

# Herb Alpert School of Music at CalArts Academic Requirements

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## Residence Requirements

The Bachelor of Fine Arts (BFA), Certificate of Fine Arts, Master of Fine Arts (MFA), and Advanced Certificate of Fine Arts programs in the School of Music require a minimum of one year of full-time residence. The final semester of course enrollment must be in residence at CalArts. The Doctor of Musical Arts (DMA) program in the School of Music requires a minimum of 3 years of full-time residence (see [Institute residency policies](#)).

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## 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 (MT001). 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

1. Regardless of their specific program, accreditation guidelines require all undergraduate Music students to:
  - o Develop skills in composition and/or improvisation;
  - o Acquire basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing their area of specialization;

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

2. 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.
3. 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.
4. All undergraduates are required to complete and pass portfolio, recital and/or final project requirements in order to graduate.

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

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

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

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

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

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

## Doctor of Musical Arts

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

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

## Center for Integrated Media

See [Center for Integrated Media curriculum](#).

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## General Requirements for BFA and Certificate of Fine Arts

### 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.

- [M002 Interim](#) (in Spring Semesters, 4 classes)
- [MT100A](#), [MT100B](#), [MT200C](#) & [MT200D](#) Musicianship Skills: Tonal Forms A, B, C & D
- [MT104A](#) & [MT104B](#) Musicianship Skills: Rhythm A & B
- [MT101A](#) & [MT101B](#) Introduction to Tonal Theory A & B
- [MT202 Post-Tonal Theory](#)
- Any ONE of the following FIVE Core Theory Options:
  1. [MT203 Form](#) (2 units)
  2. [MT204 Counterpoint](#) (2 units)
  3. [MT205 Song Writing, Analysis and Performance](#) (2 units)
  4. [MT300 Analysis of Musical Forms](#) (2 units)
  5. any 2 units drawn from the following list of jazz courses:
    - [MT103 Musicianship Skills: Transcription](#) (2 units)
    - [MT150 Jazz Keyboard Theory](#) (1 unit, may be repeated)
    - [MP200-01/02](#) Jazz Improvisation (1 unit, may be repeated)
- [MH100 World Music Survey](#)
- [MH115 Survey of 20th- and 21st-Century Music](#)
- Any TWO of the following FIVE History and Cultures Options:
  1. [MH205A Survey of Western Music History and Literature A \(Medieval through Baroque\)](#)
  2. [MH205B Survey of Western Music History and Literature B \(Classical through Early Modern\)](#)
  3. [MH240 Jazz History](#)
  4. [MH315 Popular Music: A Social and Analytical History](#)
  5. [MH300 Music Cultures](#)
- MC/MH/MT 300+ (one course, not fulfilling any requirement above) upper-level composition, history or theory elective
- [MI100 Fundamentals of Concert Production](#) (in BFA2)
- [MP001 Class Piano](#) (one course) (or alternative keyboard course as approved by instructor: see listing below)
- Vocal elective (one course): see listing below
- World Music Ensemble electives (two courses): see listing below
- Improvisation elective (one course): see listing below

Note: MT104A (Musicianship Skills: Rhythm A) is a prerequisite to MT200C (Musicianship Skills: Tonal Forms C).

## Elective Options

### VOCAL ELECTIVES

- [ME201/401](#) African Music Ensemble
- ME300-xx Conducted Vocal Ensembles
- [MP225 African Song](#)
- MP065 Javanese Voice: Non-Major Lesson
- [MT102-01 Bach Chorale Singing](#)
- [MT190/390](#) North Indian Svar Graam - Vocal
- other vocal elective as approved by mentor

### WORLD MUSIC ENSEMBLE ELECTIVES

- [ME128 Women's Calabash Drum Ensemble](#)
- [ME201/401](#) African Music Ensemble
- [ME210/410](#) Javanese Gamelan: Kyai Doro Dasih
- [ME220/420](#) Balinese Gamelan: Semar Pelgulingan

- [ME221 Gender Wayang Ensemble](#)
- [ME222 Balinese Flute Ensemble: Gong Suling](#)
- [ME223 Kecak \(Balinese Monkey Chant\) Ensemble](#)
- [ME230/430 North Indian Music Ensemble](#)
- [ME103-01/02 World Percussion Ensemble / Tabla Ensemble](#)
- [MP225 African Song](#)
- [MP230 Balinese Dance](#)
- [MP235 Beginning Shakuhachi Workshop](#)
- [MP240-01/02 Javanese Dance](#)
- [MP309 Latin Percussion](#)
- [ME325 Persian Ensemble](#)
- [MT190/390 North Indian Svar Graam - Vocal](#)

#### IMPROVISATION ELECTIVES

- [ME326/426 Improvisation Ensembles](#)
- [ME450 Sonic Boom](#)
- [ME460 Golia Large Ensemble](#)
- [MP200-01/02 Jazz Improvisation](#)
- other improvisation course as approved by mentor

#### KEYBOARD SKILLS ALTERNATIVES

(MAY SUBSTITUTE FOR MP001 CLASS PIANO IF APPROVED BY INSTRUCTOR)

- MP016 Piano: Non-Major Lessons (audition required)
- [MT102-02 Bach Keyboard Pieces](#)
- [MT150 Jazz Keyboard Theory](#)

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

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

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

#### First Year

##### FIRST SEMESTER (BFA1-1)

- [MT100A Musicianship Skills A](#)
- [MT104A Musicianship Skills: Rhythm A](#) (MT104A is a prerequisite to MT200C)
- [MT101A Introduction to Tonal Theory A](#)
- [MH115 Survey of 20th- and 21st-Century Music](#)
- [MP001 Class Piano](#) (or alternative as approved by instructor; see list of alternatives above)

##### SECOND SEMESTER (BFA1-2)

- [M002 Interim](#)
- [MT100B Musicianship Skills B](#)
- [MT104B Musicianship Skills: Rhythm B](#)
- [MT101B Introduction to Tonal Theory B](#)
- [MH100 World Music Survey](#)
- M... Vocal elective (see the list of vocal electives above)

## Second Year

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

1. [MH205A Survey of Western Music History and Literature A \(Medieval through Baroque\)](#)
2. [MH205B Survey of Western Music History and Literature B \(Classical through Early Modern\)](#)
3. [MH240 Jazz History](#)
4. [MH315 Popular Music: A Social and Analytical History](#)
5. [MH300 Music Cultures](#)

### FIRST SEMESTER (BFA2-1)

- [MT200C Musicianship Skills C](#) (MT104A is a prerequisite to MT200C)
- [MT202 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)

- [M002 Interim](#)
- [MT200D Musicianship Skills D](#)
- ONE of the following FIVE Core Theory Options will typically be taken in BFA2-2 or BFA3-1:
  1. [MT203 Form](#) (2 units)
  2. [MT204 Counterpoint](#) (2 units)
  3. [MT205 Song Writing, Analysis and Performance](#) (2 units)
  4. [MT300 Analysis of Musical Forms](#) (2 units)
  5. any 2 units drawn from the following list of jazz courses:
    - [MT103 Musicianship Skills: Transcription](#) (2 units)
    - [MT150 Jazz Keyboard Theory](#) (1 unit, may be repeated)
    - [MP200-01/02](#) Jazz Improvisation (1 unit, may be repeated)
- Second of two Music "History and Cultures Options" (see above)
- [MI100 Fundamentals of Concert Production](#)
- M... World Music Ensemble elective (see the list of ensemble electives above)

## Third Year

- [M002 Interim](#)
- M... Improvisation elective (see the list of improvisation electives above)
- MC/MH/MT 300+ (one course, not fulfilling any requirement above) composition, history or theory elective

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

## Fourth Year

- [M002 Interim](#)

