td>
<td>MPRF-120</td>
<td>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 and observation of faculty-led classes/lessons/ensembles in order to study different teaching methods.</td>
<td>Undergraduate</td>
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<tr>
<td>Course Name</td>
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<tr>
<td>Trumpet Studio Class (MPRF-121)</td>
<td>MPRF-121</td>
<td>Course open to Brass Program students only. Performance of ensemble works written for multiple trumpets.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Flute Studio Class (MPRF-122)</td>
<td>MPRF-122</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Harp Studio Class (MPRF-123)</td>
<td>MPRF-123</td>
<td>Course open to Harp Program students only. Participants perform and study solo, chamber and orchestral repertoire, engaging in co-critique.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Oboe Studio Class (MPRF-124)</td>
<td>MPRF-124</td>
<td>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 Palestina, Mozart, Brahms among others.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Cello Studio Class (MPRF-125)</td>
<td>MPRF-125</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Experimental Voice Workshop (MPRF-126)</td>
<td>MPRF-126</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>String Workshop (MPRF-128)</td>
<td>MPRF-128</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Percussion Workshop (MPRF-129)</td>
<td>MPRF-129</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Clarinet Studio Class (MPRF-130)</td>
<td>MPRF-130</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Bassoon Studio Class (MPRF-131)</td>
<td>MPRF-131</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Brass Workshop (MPRF-132)</td>
<td>MPRF-132</td>
<td>Course open to Brass Program students only. Brass Workshop provides a comprehensive look at topics related to professional performing standards on brass instruments.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Woodwind Workshop (MPRF-133)</td>
<td>MPRF-133</td>
<td>Course open to Music School students only. Performance of ensemble works written for woodwind instruments. Audition preparation and woodwind fundamentals are also studied.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Independent Study (MPRF-199)</td>
<td>MPRF-199</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Harmonic Improvisation (MPRF-203)</td>
<td>MPRF-203</td>
<td>Emphasis on increasing facility with intricate harmonic techniques.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Bodies and Voice (MPRF-211)</td>
<td>MPRF-211</td>
<td>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 emotional responses.</td>
<td>Undergraduate</td>
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<td>Course</td>
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<tr>
<td><strong>English Diction &amp; Repertoire (MPRF-212)</strong></td>
<td>MPRF-212</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td><strong>Italian and Spanish Diction (MPRF-213)</strong></td>
<td>MPRF-213</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td><strong>French Diction (MPRF-214)</strong></td>
<td>MPRF-214</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td><strong>German Diction (MPRF-215)</strong></td>
<td>MPRF-215</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td><strong>Learning to Scream (MPRF-217)</strong></td>
<td>MPRF-217</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td><strong>Institute Voice (MPRF-218)</strong></td>
<td>MPRF-218</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td><strong>Aza African Song (MPRF-221)</strong></td>
<td>MPRF-221</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td><strong>Beginning Shakuhachi Workshop (MPRF-223)</strong></td>
<td>MPRF-223</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td><strong>Studio Projects for Guitar (MPRF-245)</strong></td>
<td>MPRF-245</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td><strong>Mid-Residence Recital (MPRF-290)</strong></td>
<td>MPRF-290</td>
<td>Successful completion of this course requires that the student successfully complete a Mid-Residence Recital as assessed by faculty. Students may be required to organize and participate in a Jury Exam at least two weeks in advance of the recital.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td><strong>Independent Study (MPRF-299)</strong></td>
<td>MPRF-299</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td><strong>Visiting Artist Colloquium (MPRF-304)</strong></td>
<td>MPRF-304</td>
<td>Course open to Music School students only. Presentations and discussion with visiting artists. Note: course meeting dates will be announced</td>
<td>Undergraduate</td>
</tr>
<tr>
<td><strong>The Grammar of Conducting (MPRF-307)</strong></td>
<td>MPRF-307</td>
<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Historically Informed Performance (MPRF-309)</td>
<td>MPRF-309</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Advanced Vocal Coaching (MPRF-310)</td>
<td>MPRF-310</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Tabla (MPRF-322)</td>
<td>MPRF-322</td>
<td>Course open to Music School students only. Group instruction in the techniques, theory and practice of North Indian Tabla.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Perspectives on Hand Drumming (MPRF-324)</td>
<td>MPRF-324</td>
<td>Techniques of performance on hand drums of varied cultural origins.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Latin Percussion (MPRF-328)</td>
<td>MPRF-328</td>
<td>Course open to Music School students only. Class instruction in general Latin percussion music.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Trigger: Electronic Percussion (MPRF-330)</td>
<td>MPRF-330</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Independent Study (MPRF-399)</td>
<td>MPRF-399</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Opera Theater (MPRF-402)</td>
<td>MPRF-402</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Musicians’ Injury Prevention (MPRF-406)</td>
<td>MPRF-406</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Instrumental Conducting (MPRF-408)</td>
<td>MPRF-408</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Tabla Accompaniment (MPRF-420)</td>
<td>MPRF-420</td>
<td>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).</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Singing the Books (MPRF-451)</td>
<td>MPRF-451</td>
<td>Focused Topic in Vocal Performance: This workshop will focus on facilitating processes of constructing realizations of various ’songs’</td>
<td>Undergraduate</td>
</tr>
</tbody>
</table>
focused on facilitating learning processes and specific techniques necessary for preparing and performing standard twentieth-century and contemporary experimental vocal works, as well as exposing 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 integrating new techniques and works, in-class coaching and a final project. Some work will lead towards public performance.