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

⇒ *DO finish core requirements on time*

- MT001 (Fundamental Musicianship), if required, must be completed by the end of the 1st year in residence.
- MT101A & B (Tonal Theory A & B), MT100A & B (Musicianship Skills A & B), and MT104A & B (Rhythm Skills A & B) must all be completed by the end of the 2nd year in residence, if required by program.
- MT202 (Post-Tonal Theory) and MT100C & D (Musicianship 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 MT001, MT101A, MT101B, MT202 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 MT001, MT100A, MT100B, MT100C, MT100D are completed. (See Individual Program Descriptions below for requirements by program.)
- All undergraduate students must take core *rhythm skills* courses each semester until all MT104A and MT104B (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

- [MT101B Introduction to Tonal Theory B](#)
- [MT202 Post-Tonal Theory](#)
- [MT200C Musicianship Skills: Tonal Forms 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

- [MT204 Counterpoint](#) (1 class)
- [MT150 Jazz Keyboard Theory](#) (2 classes, 2 units in total)
- [MT302 Acoustics](#) (1 class)
- [MT403A/B Intonation Workshop A or B](#) (1 class)
- Musical Forms Option: ONE class chosen from
  - [MT203 Form](#)
  - [MT205 Song Writing, Analysis & Performance](#)
  - [MT300 Analysis of Musical Forms](#)
- Analytical Survey Option: ONE class chosen from
  - [MT400-01 Chamber Thought](#)
  - [MT400-09 Orchestral Thought](#)



- [MT400-17 The String Quartet since 1900](#)
- [MT400-21 The Piano since 1900](#)
- Non-Western Theory Options: TWO classes chosen from
  - [MT210 North Indian Music Theory](#)
  - [MT220 Persian Music Theory](#)
  - [MT225 Introduction to the Forms of African Music](#)
  - [MT260 Javanese and Balinese Music, Dance & Theory](#)
  - [MT401 Tala](#)
- Mxxxx music theory electives (2 units from the approved list below, not used to meet any of the above requirements)

### Approved Electives for the Music Theory Minor

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

- [MC314 Jazz Arranging and Advanced Ear Training](#)
- [MC321 History and Analysis of Film Music](#)
- [MC400-12 Musical Reflections of Surrealism](#)
- [MC616 Concert Theater](#)
- [MH400-28 Late Beethoven](#)
- [MT103 Musicianship Skills: Transcription](#)
- [MT170 Transcription for Guitar](#)
- [MT173 Lute Tablature Transcription](#)
- [MT174 Fretboard Theory](#)
- [MT175 Figured Bass Realization for Guitar or Lute](#)
- [MT176 Analysis of Guitar Repertoire](#)
- [MT177 Continuo or Baroque Accompaniment](#)
- [MT203 Form](#)
- [MT205 Song Writing, Analysis & Performance](#)
- [MT206 Advanced Harmonic Techniques](#)
- [MT210 North Indian Theory](#)
- [MT220 Persian Music Theory](#)
- [MT225 Introduction to the Forms of African Music](#)
- [MT260 Balinese/Javanese Theory](#)
- [MT300 Analysis of Musical Forms](#)
- [MT350 Analysis/Interpretation for Performers](#)
- [MT400-01 Chamber Thought](#)
- [MT400-09 Orchestral Thought](#)
- [MT400-10 Analysis: What Is Experimental Music?](#)
- [MT400-13 Uncertainty](#)
- [MT400-17 The String Quartet since 1900](#)
- [MT400-21 The Piano since 1900](#)
- MT400-xx other Focused Topic Courses in Music Theory
- [MT401 Tala: North and South Indian Rhythm Systems](#)
- [MT403A Intonation Workshop A](#)
- [MT403B Intonation Workshop B](#)
- [MT610 Spectromorphology](#)
- [MT800 Undergraduate Independent Project: Music Theory & Analysis](#)

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

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## BFA 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 Program - 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:

- MC100 Major Lesson as assigned (8 classes)
- [MC101 Undergraduate Composers' Forum](#) (first 2 Fall semesters in residence, 2 courses total)
- [CS268 Introduction to Sound Production](#) (1 class)
- [CS217 Digital Media & Web Development for Digital Artists](#) (1 class)
- [MC105 Music Notation](#) (1 class, in BFA1)
- [MC120A Sound & Silence 1A: Instrumental Composition A](#) (1 class)
- [MC120B Sound & Silence 1B: Instrumental Composition B](#) (1 class)
- MTxxx one CORE THEORY OPTION in addition to the one required by the CORE CURRICULUM (see CORE CURRICULUM listing above)
- One class chosen from:
  - [MC320A Sound & Silence 2A: Studio Electro-Acoustic Composition](#)
  - [MC320B Sound & Silence 2B: Live Electronic Music-Making](#)
- [MT302 Acoustics: Applied Physics for Musicians](#) (1 class)
- MC/MH/MI/MT4xx Advanced Composition, History or Theory Elective (1 class not fulfilling any other music requirement)
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:

- Portfolio of Creative Work: all students must submit, for faculty review, a portfolio of works composed at CalArts.
- Mentors may require students to take additional courses. Students should consult their mentors regarding elective options.

### Optional Undergraduate Composition Concentrations

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

#### BFA COMPOSITION: OPTIONAL CONCENTRATION IN AVANT-GARDE ROCK & NOISE

- [MT205 Song Writing, Analysis and Performance](#) (1 class)
- [MX350 Career Designs for Musicians](#) (1 class)
- 1 class chosen from
  - [MI210 Audio Production for the Laptop](#)
  - [MC465 Digital Recording Studio](#)
- 2 classes chosen from
  - [MH390 Blues before 1960](#)
  - [MH315 Popular Music: A Social & Analytical History](#)
  - [MH405-01 Focus Rock: Metal](#)
  - [MH405-02 Focus Rock: Rock & New Music—A History of Cross-Pollination](#)
  - [MH405-03 Focus Rock: Make a Joyful Noise](#)
  - MH405-xx Focus Rock: other
- 3 different classes chosen from
  - [MC123A Experimental Music Workshop A](#)
  - [MC123B Experimental Music Workshop B](#)
  - [ME450 Sonic Boom Ensemble](#)
  - [ME326/426](#) Improvisation Ensemble
  - [MP252 Learning to Scream](#)
  - [MC256 Writing for Voice](#)
  - [ME625 Creative Electronic Ensemble](#)
  - CSxxx Critical Studies course in creative poetic writing (mentor approval required)

#### BFA COMPOSITION: OPTIONAL CONCENTRATION IN COMPUTER MUSIC

- [MC320A Studio Electro-Acoustic Composition](#) (1 class)
- [MC320B Live Electronic Music-Making](#) (1 class)
- [MH310 History & Practice of Electro-Acoustic Music](#) (1 class)
- 4 classes chosen from
  - [CS313A Introduction to Programming for Digital Artists A](#)
  - [CS313B Introduction to Programming for Digital Artists B](#)
  - [MI150 Sound Synthesis](#)
  - [MI155 Advanced Sound Synthesis](#)
  - [MI210 Audio Production for the Laptop](#)
  - [MI270 Introduction to Composition with Music Technology](#)
  - [MI308 Advanced Production Techniques](#)
  - [MI360 Audio Signal Processing](#)

#### BFA COMPOSITION: OPTIONAL CONCENTRATION IN EXPERIMENTAL MUSIC

- [MC123A Experimental Music Workshop A](#) (1 class)
- [MC123B Experimental Music Workshop B](#) (1 class)
- [MC320B Sound & Silence 2B: Live Electronic Music-Making](#) (1 class)
- 1 class chosen from

- [ME450 Sonic Boom Ensemble](#)
- [ME460 Vinny Golia Large Ensemble](#)
- [ME625 Creative Electronic Ensemble](#)
- 1 class chosen from
  - [MC617 Media Strategies: Rules & Space](#)
  - [MC618 Media Theory: The Interactee](#)
- 2 classes chosen from
  - [MH425 Topics in Sound Art](#)
  - [MH502 Twentieth-Century Intersections & Interactions](#)
  - [MT612 Critical Reading](#) (may be repeated for credit)
- [MT403A/B](#) Intonation Workshop A or B (1 class)

## BFA COMPOSITION: OPTIONAL CONCENTRATION IN COMPOSITION FOR FILM &amp; VIDEO

- [MH205A&B](#) Survey of Western Music History & Literature A & B (2 classes)
- [MX350 Career Designs for Musicians](#) (1 class)
- [MP302 Grammar of Conducting](#) (1 class)
- [MC320A Studio Electroacoustic Composition](#) (1 class)
- [MC321 History & Analysis Of Film Music](#) (1 class)
- [MC322 Composition For Film & Video](#) (1 class)
- [MC465 Digital Recording Studio](#)
- 1 class chosen from
  - [MC403 Orchestration](#)
  - [MT400-09 Orchestral Thought](#)

## BFA COMPOSITION: OPTIONAL CONCENTRATION IN INSTRUMENTAL CONCERT MUSIC COMPOSITION

- MC25x Writing for ... (2 classes)
- [MP302 Grammar of Conducting](#) (1 class)
- [MP408 Instrumental Conducting](#) (1 class)
- MP0xx Non-Major Performance Lessons (2 different orchestral instruments as assigned, 2 courses total)\*
- 1 class chosen from
  - [MT400-01 Chamber Thought](#)
  - [MT400-17 The String Quartet since 1900](#)
  - [MT400-21 The Piano since 1900](#)
- 1 class chosen from
  - [MC403 Orchestration](#)
  - [MT400-09 Orchestral Thought](#)
- 2 different classes chosen from
  - [ME105-01 Chamber Orchestra](#)
  - [ME326/426](#) Improvisation Ensemble
  - [ME450 Sonic Boom Ensemble](#)
  - [ME460 Vinny Golia Large Ensemble](#)
  - [ME625 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. Jazz Studies Program – BFA

### LEARNING GOALS

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

- have highly developed improvisation, orchestration and arranging, and composition skills, facilitating spontaneous communication and interaction and developing an individual voice as a composer through frequent writing for ensemble performance and recording; graduates will be able to apply principles of form and composition in real

time, using existing compositions or open structures and will be able to utilize instruments and voices in any size ensemble to

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

#### PROGRAM REQUIREMENTS

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

The following *subset* of the CORE CURRICULUM:

- [M002 Interim](#) (in Spring Semesters, 4 classes)
- [MT100A](#), [100B](#) & [200C](#) Musicianship Skills-Tonal Forms A-C (3 classes)
- [MT104A](#) & [B](#) Musicianship Skills-Rhythm A & B (2 classes)
- [MT101A](#) & [B](#) Introduction to Tonal Theory A & B (2 classes)
- [MT202 Post-Tonal Theory](#) (1 class)
- Any ONE of the following FOUR Theory Options:
  - [MT203 Form](#)
  - [MT204 Counterpoint](#)
  - [MT205 Song Writing, Analysis and Performance](#)
  - [MT300 Analysis of Musical Forms](#)
- Any ONE of the following SIX History and Cultures Options:
  - [MH100 World Music Survey](#)
  - [MH115 Survey of 20th- and 21st-Century Music](#)
  - [MH205A Survey of Western Music History and Literature A \(Medieval through Baroque\)](#)
  - [MH205B Survey of Western Music History and Literature B \(Classical through Early Modern\)](#)
  - [MH315 Popular Music: A Social and Analytical History](#)
  - [MH300 Music Cultures](#)
- [MI100 Fundamentals of Concert Production](#) (1 class, taken in BFA-2)
- ME . . . Vocal elective (1 class) (see CORE CURRICULUM for options—required of all jazz students unless exempted from MT100A&B by placement examination.)
- ME/MP. . . World Music Ensemble elective (2 classes) (see complete CORE CURRICULUM listing for options)

plus the following MAJOR AREA courses:

- MP129-139 Major Lesson as assigned (8 classes)
- [MT103 Musicianship Skills: Transcription](#) (1 class)
- [MP200-01](#) or [-02](#) Undergraduate Jazz Improvisation (1 class)
- 1 class chosen from:
  - [MP201-01 Systemic Improvisation](#)
  - [MP201-02 The Spirituality of Improvisation](#)
  - [MP201-03 Harmonic Improvisation](#)
- [MC310 Jazz Composition: Analysis in Improvisational Forms & Traditions](#) (1 class)
- [MC314 Jazz Arranging and Advanced Ear Training](#) (1 class)
- [MH240 Jazz History](#) (1 class)
- [MH400-02 Seminar on African and African American Music Literature](#) (1 class)
- [MP207 Jazz Forum](#) (4 classes)
- [MT150 Jazz Keyboard Theory](#) (2 classes)
- [ME117 Undergraduate Jazz Student Ensembles](#) (8 classes)
- [ME121 Undergraduate Jazz Faculty Ensembles](#) (8 classes)
- [ME201 Beginning African Music Ensemble](#) (1 class)
- Electives (to fulfill 120-unit degree requirement)
- Additional Requirements:
  - Graduation Recital

### III. Musical Arts Program - 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:

- MT/MC . . . Theory or Composition electives (2 classes)
- MH . . . Music History and Literature electives (2 classes)
- ME . . . Ensemble electives (3 classes)
- [MP204 Forum for Musical Arts](#) (4 classes)
- [MX400A](#) or [B](#) Toward Creativity: Pedagogy, Praxis, Philosophy A or B (1 class)
- Music electives (5 classes)
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements: Musical Arts students are required to keep a cumulative portfolio of their work while enrolled at CalArts. This may include, but is not limited to, recordings, compositions, and visual and/or written materials. Faculty will review the portfolio at the end of each year.

## IV. Music Technology: Interaction, Intelligence & Design Program - 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 musicians 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:

- [M 002 Interim](#) (in Spring Semesters, 4 classes)
- [MT100A](#) & [B](#) Musicianship Skills: Tonal Forms A&B (2 classes)
- [MT104A Musicianship Skills: Rhythm A](#) (1 class)
- [MT101A Introduction to Tonal Theory A](#) (1 class)
- [MT202 Post-Tonal Theory](#) (1 class)
- [MH115 Survey of 20th and 21st Century Music History & Literature](#) (1 class)
- [MH100 World Music Survey](#)
- Any ONE of the following FIVE History and Cultures Options:
  - [MH205A Survey of Western Music History and Literature A \(Medieval through Baroque\)](#)
  - [MH205B Survey of Western Music History and Literature B \(Classical through Early Modern\)](#)
  - [MH240 Jazz History](#)
  - [MH315 Popular Music: A Social and Analytical History](#)
  - [MH300 Music Cultures](#)
- [MP001 \(1 class\) Class Piano](#) (or alternative keyboard course as approved by instructor: see complete CORE CURRICULUM listing for options)
- Vocal Elective (1 class) – see complete CORE CURRICULUM listing for options
- World Music Ensemble elective (1 class) – see complete CORE CURRICULUM listing for options

plus the following MAJOR AREA courses:

- [MI205 Music Technology Forum](#) (each semester offered)
- [MI101A](#) & [B](#) Concert Production for Music Tech (2 classes, consecutively beginning Fall of BFA-1)
- [MI150 Sound Synthesis](#) (1 class)
- [MI155 Advanced Sound Synthesis and Audio Effects](#) (1 class)
- [MI270 Introduction to Composition using Music Technology](#) (1 class)
- [MI308 Advanced Production Techniques](#) (1 class)
- [MI330A](#) & [B](#) Interface Design for Music and Media Expression (2 classes)
- [MT302 Acoustics: Applied Physics for Musicians](#) (1 class)
- F/TP . . . Sound for other Media (1 class)
- Video or Computer Graphics (1 class)