![image]

Focused Topic in Vocal Performance: This course focuses on 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.

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.

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Spc Topics: Jazz Improv for the Vocalist (MPRF-498A)
MPRF-498A
Topics in Performance Studies: Jazz Improvisation for the Vocalist
A course designed for beginner and intermediate vocalists who want to develop a skill in jazz improvisation. This course will emphasize the fundamentals of improvisation. Specific attention will be paid to standard jazz forms, including blues and standard jazz repertoire. Topics include articulation, time feel, melodic and rhythmic phrasing, using tone colors, interpretation, motivic development, hearing basic instrumental patterns, blues patterns, vamps, turnaround, and II-V progressions. Additional focus will be on improving improvisation skills through application of ear training and harmonic concepts including intervals, scales, and chord patterns. Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.

Spc Topics: Mic Use for Vocalists (MPRF-498B)
MPRF-498B
Topics in Performance Studies: Mic Use for Vocalists
A course for vocalists that focuses on microphone technique and effective use of sound-reinforcement equipment. Topics include an overview of the PA system, types of microphones, distance and placement of the microphone, how to EQ individual vocal channels, how to sound-check, adding effects, use of monitors, and how to communicate with the sound engineer. Students will perform weekly with different microphones. Discussion and critique follow each performance and students are expected to participate. Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.

Spc Topics: Interdisciplinary Production (MPRF-498C)
MPRF-498C
Topics in Performance Studies: Interdisciplinary Production
This interdisciplinary class will be team-taught by members of the LA-based independent opera company The Industry. It will blend critical theoretical examination and practical knowledge with an artistic or managerial internship. Classes will be led by different members of the creative team, each providing different viewpoints, aesthetic theories, experience, and hands-on training in creating large scale, innovative productions. The Industry’s Executive Director, Artistic Director, Musical Director, Production Manager, Technical Advisor, artists, designers, and some of the six composers and six writers working on HOPSCOTCH will all present to students and engage them in discussions about how to bring non-traditional, massively interdisciplinary performance projects to life. In addition to weekly meetings, students will work directly with the artistic and production team in the development and production of The Industry's large-scale, high tech work, HOPSCOTCH. This internship work can include researching various organizational, logistic, technical or other production questions as they occur, supporting production staff in organization and logistics for schedules, timelines, contracts, budgets, project sites, artistic personnel, technical aspects and other needs, serving as Assistant Stage Manager and production coordinators, working directly with composers on realizing their scores, rehearsing and performing in this highly visible production. Towards the end of the class, students will engage in an extended critique of theories and observed praxis of the relationship between performer and spectator. Finally, the class will encourage students to conceive of their own hypothetical projects and to think in detail about how such projects could be realized. Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.

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.

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.

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 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.

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 language.

Piano Workshop
MPRF-519
Course open to Piano Program students only. Piano Workshop will be held on a one-time or trial basis.
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.

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 guitarist. 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.

Trumpet Studio (MPRF-521)  MPRF-521  Course open to Brass Program students only. Performance of ensemble works written for multiple trumpets.

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.

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.

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.

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.

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.

African Rhythm Workshop (MPRF-527)  MPRF-527  Course open to students interested. This course will cover comprehensive look at topics related to professional performing standards.

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.

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 in-class presentation on the subject of special techniques or to present a new recording or solo work that they are working on.

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.

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.

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
<table>
<thead>
<tr>
<th>Course Title</th>
<th>Code</th>
<th>Description</th>
<th>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio Projects for Guitar (MPRF-545)</td>
<td>MPRF-545</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Mid-Residence Recital (MPRF-590)</td>
<td>MPRF-590</td>
<td>Successful completion of this course requires that the student successfully complete a Mid-Residence Recital, as assessed by faculty. Students may be required to organize and participate in a Jury Exam at least two weeks in advance of the recital.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Independent Study (MPRF-599)</td>
<td>MPRF-599</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Harmonic Improvisation (MPRF-603)</td>
<td>MPRF-603</td>
<td>Open to Jazz Program students only. Advanced harmonic development with jazz language.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Special Studies in Collaborative Perform (MPRF-604)</td>
<td>MPRF-604</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Yoga for Musicians (MPRF-605)</td>
<td>MPRF-605</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Musicians' Injury Prevention (MPRF-606)</td>
<td>MPRF-606</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>TheGrammar of Conducting (MPRF-607)</td>
<td>MPRF-607</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Instrumental Conducting (MPRF-608)</td>
<td>MPRF-608</td>
<td>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.</td>
<td>Graduate</td>
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<tr>
<td>Historically Informed Performance (MPRF-609)</td>
<td>MPRF-609</td>
<td>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.</td>
<td>Graduate</td>
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<tr>
<td>Physiology of the Voice (MPRF-610)</td>
<td>MPRF-610</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Bodies and Voice (MPRF-611)</td>
<td>MPRF-611</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Learning to Scream (MPRF-617)</td>
<td>MPRF-617</td>
<td>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.</td>
<td>Graduate</td>
</tr>
</tbody>
</table>
| Institute Voice (MPRF-618)                               | MPRF-618 | Course not available to Voice Arts Program students. Instruction and Open to the
<table>
<thead>
<tr>
<th>Course Title</th>
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<th>Description</th>
<th>Grade Level</th>
</tr>
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<tr>
<td>Tabla Accompaniment (MPRF-620)</td>
<td>MPRF-620</td>
<td>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).</td>
<td>Graduate</td>
</tr>
<tr>
<td>Aza African Song (MPRF-621)</td>
<td>MPRF-621</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Tabla (MPRF-622)</td>
<td>MPRF-622</td>
<td>Course open to Music School students only. Group instruction in the techniques, theory and practice of North Indian Tabla.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Beginning Shakuhachi Workshop (MPRF-623)</td>
<td>MPRF-623</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Perspectives on Hand Drumming (MPRF-624)</td>
<td>MPRF-624</td>
<td>Techniques of performance on hand drums of varied cultural origins.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Latin Percussion (MPRF-628)</td>
<td>MPRF-628</td>
<td>Course open to Music School students only. Class instruction in general Latin percussion music.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Trigger: Electronic Percussion (MPRF-630)</td>
<td>MPRF-630</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Woodwind Workshop (MPRF-633)</td>
<td>MPRF-633</td>
<td>Course open to Music School students only. Advanced performance of ensemble works written for woodwind instruments. Audition preparation and woodwind fundamentals are also studied.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Contemporary Wind Performance (MPRF-640)</td>
<td>MPRF-640</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Singing the Books (MPRF-651)</td>
<td>MPRF-651</td>
<td>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.</td>
<td>Graduate</td>
</tr>
</tbody>
</table>
| 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 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)