- As Part of Critical Studies:
  - [CS217 Digital Media and Web Development for Digital Artists](#) (1 class)
  - [CS268 Introduction to Sound Production](#) (1 class)
  - [CS313A & B Introduction to Programming for Digital Artists](#) (2 classes)
- Music Technology electives, chosen from (2 classes):
  - [CS315 Introduction to Digital Fabrication](#)
  - [MI210 Audio Production for the Laptop](#)
  - [MI360 Audio Signal Processing](#)
  - [MI550 Robotic Design for Music and Media Applications](#)
  - [MI800 Undergraduate Independent Project: Music Technology](#)
- Digital Performance Ensemble electives, chosen from (2 classes):
  - [MC515 Music and Video Ensemble](#)
  - [MI420 Digital Vocal Ensemble](#)
  - [ME326/426 Improvisation Ensemble](#)
  - [ME450 Sonic Boom](#)
  - [ME540 Machine Orchestra](#)
  - [ME625 Creative Music Electronic Ensemble](#)
  - [MI430 Grids, Beats, and Groups](#)
  - [MI530 21st Century Raga and Tala: Digitizing North Indian Music](#)
  - [MI531 Digitizing World Music](#)
  - [MI541 Composition for Robotic Instruments](#)
- [MI499 Music Technology Final Project](#) (2 classes)

plus the following SUPPORT courses:

- Composition elective, chosen from (1 class):
  - [MC110 Introduction to Composition](#)
  - [MC320A Sound & Silence 2A](#)
  - [MC320B Sound & Silence 2B](#)
  - [MC617 Media Strategies: Rules and Space](#)
  - [MC618 Media Theory: The Interactee](#)
  - [MP326 Trigger: the Electronic Percussionist](#)
- History class chosen from (1 class):
  - [MH310 History of Electro-Acoustic Music](#)
  - [MH425 Survey of Sound Art](#)
- Electives (to fulfill 120-unit degree requirement)

## V. Performance Programs - BFA

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

### Brass (BFA)

#### LEARNING GOALS

By graduation, students should display a solid foundation of technical, musical, and intellectual skills on their instrument. They should have a comprehensive knowledge of style in interpreting music from the Baroque era to today and be self-motivated in their quest to become well-rounded musicians and instrumentalists. Specifically they should:

- develop and maintain a high standard of technical proficiency, sight-reading, transposition and aural skills, while transcending physical challenges in music making;
- approach music-making from a well-grounded historical and theoretical context, knowing how one fits in, goes against, and breaks new ground in reference to tradition;
- integrate their mind-state into practice and performing, including developing the ability to deeply listen and concentrate with single-mindedness, while maintaining objectivity, healthy motivation, emotional awareness and an acceptance that artistic growth often comes in unexpected ways;



- balance ambition and compassion in their practice/performing, setting realistic goals that are neither too lofty nor lethargic, while simultaneously accepting where they are at the moment;
- have highly developed performing skills that allow them to express themselves through interpretation, improvisation, and close collaboration with others;
- be aware of responsibilities and function reliably in relation to others; this includes maintaining professional standards in concert/rehearsal preparation and supporting one's peers.

#### PROGRAM REQUIREMENTS

Complete CORE CURRICULUM, plus:

- MP111/117-119 Major Lesson as assigned (8 classes)
- [MR132 Brass Workshop](#) (6 classes)
- [ME120 UG New Millennium Brass Ensemble](#) (8 classes)
- [MP102 Musician's Toolkit](#) (first Fall Semester in residence, including transfer students, 1 class)
- [MP203-01 Undergraduate Performance Forum](#) (each Spring Semester, 4 classes)
- [MH205A & B](#) Survey of Western Music History (2 classes, as part of CORE CURRICULUM)
- [MX400A](#) or [B](#) Toward Creativity: Pedagogy, Praxis, Philosophy A or B (1 class)
- [MC110 Introduction to Composition](#) (1 class)

Chamber/Conducted Ensembles as assigned (each semester):

- ME105 Conducted Instrumental Ensemble
- [ME106 Chamber Music Ensemble](#)
- [ME123/423](#) Woodwind Ensemble Workshop
- [ME500 New Century Players](#)

Electives (to fulfill 120-unit degree requirement)

Additional requirements:

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

#### Guitar (BFA)

#### LEARNING GOALS

The Guitar Program is based on the reality that the guitar is involved in virtually every aspect of the modern musical world, including classical, jazz, blues, rock, pop and many diverse forms of world music, and that there are no longer distinct borderlines among these musical genres. As a result of working in a collaborative and supportive learning environment, upon graduation undergraduate guitarists will have developed skills that may include and are not limited to:

- being on their way to defining their place in the musical spectrum, developing a high degree of musical and technical skill and a strong original artistic persona, and acquiring the knowledge, the intellectual tools and the confidence to begin taking personal charge of their development after graduation;
- acquiring a foundation of technique, interpretive artistry, improvisation, composition, ensemble playing, stage presence, practice discipline, self motivation, professional deportment and demeanor, and learning to develop these in a comprehensive manner that is appropriate to their unique individual needs and artistic aspirations;
- coming to grasp the relevance to their specific musical style of the CORE CURRICULUM and the even broader artistic, social, and cultural world view of the Critical Studies curriculum and better understanding how these can expand and deepen their artistic possibilities;
- developing an awareness that art is less an end result than a process in which excellence and self-transcendence are pursued endlessly.

#### PROGRAM REQUIREMENTS

Complete CORE CURRICULUM, plus:

- MP123/136 Major Lesson as assigned (8 classes)
- [MR120 Guitar Workshop](#) (8 classes)
- Three classes chosen from:
  - [MH390 Blues Before 1960](#)
  - [MH314 Introduction to the Music of Flamenco](#)
  - [MP241 Studio Projects for Guitar](#)
  - [MT170 Transcription for Guitar](#)
  - [MT173 Lute Tablature Transcription](#)
  - [MT174 Fretboard Theory](#)
  - [MT175 Figured Bass Realization/Guitar](#)
  - [MT176 Analysis of Guitar Repertoire](#)
- ME . . . Coached Small Ensemble (each semester)
- MP203/204/207/405/502/MI205 Forums as assigned (2 classes, recommended in BFA1)
- [MX400A](#) or [B](#) Toward Creativity: Pedagogy, Praxis, Philosophy A or B (1 class)
- [MC110 Introduction to Composition](#) (1 class)
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital
  - Graduation Recital

## Harp (BFA)

### LEARNING GOALS

At the time of graduation, students should demonstrate a solid foundation of technical, musical and intellectual skills at the harp. They should have advanced interpretive abilities that enable them to prepare traditional as well as new works of music. They should have the ability to:

- emplace their specific skill-set within the context of the music profession in as broad an application and variety of settings as possible;
- practice high standards of professional conduct and deportment, including stage presentation, communication skills, tuning skills and preparation of materials;
- sight-read with ease, including chord-charts, figured bass and various notation used in free improvisation;
- work easily in ensemble settings—in conducted and un-conducted ensembles of all sizes—maintaining good leading, following and collaborative skills;
- theoretically comprehend scores and parts, including a wide variety of notation and interpretive indications.