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.

**Sounding the Voice: Utterance, Phonetics (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.

**Dada Divas, Then and Now (MPRF-655)**

Dada Divas, Then and Now: Poets, Paramours and Performers Course open to the institute by permission of instructor. This two-semester course will begin with a historical study of early twentieth-century artistic and literary movements—including Futurism, literary Expressionism, various performance movements, and cabaret and its offshoots—and will continue into the birth and early years of Dada. The course then will proceed with the study of important women artists who were proximal to Dada, and will conclude with the development and performance of a dada-like performance project. The course will take an interdisciplinary approach, covering the topic from a wide variety of perspectives, including performance and gender studies, literary modernism, and socio-political and cultural history, among others. Students must enroll in both semesters of the course. The primary focus of the course will be on the work and lives of several women artist who were key Dada figures. These women, operating independently of one another, were very well-known and highly regarded at the time, but have since been 'neglected' historically, frequently overshadowed by their male counterparts. They were involved in many art forms and were performers, poets, visual artists, writers, actresses, models, outspoken feminists and political activists, all of who lived incredibly interesting lives. Now, 100 years after the birth of Dada, they deserve to have their stories told and their art resurrected. Primary focus will be on Emmy Hennings, Baroness Elsa von Freytag-Loringhoven, and Mina Loy. Many other women artists also will be studied. The last section of the course will be devoted to the development and performance of a newly constructed, interdisciplinary, dada-inspired performance work. In the spirit of Dada's origins, this may take the form of a low-budget, "guerilla theatre" type event and may include the performance of already written work, as well as newly created works. Appropriate written material will accompany or follow the performance.

**Dada Divas, Then and Now (MPRF-655A)**

Dada Divas, Then and Now: Poets, Paramours and Performers This two-semester course will begin with a historical study of early twentieth-century artistic and literary movements—including Futurism, literary Expressionism, various performance movements, and cabaret and its offshoots—and will continue into the birth and early years of Dada. The course then will proceed with the study of important women artists who were proximal to Dada, and will conclude with the development and performance of a dada-like performance project. The course will take an interdisciplinary approach, covering the topic from a wide variety of perspectives, including performance and gender studies, literary modernism, and socio-political and cultural history, among others. Students must enroll in both semesters of the course. The primary focus of the course will be on the work and lives of several women artist who were key Dada figures. These women, operating independently of one another, were very well-known and highly regarded at the time, but have since been ‘neglected’ historically, frequently overshadowed by their male counterparts. They were involved in many art forms and were performers, poets, visual artists, writers, actresses, models, outspoken feminists and political activists, all of who lived incredibly interesting lives. Now, 100 years after the birth of Dada, they deserve to have their stories told and their art resurrected. Primary focus will be on Emmy Hennings, Baroness Elsa von Freytag-Loringhoven, and Mina Loy. Many other women artists also will be studied. The last section of the course will be devoted to the development and performance of a newly constructed, interdisciplinary, dada-inspired performance work. In the spirit of Dada’s origins, this may take the form of a low-budget, "guerilla theatre" type event and may include the performance of already written work, as well as newly created works. Appropriate written material will accompany or follow the performance.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Grade Level</th>
<th>Requirement</th>
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</thead>
<tbody>
<tr>
<td>MPRF-655B</td>
<td>Dada Divas, Then and Now: Poets, Paramours and Performers</td>
<td>Graduate</td>
<td>Open to the Institute</td>
</tr>
<tr>
<td>MPRF-656</td>
<td>Readings in Voice Arts: Odyssey of the Voice</td>
<td>Graduate</td>
<td>Open to the Institute</td>
</tr>
<tr>
<td>MPRF-690</td>
<td>Graduation Jury &amp; Recital</td>
<td>Graduate</td>
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<tr>
<td>MPRF-698</td>
<td>Topics in Performance Studies</td>
<td>Graduate</td>
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<tr>
<td>MPRF-698A</td>
<td>Spc Topics: Jazz Improv for the Vocalist</td>
<td>Graduate</td>
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</tbody>
</table>

**Dada Divas, Then and Now (MPRF-655B)**

Dada Divas, Then and Now: Poets, Paramours and Performers. Open by permission of instructor for all other students. This two-semester course will begin with a historical study of early twentieth-century artistic and literary movements, including Futurism, literary Expressionism, various performance movements, and cabaret and its offshoots—and will continue into the birth and early years of Dada. The course then will proceed with the study of important women artists who were proximal to Dada, and will conclude with the development and performance of a dada-like performance project. The course will take an interdisciplinary approach, covering the topic from a wide variety of perspectives, including performance and gender studies, literary modernism, and socio-political and cultural history, among others. Students must enroll in both semesters of the course. The primary focus of the course will be on the work and lives of several women artist who were key Dada figures. These women, operating independently of one another, were very well-known and highly regarded at the time, but have since been ‘neglected’ historically, frequently overshadowed by their male counterparts. They were involved in many art forms and were performers, poets, visual artists, writers, actresses, models, out-and-out feminists and political activists, all of whom lived incredibly interesting lives. Now, 100 years after the birth of Dada, they deserve to have their stories told and their art resurrected. Primary focus will be on Emmy Hennings, Baroness Elsa von Freytag-Loringhoven, and Mina Loy. Many other women artists also will be studied. The last section of the course will be devoted to the development and performance of a newly constructed, interdisciplinary, dada-inspired performance work. In the spirit of Dada’s origins, this may take the form of a low-budget, “guerilla theatre” type event and may include the performance of already written work, as well as newly created works. Appropriate written material will accompany or follow the performance.

**Readings in Voice Arts: (MPRF-656)**

Readings in Voice Arts: Odyssey of the Voice. Readings in Voice Arts is dedicated to group study of a wide array of voice-related writings, with specific readings chosen each semester from important writings on the study of the voice, evolution and development of the voice and communication, philosophical writings, performance studies, and even, occasionally, literary fiction that is voice-centric. The course requires extensive out-of-class time for reading. Class time will be devoted to discussion and explanation, explication, and analysis. Occasionally, the class may develop creative projects based on the materials read. Topics vary, based on the instructor and student interests, and may include Jean Abitbol’s seminal work The Odyssey of the Voice, Mladen Dolar’s A Voice and Nothing More, Catherine Clement and Betsy Wing’s Opera the Undoing of Women, Adriana Cavarero’s For More than One Voice, John Potter’s Vocal Authority: Signing Style and Ideology, Richard Powers’ The Time of our Signing, and many others. Fall 2015: Jean Abitbol: Odyssey of the Voice. Odyssey of the Voice is written by the renowned French otorlaryngologist, Jean Abitbol, and translated into English. Dr. Abitbol holds an intense and lifelong passion for the human voice, clearly apparent in this book which takes us on a journey from the origin of the human voice to the modern day, from grunting to intricately complex classical singing and various vocal techniques of the world. Dr. Abitbol covers a vast array of topics, including the evolution of humans and the voice, anatomy, genetics, the function of the brain in voicing and singing language acquisition and evolution, acoustics, articulation, the voice and emotions, hormones and sex, the aging voice, vocal health, memory, vocal techniques, extended uses and practices of the voice, and ultimately, the mystery of the human singing voice. Students will read this 500 page book, over the course of a semester, and will conduct outside research on areas of the book that hold relevance or interest to them. Regular written assignments and short in-class presentations will be given. Much class time will be devoted to discussion of the assigned passages, as well as explication of complicated material.

**Graduation Jury & Recital (MPRF-690)**

Enrollment in this course is required during the semester in which students perform their Graduation Recital, if one is required by program. Successful completion of the course requires that the student successfully complete the recital, as assessed by faculty. Students are required to organize and participate in a Jury Exam at least two weeks in advance of the recital, and to research and write substantial program notes for each piece on the recital. Please see the Music School website for more information regarding juries and deadlines.

**Topics in Performance Studies (MPRF-698)**

Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.

**Spc Topics: Jazz Improv for the Vocalist (MPRF-698A)**

Topics in Performance Studies: Jazz Improvisation for the Vocalist. A course designed for beginner and intermediate vocalists who want to develop skill in jazz improvisation. This course will emphasize the fundamentals of improvisation. Specific attention will be paid to standard jazz forms, including blues and standard jazz repertoire. Topics include articulation, time feel, melodic and rhythmic phrasing, using tone colors, interpretation, motivic development, hearing basic instrumental patterns, blues patterns, vamps, turnarounds, and II-V progressions. Additional focus will be on improving improvisation skills through application of ear training.
### Spc Topics: Mic Use for Vocalists (MPRF-698B)

**MPRF-698B**

Topics in Performance Studies: Mic Use for Vocalists. A course for vocalists that focuses on microphone technique and effective use of sound-reinforcement equipment. Topics include an overview of the PA system, types of microphones, distance and placement of the microphone, how to EQ individual vocal channels, how to sound-check, adding effects, use of monitors, and how to communicate with the sound engineer. Students will perform weekly with different microphones. Discussion and critique follow each performance and students are expected to participate. Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.