### PROGRAM REQUIREMENTS

Complete CORE CURRICULUM, plus:

- MP112 Major Lesson as assigned (8 classes)
- [MR123 Harp Workshop](#) (8 classes)
- [MP102 Musician's Toolkit](#) (first Fall Semester in residence, including transfer students, 1 class)
- [MP203-01 Undergraduate Performance Forum](#) (each Spring Semester, 4 classes)
- [MH205A](#) & [B](#) Survey of Western Music History (2 classes, as part of CORE CURRICULUM)
- [MX400A](#) or [B](#) Toward Creativity: Pedagogy, Praxis, Philosophy A or B (1 class)
- [MC110 Introduction to Composition](#) (1 class)
- Chamber/Conducted Ensembles as assigned: (each semester)
  - ME105 Conducted Instrumental Ensemble
  - [ME106 Chamber Music Ensemble](#)
  - [ME500 New Century Players](#)
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital

- o Jury Exam prior to Graduation Recital
- o Graduation Recital

## Percussion (BFA)

### LEARNING GOALS

By the time percussion students graduate, they should be grounded in snare drum, mallet percussion, timpani, contemporary multiple percussion, electronic percussion, hand drumming and improvisation. By graduation, students should:

- have the ability to play in a conducted ensemble setting such as a percussion ensemble or chamber orchestra; this means to be prepared for rehearsals, have practiced the music and be on time;
- have developed a good practice work ethic that gets one to the practice room around four hours each day preparing solo and ensemble work as well as engaging in pure technical practice; graduates should be good sight-readers and have the discipline and patience to decipher and prepare difficult composed parts;
- have developed professional skills on mallet percussion instruments, such as marimba and vibraphone, and be able to play composed solos and etudes, improvise, sight-read and have solid two and four mallet techniques;
- have good fundamental skills on snare drum, timpani, tambourine, triangle, castanets, and bass drum; graduates should be able to execute all of the rolls, dynamics and ornamentation that are expected of players of these instruments;
- have experience with and understanding of percussion instruments, playing, and technique from other musical cultures; this should include a good foundation in hand drumming through the study of congas, tabla, pandero, ric, frames drums, tonbak or African music;
- demonstrate proficiency in programming at least three of varied electronic percussion instruments offered;
- have a working knowledge of digital recording.

### PROGRAM REQUIREMENTS

Complete CORE CURRICULUM, plus:

- MP115 Major Lesson as assigned (8 classes)
- MP0xx Non-Major Lesson electives (4 classes) — Jazz, World or Orchestral Repertoire
- [ME122 Percussion Ensemble](#) (8 classes)
- [MR129 Percussion Workshop](#) (8 classes)
- MP203/204/207/405/502/MI205 Forums (4 classes)
- ME105 Conducted Ensembles (2 classes)
- Ensembles as assigned (each semester)
- World Music Ensembles (2 classes) — in addition to CORE CURRICULUM
- [MX400A](#) or [B](#) Toward Creativity: Pedagogy, Praxis, Philosophy A or B (1 class)
- [MC110 Introduction to Composition](#) (1 class)
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
  - o Mid-Residence Recital
  - o Jury Exam prior to Graduation Recital
  - o Graduation Recital

## Piano/Keyboard (BFA)

### LEARNING GOALS

At the time of graduation, students should display a solid foundation of technical, musical and intellectual skills at the piano along with a commitment to the art of music with an intense focus on the piano as the main conduit of their artistic expression. They should have advanced interpretive standards appropriate to all major periods of music, as well as an understanding of how to self-guide future learning-processes at the piano.

Specifically, they should have:

- a thoroughly developed sense of professional etiquette, including preparedness, punctuality, and a determination to consistently attain ever higher standards in all respects;
- an accomplished grasp of music theory, history and style, and the ability to contextualize every musical experience at the keyboard within that knowledge. Contextualization should be evident in interpretive decisions, as well as in well-structured verbal and written skills that support and underline musical acts;
- the ability to absorb scores thoroughly, with attention to detail, and playing that displays sensitive interpretive decisions based on independent critical thinking;
- a creative musical imagination with a strong sense of “inner hearing”;
- the technical skills necessary for adapting to the demands of different repertoire, as well as a high degree of objective accuracy and cleanliness in playing. They should have the ability and confidence to play most pre-twentieth century repertoire from memory;
- enthusiasm for versatility, including a strong commitment to chamber music, experience in both tonal and free improvisation, and the ability to understand lead sheet symbols and figured bass.

#### PROGRAM REQUIREMENTS

Complete CORE CURRICULUM, plus:

- MP116/113 Major Lesson as assigned (8 classes)
- [MP102 Musician’s Toolkit](#) (first Fall Semester in residence, including transfer students, 1 class)
- [MP203-01 Undergraduate Performance Forum](#) (each Spring Semester, 2 classes)
- [MX800P Undergraduate Independent Project: Pedagogy](#) (2 classes)
- [MC110 Introduction to Composition](#) (1 class)
- [MH205A & B](#) Survey of Western Music History (2 classes, as part of CORE CURRICULUM)
- Chamber/Conducted Ensembles as assigned (each semester):
  - ME105 Conducted Instrumental Ensemble
  - [ME106 Chamber Music Ensemble](#)
  - [ME114 Baroque Chamber Music](#)
  - [ME500 New Century Players](#)
- Ensemble Keyboard Studies electives (2 classes; fulfills core Class Piano requirement)
- Specialized Ensembles appropriate to major emphasis
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
  - Performance for faculty jury (each semester)
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital
  - Graduation Recital

#### Strings (BFA)

#### LEARNING GOALS

The outcomes from studying in the multi-focus string program at both the BFA and MFA levels ensue from a unique combination of the intense learning experiences on offer at CalArts, guided by individualized mentorship. While the goals are similar for both BFA and MFA students, graduate students work on more advanced levels. By the time of graduation, students will have developed skills that may include and are not limited to:

- ensemble playing, ranging from conducted ensembles, chamber music, to jazz, improvisation, world music and/or interdisciplinary projects—leading to a heightened awareness of community and collaborative learning situations;
- a wide range of intonation systems, ranging from exploring septimal commas to the sets of tuning scenarios available in common practice tonal music;
- exploring optimal ways of holding and playing their instrument;
- understanding performance practices (articulation, sound ideals and so on) that characterize different styles, ranging from world music offerings, to diverse jazz performance trends, to Western music periods;
- ability to perform in professional surroundings;
- interfacing with technology in live and recorded performance and other projects;

- the beginnings of charting their own course with creativity and artistic independence; this could include, and is not limited to: teaching; the skills to create, lead, or maintain and promote ensembles; a solo career; a spectacular hybrid career that is astonishingly interdisciplinary.

#### PROGRAM REQUIREMENTS

Complete CORE CURRICULUM, plus:

- MP120/121/106/109 Major Lesson as assigned (8 classes)
- [MR128 String Workshop](#) (8 classes)
- [MP102 Musician's Toolkit](#) (first Fall Semester in residence, including transfer students, 1 class)
- [MP203-01 Undergraduate Performance Forum](#) (in Spring Semesters, 4 classes)
- [MH205A & B](#) Survey of Western Music History (2 classes, as part of CORE CURRICULUM)
- [MX400A](#) or [B](#) Toward Creativity: Pedagogy, Praxis, Philosophy A or B (1 class)
- [MC110 Introduction to Composition](#) (1 class)
- Chamber/Conducted Ensembles as assigned (each semester):
  - ME105 Conducted Instrumental Ensemble
  - [ME106 Chamber Music Ensemble](#)
  - [ME500 New Century Players](#)
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital
  - Graduation Recital

#### VoiceArts (BFA)

#### LEARNING GOALS

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

- a distinctive, expressive, open-minded and creative artistic persona that is skilled in making and performing art through the mechanism of the vocal instrument;
- vocal technique that is healthy and controlled, and able to handle the physical and musical demands required by the student's primary direction; a voice produced with energetic freedom and adaptable to diverse musical and artistic situations;
- an exploratory mindset that is able to determine what skills, tools and knowledge are required to produce the work in which s/he is interested, as well as the discipline necessary to acquire these abilities;
- musicality that arises from attention to detail, and intent informed by a growing understanding of history, theory, style and performance practice, as well as their intersections; the ability to communicate (verbally and in written form) the practical applications of this knowledge;
- a well-developed ear for vocal sounds and a thorough knowledge of phonetics and how certain sounds are formed physically and acoustically; utility with the International Phonetic Alphabet (IPA), its sounds and symbols, and the ability to apply this tool to render accurate pronunciations of any language or non-language sound while singing; an understanding of grammar, syntax and semantics; an ability to use relevant sources to produce word-for-word translations of song texts;
- physical performance skills appropriate for particular musical styles and genres, including confident movement and body language, facial expression, and fully inhabited character (if appropriate);
- an understanding of and dedication to professional etiquette, including preparedness and punctuality, and the commitment to attaining ever higher standards of excellence;
- an ability to develop self-promotion strategies in an entrepreneurial manner, including creating necessary materials and artistic identity (including résumés, CVs, biographical materials, website and social media presence, promotional recordings, etc.);
- an increasing ability to teach him/herself, through attention to sound, observation and physical sensation; a commitment to life-long learning and self-growth.