**Graduate**

### Spc Topics: Interdisciplinary Production (MPRF-698C)

**MPRF-698C**

Topics in Performance Studies: Interdisciplinary Production. This interdisciplinary class will be team-taught by members of the LA-based independent opera company The Industry. It will blend critical theoretical examination and practical knowledge with an artistic or managerial internship. Classes will be lead by different members of the creative team, each providing different viewpoints, aesthetic theories, experience, and hands-on training in creating large scale, innovative productions. The Industry's Executive Director, Artistic Director, Musical Director, Production Manager, Technical Advisor, artists, designers, and some of the six composers and six writers working on HOPSCOTCH will all present to students and engage them in discussions about how to bring non-traditional, massively interdisciplinary performance projects to life. In addition to weekly meetings, students will work directly with the artistic and production team in the development and production of The Industry's large-scale, high tech work, HOPSCOTCH. This internship work can include researching various organizational, logistic, technical or other production questions as they occur, supporting production staff in organization and logistics for schedules, timelines, contracts, budgets, project sites, artistic personnel, technical aspects and other needs, serving as Assistant Stage Manager and production coordinators, working directly with composers on realizing their scores, rehearsing and performing in this highly visible production. Towards the end of the class, students will engage in an extended critique of theories and observed praxis of the relationship between performer and spectator. Finally, the class will encourage students to conceive of their own hypothetical projects and to think in detail about how such projects could be realized. Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.

**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**

### Psychoacoustics (MSCM-309)

**MSCM-309**

The Perception and Cognition of Sound and Music – Course open to School of Music students only with completion of the prerequisite. This course develops a scientific framework for understanding how we experience the sonic world. The science of hearing is broadly surveyed, with course topics including the physiology and function of the auditory pathway, principals of psychoacoustics, and modeling of cognitive processes. The treatment is grounded in the psychological and neuroscientific literature, and in analytical and creative applications to music and sound art.

**Undergraduate Science & Math**

### 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**
<table>
<thead>
<tr>
<th>Course Name</th>
<th>Course Code</th>
<th>Description</th>
<th>Level</th>
<th>Access</th>
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</thead>
<tbody>
<tr>
<td>Concert Production II (MTEC-102)</td>
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<td>Concert production concepts and practice including both scheduled class meetings and practical production assignments at times to be arranged.</td>
<td>Undergraduate</td>
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<tr>
<td>Concert Production III (MTEC-103)</td>
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<td>Concert production concepts and practice including both scheduled class meetings and practical production assignments at times to be arranged.</td>
<td>Undergraduate</td>
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<tr>
<td>Sound Synthesis (MTEC-150)</td>
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<td>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 programing 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.</td>
<td>Undergraduate</td>
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<tr>
<td>Advanced Sound Synthesis (MTEC-155)</td>
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<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Independent Study (MTEC-199)</td>
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<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.</td>
<td>Undergraduate</td>
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<tr>
<td>Laptop Audio Production (MTEC-210)</td>
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<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Composing With Technology (MTEC-270)</td>
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<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Independent Study (MTEC-299)</td>
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<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.</td>
<td>Undergraduate</td>
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<tr>
<td>Advanced Production Techniques (MTEC-308)</td>
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<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Mobile Music Computing (MTEC-312)</td>
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<td>This course explores developing musical applications for mobile devices. Building from a foundation in C++ audio synthesis, the course will cover designing musical interactions for phones and tablets, using OpenGL graphics to build multitouch interfaces, use of the numerous sensors in mobile phones to musical ends (orientation, location, microphone, etc.), and computer networking for wide-area, multi-user musical interaction. Course work and lectures will primarily focus on development for iOS/iPhone/iPad devices, therefore students will need to have a compatible device in addition to an Apple Macintosh computer; however concepts and general program design patterns will translate to other mobile platforms.</td>
<td>Undergraduate</td>
<td>Open to the Institute</td>
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<tr>
<td>Interface Design I (MTEC-330)</td>
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<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Interface Design II (MTEC-331)</td>
<td></td>
<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>Programming for Raspberry Pi (MTEC-340)</td>
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<td>Open to BFA3 and BFA4 students who have completed the ICOM-201 prerequisite. This course covers how to develop music software on the Raspberry Pi computer platform, using the Chuck music programming language. The course will explore the unique artistic opportunities and technical challenges enabled by Raspberry Pi, as it relates to instrument design, musical installations, pervasive computing, and wide-area networked music experiences. Basics of Linux programming, physical computing (e.g. Arduino), interface design, and interfacing with internet services, such as Twitter and YouTube, will be covered as needed, in addition to further developing students' ability with Chuck. The course will culminate in a final project and exhibition of works created using these techniques.</td>
<td>Undergraduate</td>
<td>Open to the Institute</td>
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<td>Course Name</td>
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<tr>
<td>Audio Signal Processing</td>
<td>MTEC-360</td>
<td>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.</td>
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<tr>
<td>Digital Recording Studio</td>
<td>MTEC-365</td>
<td>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.</td>
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<tr>
<td>Advanced Web Development</td>
<td>MTEC-380</td>
<td>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.</td>
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<tr>
<td>Independent Study</td>
<td>MTEC-399</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.</td>
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<tr>
<td>Visual Programming</td>
<td>MTEC-415</td>
<td>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.</td>
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<tr>
<td>Grids, Beats, &amp; Groups</td>
<td>MTEC-420</td>
<td>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 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.</td>
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<tr>
<td>21st-Century Raga &amp; Tala</td>
<td>MTEC-430</td>
<td>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.</td>
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<tr>
<td>Digitizing World Music</td>
<td>MTEC-431</td>
<td>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.</td>
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<tr>
<td>Machine Orchestra</td>
<td>MTEC-440</td>
<td>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 array) 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.</td>
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</table>
| Composition for Robots | 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
### Composition for MTEC-541

Course open to Music School students only. 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.