#### PROGRAM REQUIREMENTS

Complete CORE CURRICULUM, plus:

- MPxxx Voice Lessons, as assigned (8 classes)
- MPxxxA & B VoiceArts Foundation A & B (2 classes)
- [MR110/310](#) Vocal Repertoire Performance, one year minimum (2 classes)
- [MP203 Voice Forum](#) (each semester offered)
- [MP403/420](#) Physiology of the Voice or Teaching the Voice (1 class)
- MExxx Vocal Ensembles and/or Vocal Projects, as assigned by mentor (each semester in residence)
- [MC110 Introduction to Composition](#) (1 class)
- MPxxx Keyboard Skills or Proficiency course (2 classes)
- 30 units (minimum), chosen in consultation with the mentor, from the following areas of concentration (one class minimum in each area):
  1. Techniques (typically MP courses)
  2. Language and Text (diction, foreign languages, poetry, and/or other appropriate courses)
  3. Contextualization and Repertoire (all MH courses, some CS courses, and/or other appropriate courses)
  4. Technology (typically MI or CS courses)
  5. Performance and Interpretation (ME, MP or courses outside of music)
  6. Multidisciplinary (typically outside of music)
  7. Career Preparation and/or Professionalism

Additional Requirements:

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

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

## Winds (BFA)

### LEARNING GOALS

At the time of graduation, woodwind students should demonstrate solid musical, intellectual and technical skills appropriate for their instrument and their career goals. They should have developed advanced interpretive standards appropriate to all major periods of music, as well as a commitment to the art of music with an intense focus on their instrument as the main conduit of their artistic expression. Specifically, they should show:

- a thoroughly developed sense of professional etiquette, preparedness and punctuality, along with a determination to consistently attain ever higher standards in all respects;
- an accomplished grasp of music theory, history and style, and the ability to speak and write about their musical experiences;
- playing that displays sensitive interpretive decisions based on independent critical thinking;
- a creative musical imagination, along with the technical skills necessary for adapting to the demands of different repertoire, as well as a high degree of objective accuracy and cleanliness in playing;
- enthusiasm for versatility, including the ability to perform as a solo recitalist, a chamber musician, and an orchestral member; additionally, they will be comfortable in both tonal and free improvisation, fluent in playing extended techniques, and have experience playing in a non-western style or ensemble, having skill on non-western instruments;
- a developing ability to absorb challenging scores quickly and thoroughly;
- an ability to make and finish reeds as needed for their instrument(s);
- an increasing ability to appraise their own skills and needs and thus be able to gain more independence from their teacher.

### PROGRAM REQUIREMENTS

Complete CORE CURRICULUM, plus:

- MP104/105/107/110/114 Major Lesson as assigned (8 classes)
- MR122/124/130/131 Workshop appropriate to major (8 classes)
- [ME123 Woodwind Ensemble](#) (4 classes)
- [MP102 Musician's Toolkit](#) (first Fall Semester in residence, including transfer students, 1 class)
- [MP203-01 Undergraduate Performance Forum](#) (each Spring Semester, 4 classes)
- [MH205A](#) & [B](#) Survey of Western Music History (2 classes, as part of CORE CURRICULUM)
- [MX400A](#) or [B](#) Toward Creativity: Pedagogy, Praxis, Philosophy A or B (1 class)
- [MC110 Introduction to Composition](#) (1 class)
- Chamber/Conducted Ensembles as assigned (each semester):
  - ME105 Conducted Instrumental Ensemble
  - [ME106 Chamber Music Ensemble](#)
  - [ME500 New Century Players](#)
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital
  - Graduation Recital

## World Music (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:

- [M002 Interim](#) (in Spring Semesters, 4 classes)
- [MT100A](#), [100B](#) & [200C](#) Musicianship Skills—Tonal Forms A-C (3 classes)
- [MT104A](#) & [B](#) Musicianship Skills—Rhythm A & B (2 classes)
- [MT101A](#) & [B](#) Introduction to Tonal Theory A & B
- [MT202 Post-Tonal Theory](#)
- [MH100 World Music Survey](#)
- [MH115 Survey of 20th- and 21st-Century Music](#)
- MH/MT 200+ Upper-Level Music History, Theory or Analysis Elective (1 class)
- [MI100 Fundamentals of Concert Production](#) (1 class, taken in BFA-2)
- [MP001 Class Piano](#) (or alternative keyboard course as approved by instructor)
- ME . . . Vocal elective (1 class) – see complete CORE CURRICULUM listing for options

plus the following MAJOR AREA courses:

- MP140-178 Major Lesson as assigned (8 classes)
- [MH300 Music Cultures](#) (3 classes)
- [MT190 Beginning North Indian Svar Graam - Vocal](#) (1 class)
- MT. . . World Music Theory Electives chosen from (3 classes) – courses must span at least two areas:
  - [MT210 North Indian Theory](#)
  - [MT220 Persian Music Theory](#)
  - [MT225 Introduction to the Forms of African Music](#)
  - [MT260 Javanese and Balinese Music, Dance and Theory](#)
  - [MT401 Tala: North and South Indian Rhythm Systems](#)
- Musical Transcription class (1 class) — (MT103 recommended)
- ME . . . Ensemble appropriate to major emphasis (8 classes)
- ME . . . Additional World Music Ensembles (4 classes) – must include one class in each area
- M... Course in performance and/or composition across cultures or styles (2 classes)
- ME/MP/MT . . . World Music electives (3 classes)
- ME . . . Ensemble electives outside of World Music Program (4 classes)
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
  - Graduation Recital
  - All students are required to learn and play pitched instruments.

## VI. Performer-Composer Program (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:

- MC100/MP1xx Major Lesson(s) as assigned (4 classes)
- [MC120A](#) & [B](#) Sound/Silence 1A&B (2 classes)
- 2 classes chosen from:



- [MC123A/B Experimental Music Workshop](#)
- [ME450 Sonic Boom Ensemble](#)
- [ME460 Vinny Golia Large Ensemble](#)
- [ME625 Creative Electronic Ensemble](#)
- [MT302 Acoustics: Applied Physics for Musicians](#) (1 class)
- [CS268 Introduction to Sound Production](#)
- [MP405 Performer-Composer Forum](#) (2 classes)
- [MP302 Grammar of Conducting](#) (1 class)
- M... Course in performance and/or composition across cultures or styles (1 class)
- Workshops and ensembles appropriate to major emphasis, or courses dealing with extended techniques, improvisation and/or interpretation, chosen in consultation with mentor (4 classes)
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
  - Jury Exam prior to Graduation Recital
  - Graduation Recital (must include original compositions)
  - Portfolio of Creative Work (submitted for faculty review and approval)

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

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## MFA and Advanced Certificate of Fine Arts Program Requirements

### I. Composition Program (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

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

- MC500 Major Lesson as assigned (4 classes)
- [MC501 Graduate Composers' Forum](#) (4 classes)
- [MC699 MFA Portfolio](#) (1 class)
- [M002 Interim](#) (in Spring Semesters, 2 classes)
- Courses in music technology, theory, history, pedagogy, performance or world music (non-MC music courses, at least 20 units)
- Courses outside the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)

## Specialization in Experimental Sound Practices (MFA)

## LEARNING GOALS

Please see Composition Program for Learning Goals for this program

## PROGRAM REQUIREMENTS

- MC500 Major Lesson as assigned (4 classes)
- [MC502 Experimental Sound Practices Forum](#) (4 classes)
- Three classes chosen from:
  - [AT620 Technology Culture and Critique](#)
  - [MC515 Music and Video Ensemble](#)
  - [MC605 Graduate Electroacoustic Seminar](#)
  - [MC617 Media Strategies: Rules and Space](#)
  - [MC618 Media Theory: The Interactee](#)
  - [MT610 Spectromorphology](#) (1 class)
- [MC699 MFA Portfolio](#) (1 class)
- [M002 Interim](#) (in Spring Semesters, 2 classes)
- Courses in music technology, theory, history, pedagogy or performance (non-MC music courses, at least 20 units)
- Courses outside the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)

## II. Jazz Studies Program – MFA

## LEARNING GOALS

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

- have highly developed improvisation, orchestration and arranging, and composition skills, facilitating spontaneous communication and interaction and developing an individual voice as a composer through frequent writing for ensemble performance and recording; graduates will be able to apply principles of form and composition in real time, using existing compositions or open structures and will be able to utilize instruments and voices in any size ensemble to
- maximize their musical and emotional effect;
- exhibit a consistent, relaxed mental focus under a variety of conditions, and will show efficient and productive time management in practice and rehearsal situations; they will also display creative group decision making in rehearsals;
- exhibit instrumental technique that allows physical facility without tension and that is sufficient to express one's creative ideas; they also will be able to establish a beautiful, expressive sound, including control of dynamics and

intonation;

- have a feeling for time that includes a strong, steady sense of pulse, while moving beyond into projecting rhythmic energy and intensity with fluid articulation and phrasing;
- understand melodic and harmonic development and form, including what makes a good melody and the ability to tell a melodic story through repetition and variation; they also will know the relationship among chords and progressions in a variety of styles and musical contexts and will also clearly understand musical organization and structure;
- have sophisticated ear training skills, including the ability to hear and identify melodic, rhythmic and harmonic ideas with sufficient clarity and speed for success as an improviser and composer;
- have historical knowledge of musical developments that led to creative breakthroughs for composers and improvisers in the past, and also will have exposure to other rich musical traditions from around the world, thus expanding the creative possibilities for finding a unique voice;
- have the keyboard skills necessary to voice lead through chord progressions at the piano in steady time in order to facilitate harmonic understanding, improvisation and composition;
- have strong sight-reading skills allowing the reading of both notation and chord symbols in a variety of styles and musical contexts and also facilitating the ability to learn unfamiliar jazz standards quickly;
- have a unique and creative approach to the playing of standard jazz repertoire;
- have performing skills in a variety of situations, including concert presentations and recording studio experience; graduates will have performed in a variety of venues and be able to establish rapport with audiences in any musical style or direction; graduates also will be comfortable in a studio environment and will know how to document their creative and musical work;
- demonstrate a high level of professionalism, establishing a reputation as a reliable, dependable colleague;
- have extensive experience as ensemble leaders and well-developed teaching skills

#### PROGRAM REQUIREMENTS

These requirements are applicable to the following areas of study:

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

- MP529-539 Major Lesson as assigned (4 classes)
- [MC610 Graduate Jazz Composition: Analysis](#) (1 class)
- MC300+ upper-level composition elective (1 class)
- 2 classes chosen from:
  - [MP601-01 Systemic Improvisation](#)
  - [MP601-02 The Spirituality of Improvisation](#)
  - [MP601-03 Harmonic Improvisation](#)
- [ME621 Graduate Jazz Ensemble](#) (4 classes)
- [ME617 Graduate Student Jazz Ensemble](#) (4 classes)
- [MP607 Graduate Jazz Forum](#) (2 classes)
- [MH600-02 Seminar on African & African-American Music Literature](#) (1 class)
- MH/MT300+ upper-level history, theory or analysis elective (1 class)
- [ME201 Beginning African Music Ensemble](#) (1 class)
- [M002 Interim](#) (in Spring Semesters, 2 classes)
- [MP699 MFA Graduation Recital](#) (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital

### III. Music Technology: Interaction, Intelligence & Design Program - MFA

#### LEARNING GOALS

The Music Technology program aims to built 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

- [MI600 Special Topics in Graduate Music Technology](#) (each semester offered)
- [MI605 Graduate Music Technology Forum](#) (each semester offered)
- [MI613A & B Introduction to Programming for Digital Artists](#) (2 classes)
- [MI621A C++ for the Advanced Electronic Musician](#) (1 class)
- [MI630A & B Interface Design for Music and Media Expression](#) (2 classes)
- [MI660 Audio Signal Processing](#) (1 class)
- [MI685 Teaching in Technology](#) (2 classes)
- [MH625 Survey of Sound Art](#) (1 class)
- [MI699 Final Project](#) (variable units; must enroll each semester in residence)
- 2 Music Technology DSP electives, chosen from (2 classes):
  - [MI415 Visual Programming and Projection Mapping](#)
  - [MI550 Robotic Design for Music and Media Applications](#)
  - [MI621B C++ for the Advanced Electronic Musician](#)
  - [MI631 Advanced Circuit Design](#)
  - [MI650 Sound Synthesis](#)
  - [MI655 Advanced Synthesis](#)
  - [MI660 Audio Signal Processing](#)
- 2 Digital Performance Ensemble electives, chosen from (2 classes):
  - [MI420 Digital Vocal Ensemble](#)
  - [ME540 Machine Orchestra](#)
  - [ME625 Creative Music Electronic Ensemble](#)
  - [MI430 Grids, Beats, and Groups](#)
  - MI530 21st Century Raga and Tala: Digitizing North Indian Music
  - [MI531 Digitizing World Music](#)
  - [MI541 Composition for Robotic Instruments](#)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
  - Final MFA Thesis

#### IV. Performance Programs - MFA

The requirements listed in each sub-heading include the following areas of study: African Music and Dance, Balinese and Javanese Music and Dance, Brass, Guitar, Harp, North Indian Music, Percussion, Piano/Keyboard, Collaborative Keyboard Emphasis, Strings, Voice, Winds, World Percussion.