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<th>Level</th>
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<tr>
<td>MTEC-450</td>
<td>Robotic Design for Music</td>
<td>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.</td>
<td>Undergraduate</td>
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<tr>
<td>MTEC-480</td>
<td>MIR &amp; Machine Learning for Art</td>
<td>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.</td>
<td>Undergraduate</td>
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<td>MTEC-490</td>
<td>Music Technology BFA Project</td>
<td>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 5i25 page write-up describing the work completed, as well as a webpage with sound and video examples.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>MTEC-499</td>
<td>Independent Study</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>MTEC-501</td>
<td>Concert Production I</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>MTEC-502</td>
<td>Concert Production II</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>MTEC-508</td>
<td>Advanced Production Techniques</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>MTEC-520</td>
<td>Grids, Beats, &amp; Groups</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>MTEC-530</td>
<td>21ST-CENTURY Raga &amp; Tala</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>MTEC-531</td>
<td>Digitizing World Music</td>
<td>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.</td>
<td>Graduate</td>
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<tr>
<td>MTEC-540</td>
<td>Machine Orchestra</td>
<td>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.</td>
<td>Graduate</td>
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<td>Robots (MTEC-541)</td>
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<td>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.</td>
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<tr>
<td>Robotic Design for Music (MTEC-550)</td>
<td>MTEC-550</td>
<td>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.</td>
<td></td>
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<tr>
<td>Composing With Technology (MTEC-570)</td>
<td>MTEC-570</td>
<td>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.</td>
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<tr>
<td>Advanced Web Development (MTEC-580)</td>
<td>MTEC-580</td>
<td>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.</td>
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<td>Independent Study (MTEC-599)</td>
<td>MTEC-599</td>
<td>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.</td>
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<tr>
<td>Topics in Music Technology (MTEC-600)</td>
<td>MTEC-600</td>
<td>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.</td>
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<tr>
<td>Mobile Music Computing (MTEC-612)</td>
<td>MTEC-612</td>
<td>This course explores developing musical applications for mobile devices. Building from a foundation in C++ audio synthesis, the course will cover designing musical interactions for phones and tablets, using OpenGL graphics to build multitouch interfaces, use of the sensors in mobile phones to musical ends (orientation, location, microphone, etc.), and computer networking for wide-area, multi-user musical interaction. Course work and lectures will primarily focus on development for iOS/iPhone/iPad devices, therefore students will need to have a compatible device in addition to an Apple Macintosh computer; however concepts and general program design patterns will translate to other mobile platforms.</td>
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<tr>
<td>Introduction to Programming I (MTEC-613)</td>
<td>MTEC-613</td>
<td>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. ChucK, 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 ChucK for programming real-time systems incorporating MIDI devices will also be described. Each student will present a final project which demonstrates how ChucK can be used in writing synthesis, analysis, or interactive performance tools for a live performance or short composition.</td>
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<tr>
<td>Introduction to Programming II (MTEC-614)</td>
<td>MTEC-614</td>
<td>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. ChucK, 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 ChucK for programming real-time systems incorporating MIDI devices will also be described. Each student will present a final project which demonstrates how ChucK can be used in writing synthesis, analysis, or interactive performance tools for a live performance or short composition.</td>
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<td>Digital Fabrication (MTEC-615)</td>
<td>MTEC-615</td>
<td>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 &amp; 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.</td>
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| 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...
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<tr>
<td>Programming for Raspberry Pi</td>
<td>MTEC-650</td>
<td>This course covers how to develop music software on the Raspberry Pi computer platform, using the ChucK music programming language. The course will explore the unique artistic opportunities and technical challenges enabled by Raspberry Pi, as it relates to instrument design, musical installations, pervasive computing, and wide-area networked music experiences. Basics of Linux programming, physical computing (e.g. Arduino), interface design, and interfacing with internet services, such as Twitter and YouTube, will be covered as needed, in addition to further developing students' ability with ChucK. The course will culminate in a final project and exhibition of works created using these techniques.</td>
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Production (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.

Teaching in Technology (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.

Music Technology MFA Project (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.

Thesis (MTEC-691)

Successful completion of this course requires that the student successfully complete a thesis requirement as assessed by faculty.

Independent Study (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.

Fundamental Musicianship (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, including reading and writing staff notation, clefs, scales, intervals, triads and their inversions, rhythm and meter. Extensive practice outside class time is required.

Music Theory/Skills Hold (MTHY-099)

For incoming undergraduate students, this placeholder course reserves 8 credit units for required music theory and/or musicianship skills coursework determined by placement examination during Orientation Week.

Tonal Skills A (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.

Tonal Skills B (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.
Rhythm Skills A (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 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)

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.

Transcription Skills (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.

Tonal Theory A (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.

Tonal Theory B (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.

Beginning Svar Graam (vocal) (MTHY-120)

Exercises in singing scales.

Beginning Svar Graam (instrumental) (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.

Bach Chorale Singing (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.

Bach Keyboard Pieces (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.

Independent Study (MTHY-199)

Under the direction of a specific faculty member.

Tonal Skills C (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.

Tonal Skills D (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.

Post-Tonal Theory (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.

Counterpoint (MTHY-214)

The contrapuntal aspect present to some degree in almost all styles of music will be explored through listening, reading, analysis, and composition.
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<tr>
<th>Course Title</th>
<th>Code</th>
<th>Description</th>
<th>Level</th>
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</thead>
<tbody>
<tr>
<td>Song Writing &amp; Analysis (MTHY-215)</td>
<td>MTHY-215</td>
<td>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 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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Advanced Harmonic Techniques (MTHY-216)</td>
<td>MTHY-216</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Form (MTHY-217)</td>
<td>MTHY-217</td>
<td>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).</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>North Indian Theory (MTHY-222)</td>
<td>MTHY-222</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Java/Bali: Music-Dance-Theory (MTHY-224)</td>
<td>MTHY-224</td>
<td>The history, theory and performance traditions of Javanese and Balinese gamelan music and the associated dance forms.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Forms of African Music (MTHY-226)</td>
<td>MTHY-226</td>
<td>A survey of the structural principles contained in traditional African musics.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Persian Music Theory (MTHY-228)</td>
<td>MTHY-228</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Jazz Keyboard Theory (MTHY-240)</td>
<td>MTHY-240</td>
<td>Fundamentals of jazz harmony, primarily covering chord symbols, voicings, and voice leading.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Arranging for Guitar (MTHY-270)</td>
<td>MTHY-270</td>
<td>Specific projects in transcription and arranging for guitar of music originally written for other instruments.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Lute Tablature Transcription (MTHY-273)</td>
<td>MTHY-273</td>
<td>Course available by Permission of Instructor only. Specific projects in transcription of various tablature systems for Renaissance and Baroque lutes.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Fretboard Theory (MTHY-274)</td>
<td>MTHY-274</td>
<td>Course available by Permission of Instructor only. Introduction to the practical application of traditional music theory to composition and arranging for guitar.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Figured Bass for Guitar &amp; Lute (MTHY-275)</td>
<td>MTHY-275</td>
<td>Course available by Permission of Instructor only. Projects in written and improvised accompaniment of Baroque music for guitar or lute.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Analysis of Guitar Repertoire (MTHY-276)</td>
<td>MTHY-276</td>
<td>Course available by Permission of Instructor only. Formal Analysis of a major work from the classical repertoire with emphasis on application to performance.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Baroque Accompaniment (MTHY-277)</td>
<td>MTHY-277</td>
<td>Baroque accompaniment studies for basso continuo realization from figured bass and stylistic considerations for instrumentalists (keyboard, cello, gamba, bass, bassoon).</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Independent Study (MTHY-299)</td>
<td>MTHY-299</td>
<td>Under the direction of a specific faculty member.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Projects: Advanced Sightsinging (MTHY-305)</td>
<td>MTHY-305</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Analysis of Musical Forms (MTHY-312)</td>
<td>MTHY-312</td>
<td>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 exercises.</td>
<td>Undergraduate</td>
</tr>
</tbody>
</table>
Analysis for Performers (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 performances of selected works with discussions of interpretive choices as they relate to structural analysis.

Advanced Svar Graam (vocal) (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.

Advanced Svar Graam (instrumental) (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 derived 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.

Independent Study (MTHY-399)

Under the direction of a specific faculty member.

Intonation Workshop I (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 unisons, 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.

Intonation Workshop II (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.

Spectromorphology (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.

Electoacoustic Music Analysis (MTHY-411)

This class will be an analysis of electronic music history from a technological and cultural point of view. We'll be exploring various techniques old and new (and recreating some of these techniques) in an effort to explore the compositional impact of inherent limitations in those techniques. Primarily though, we'll be taking the perspective of a contemporary composer engaging with those techniques and looking at the history of electronic music as fertile ground for new compositional ideas (such as in the work of EVOL, Florian Hecker, Goodiepal, and others). We are going to analyze works and instruments that highlight certain ideas in history, look at how they were utilized, and then work on our own pieces as a response.

Tala Systems (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.

Chamber Thought (MTHY-450)

Focused Topics Course: In-depth analysis of selected chamber compositions with an emphasis on 20th century works.

Orchestral Thought (MTHY-451)

Focused Topics Course: In-depth analysis of selected orchestral compositions with an emphasis on 20th century works.

What Is Experimental Music? (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
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<th>Course Title</th>
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<tr>
<td>Uncertainty (MTHY-453)</td>
<td>MTHY-453</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>The String Quartet Since 1900 (MTHY-454)</td>
<td>MTHY-454</td>
<td>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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>The Piano Since 1900 (MTHY-455)</td>
<td>MTHY-455</td>
<td>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 sound art.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Late Beethoven (MTHY-468)</td>
<td>MTHY-468</td>
<td>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 topos, 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.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Topics in Music Theory (MTHY-498)</td>
<td>MTHY-498</td>
<td>Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>A Search for Meaningful Interpretation (MTHY-498A)</td>
<td>MTHY-498A</td>
<td>Open to BFA3 and BFA4 students in the School of Music. Meaningful Interpretation is conceived as a semester-long examination of the effect of musical narrative on the listener, and the critical role that the performer's skills play in eliciting that understanding between composition and audience. It is expected that this examination will culminate in an understanding of the basics of musical interpretation - shaping a phrase in tonal music as a starting place - together with a global understanding of music's relationship to organic forms and the human experience to express a compelling and charismatic point of view in live performance. Part 'analysis for performers'; part score study, part historical perspective, the course includes both ensemble and solo playing/singing in a practical application of the skills developed throughout the semester.</td>
<td>Undergraduate</td>
</tr>
<tr>
<td>Independent Study (MTHY-499)</td>
<td>MTHY-499</td>
<td>Under the direction of a specific faculty member.</td>
<td>Undergraduate</td>
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<tr>
<td>Fundamental Musicianship (MTHY-500)</td>
<td>MTHY-500</td>
<td>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, including reading and writing staff notation, clefs, scales, intervals, triads and their inversions, rhythm and meter. Extensive practice outside class time is required.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Graduate Theory Review (MTHY-501)</td>
<td>MTHY-501</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Graduate Skills Review (MTHY-502)</td>
<td>MTHY-502</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Graduate Post-Tonal Review (MTHY-503)</td>
<td>MTHY-503</td>
<td>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.</td>
<td>Graduate</td>
</tr>
<tr>
<td>Projects:Advanced</td>
<td>MTHY-505</td>
<td>Advanced study of pitch and rhythm, their notation, intonation and sound art.</td>
<td>Graduate</td>
</tr>
</tbody>
</table>
Sightsinging (MTHY-505)
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.

Transcription Skills (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.

Psychoacoustics (MTHY-509)
The Perception and Cognition of Sound and Music - Course open to School of Music students only. This course develops a scientific framework for understanding how we experience the sonic world. The science of hearing is broadly surveyed, with course topics including the physiology and function of the auditory pathway, principals of psychoacoustics, and modeling of cognitive processes. The treatment is grounded in the psychological and neuroscientific literature, and in analytical and creative applications to music and sound art.

Acoustics for Musicians (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 at lot of information that will give you a different perspective on sound and music.

Post-Tonal Theory (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.

Analysis of Musical Forms (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.

Counterpoint (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 is origins through 16th century modal practice to 18th Century tonal practice and modern idioms.

Song Writing & Analysis (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 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)
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).

Beginning Svar Graam (vocal) (MTHY-520)
Exercises in singing scales.

Beginning Svar Graam (instr) (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.

Advanced Svar Graam (vocal) (MTHY-522)
Exercises in singing scales.

Adv Svar Graam (instrumental) (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.

Bach Chorale Singing (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.

Bach Keyboard (MTHY-531)
Course open to Music School students only, by Permission of Instructor
Pieces (MTHY-531) 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.

Jazz Keyboard Theory (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) 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) 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) 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) 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) Course open to Music School students only. Formal Analysis of a major work from the classical repertoire with emphasis on application to performance. Graduate

Baroque Accompaniment (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) 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) 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 andensemble 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) 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

Spectromorphology (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

Electroacoustic Music Analysis (MTHY-611) This class will be an analysis of electronic music history from a technological and cultural point of view. We’ll be exploring various techniques old and new (and recreating some of these techniques) in an effort to explore the compositional impact of inherent limitations in those techniques. Primarily though, we’ll be taking the perspective of a contemporary composer engaging with those techniques and looking at the history of electronic music as fertile ground for new compositional ideas (such as in the work of EVOL, Florian Hecker, Goodiepal, and others). We are going to analyze works and instruments that highlight certain ideas in history, look at how they were utilized, and then work on our own pieces as a response. Graduate

Critical Reading (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. Graduate
<table>
<thead>
<tr>
<th>Course Title</th>
<th>CR: Aesthetics &amp; Politics of Blandness (MTHY-612A)</th>
<th>Corequisites</th>
<th>Description</th>
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<tbody>
<tr>
<td>North Indian Theory (MTHY-622)</td>
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<td>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.</td>
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<td>Java/Bali: Music-Dance-Theory (MTHY-624)</td>
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<td>The history, theory and performance traditions of Javanese and Balinese gamelan music and the associated dance forms.</td>
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<tr>
<td>Tala Systems (MTHY-625)</td>
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<td>Course open to Music School students only. This class will cover the concepts of Tala - organ.</td>
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<tr>
<td>Persian Music Theory (MTHY-628)</td>
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<td>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.</td>
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<tr>
<td>Chamber Thought (MTHY-650)</td>
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<td>Focused Topics Course: In-depth analysis of selected chamber compositions with an emphasis on 20th century works.</td>
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<tr>
<td>Orchestral Thought (MTHY-651)</td>
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<td></td>
<td>Focused Topics Course: In-depth analysis of selected orchestral compositions with an emphasis on 20th century works.</td>
</tr>
<tr>
<td>What Is Experimental Music? (MTHY-652)</td>
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<td>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</td>
</tr>
<tr>
<td>Uncertainty (MTHY-653)</td>
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<td></td>
<td>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.</td>
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<tr>
<td>The String Quartet Since 1900 (MTHY-654)</td>
<td></td>
<td></td>
<td>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.</td>
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<tr>
<td>The Piano Since 1900 (MTHY-655)</td>
<td></td>
<td></td>
<td>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 sound art.</td>
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<td>Late Beethoven (MTHY-668)</td>
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<td>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.</td>
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<tr>
<td>Topics in Music Theory (MTHY-698)</td>
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<td>Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.</td>
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<tr>
<td>A Search for Meaningful Interpretation (MTHY-698A)</td>
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<td>Open to students in the School of Music. Meaningful Interpretation is conceived as a semester-long examination of the effect of musical narrative on the listener, and the critical role that the performer's skills play in eliciting that understanding between composition and audience. It is expected that this examination will culminate in an understanding of the</td>
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basics of musical interpretation - shaping a phrase in tonal music as a
starting place - together with a global understanding of music's relationship
to organic forms and the human experience to express a compelling and
charismatic point of view in live performance. Part 'analysis for performers',
part score study, part historical perspective, the course includes both
ensemble and solo playing/singing in a practical application of the skills
developed throughout the semester.

| Independent Study (MTHY-699) | 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

| Topic-Driven Research (MTHY-750) | 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 |