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

## 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.

- MP540 Graduate Major Lesson as assigned (4 classes)
- MP040-078 Non-Major Lesson (4 classes)
- M... Course in performance and/or composition across cultures or styles (1 class)
- [MH600-02 Seminar on African and African-American Music Literature](#) (1 class)
- MH300+ . . . Advanced Music History & Literature (1 class)
- One class in Transcription chosen from:
  - MT900 Graduate Independent Project in Transcription
  - [MT503 Musicianship Skills: Transcription](#)
- Two classes chosen from:
  - [MP680 Tabla Accompaniment](#)
  - [MT190/390 North Indian Svar Graam - Vocal](#)
  - [MT195/395 North Indian Svar Graam - Instrumental](#)
  - [MT210 North Indian Theory](#)
  - [MT220 Persian Music Theory](#)
  - [MT225 Introduction to the Forms of African Music](#)
  - [MT260 Javanese and Balinese Music, Dance and Theory](#)
  - [MT601 Tala: North and South Indian Rhythm Systems](#)
- ME . . . Advanced Ensemble in major area (4 classes)
- ME . . . World Music Ensembles, outside of major area (4 classes)
- [MP220 African Dance](#) (at least 1 class)
- [MP225 African Song](#) (at least 1 class)
- [MX900P Graduate Independent Project: Pedagogy](#) (2 classes)
- [M002 Interim](#) (in Spring Semesters, 2 classes)
- [MP699 MFA Graduation Recital](#) (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)

## Balinese and Javanese Music and Dance (MFA)

## LEARNING GOALS

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

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

## PROGRAM REQUIREMENTS

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

- MP550-566 Graduate Major Lesson as assigned (4 classes)
- MP040-078 Non-Major Lesson (4 classes)
- M... Course in performance and/or composition across cultures or styles (1 class)
- MH300+ . . . Advanced Music History & Literature (2 classes)
- One class in transcription chosen from:
  - MT900 Graduate Independent Project in Transcription
  - [MT503 Musicianship Skills: Transcription](#)
- Two classes chosen from:
  - [MP680 Tabla Accompaniment](#)
  - [MT190/390](#) North Indian Svar Graam - Vocal
  - [MT195/395](#) North Indian Svar Graam - Instrumental
  - [MT210 North Indian Theory](#)
  - [MT220 Persian Music Theory](#)
  - [MT225 Introduction to the Forms of African Music](#)
  - [MT260 Javanese and Balinese Music, Dance and Theory](#)
  - [MT601 Tala: North and South Indian Rhythm Systems](#)
- ME . . . Advanced Ensemble in major area (4 classes)
- ME . . . World Music Ensembles, outside of major area (4 classes)
- [MP230/240-01/02](#) Balinese and/or Javanese Dance (4 classes)
- [MX900P Graduate Independent Project: Pedagogy](#) (2 classes)
- [M002 Interim](#) (in Spring Semesters, 2 classes)
- [MP699 MFA Graduation Recital](#) (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)

## Brass (MFA)

## LEARNING GOALS

In keeping with the outline for the BFA program in Brass Studies, graduates should expand on their already solid foundation of technical, musical, and intellectual skills on their instrument, and be self-motivated in their quest to become well-rounded musicians and instrumentalists. They should also have identified and thoroughly explored facets of music that they most closely identify with as artists. Specifically they should:

- develop and maintain professional standards of technical proficiency while creating a unique voice amongst fellow musicians;
- thoughtfully create and polish a repertoire of pieces that best represent their own musical goals;
- collaborate closely with peers in an effort to create new and lasting formations and work;
- explore extended techniques on their instrument and develop the ability to absorb challenging scores quickly and thoroughly;
- take risks with their work in an effort to break through artificial ceilings;
- be able to carefully document all creative projects for self-promotion.

#### PROGRAM REQUIREMENTS

- MP511/517-519 Major Lesson as assigned (4 classes)
- MR532 Graduate Brass Workshop (2 classes)
- [ME620 Graduate New Millennium Brass Ensemble](#) (4 classes)
- MH300+ . . . Advanced Music History and Literature (2 classes)
- MT300+ Advanced Theory/Analysis (2 classes)
- Chamber/Conducted Ensembles as assigned (each semester):
  - ME605 Conducted Instrumental Ensemble
  - ME606 Chamber Music Ensemble
  - [ME500 New Century Players Ensemble](#)
- ME/MP . . . Studies in Extended Techniques, Improvisation, and/or Interpretation (2 classes)
- [MP503-01 Graduate Performance Forum](#) (in Spring Semesters, 2 classes)
- [MX650 Career Design for Musicians](#) (1 class)
- [MX900P](#) or [ID550](#) Graduate Independent Project: Pedagogy or Arts Pedagogy (1 class)
- [M002 Interim](#) (in Spring Semesters, 2 classes)
- [MP699 MFA Graduation Recital](#) (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)

#### LEARNING GOALS

Graduate guitar students come to CalArts with a high degree of technical skill and musical artistry in some part of the musical spectrum. The graduate requirements are deliberately broad and non-specific to provide maximum flexibility to accommodate a wide range of musical interests and styles and to allow maximum opportunity to participate in the diverse artistic culture at CalArts. Graduate students are expected to be highly self-directed in their creative explorations and upon graduation they will have developed skills that may include and are not limited to:

- having honed their existing abilities to a professional level;
- having explored whole new creative avenues in the process of expanding their artistic and stylistic capabilities in music as well as the other arts.

#### PROGRAM REQUIREMENTS

- MP523/536 Major Lesson as assigned (4 classes)
- MR520 Graduate Guitar Workshop (4 classes)
- MH300+ . . . Advanced Music History & Literature (2 classes)
- MT/MC . . . Advanced Theory/Analysis or Composition (2 classes)
- ME . . . Ensembles as assigned (each semester)

- [MX650 Career Design for Musicians](#) (1 class)
- [M002 Interim](#) (in Spring Semesters, 2 classes)
- [MP699 MFA Graduation Recital](#) (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital

## Harp (MFA)

### LEARNING GOALS

At the time of graduation, students should demonstrate a high level of technical, musical and intellectual skills at the harp. They should be verbally articulate about their art, and have the tools that enable them to succeed in the professional arena. They should be:

- conversant in the history of the instrument and its repertoire;
- able to apply their skills in a broad variety of settings—from popular to symphonic music, chamber to solo repertoire—and have the knowledge and practice to realize music of all genres, including jazz, improvised, classical, baroque and contemporary;
- individual artists with a unique artistic voice, realized after studying music that interests them as well as music that provides broad perspectives of the field;
- professional artists, with the attendant skills of conduct and accountability as well as career development expertise;
- prepared to teach the harp, having conducted comprehensive pedagogical studies.

### PROGRAM REQUIREMENTS

- MP512 Major Lesson as assigned (4 classes)
- MR523 Harp Workshop (4 classes)
- MH300+ . . . Advanced Music History and Literature (2 classes)
- MT . . . Advanced Theory/Analysis (2 classes)
- ME/MP . . . Studies in Extended Techniques, Improvisation, and/or Interpretation (2 classes)
- Chamber/Conducted Ensembles as assigned (each semester):
  - ME605 Conducted Instrumental Ensemble
  - ME606 Chamber Music Ensemble
  - [ME500 New Century Players Ensemble](#)
- [MP503-01 Graduate Performance Forum](#) (2 classes) (each Spring Semester)
- [MX650 Career Design for Musicians](#) (1 class)
- [MX900P Graduate Independent Project: Pedagogy](#) (1 class)
- [M002 Interim](#) (in Spring Semesters, 2 classes)
- [MP699 MFA Graduation Recital](#) (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

## 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 the North Indian Music Tabla Program, 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.

- MP570-578 Graduate Major Lesson as assigned (4 classes)
- MP040-078 Non-Major Lesson (4 classes)
- M... Course in performance and/or composition across cultures or styles (1 class)
- MH300+ . . . Advanced Music History & Literature (2 classes)
- One class in Transcription chosen from:
  - MT900 Graduate Independent Project in Transcription
  - [MT503 Musicianship Skills: Transcription](#)
- Two classes chosen from:
  - [MP680 Tabla Accompaniment](#)
  - [MT190/390](#) North Indian Svar Graam - Vocal
  - [MT195/395](#) North Indian Svar Graam - Instrumental
  - [MT210 North Indian Theory](#)
  - [MT220 Persian Music Theory](#)
  - [MT225 Introduction to the Forms of African Music](#)
  - [MT260 Javanese and Balinese Music, Dance and Theory](#)
  - [MT601 Tala: North and South Indian Rhythm Systems](#)
- ME . . . Advanced Ensemble in major area (4 classes)
- ME . . . World Music Ensembles, outside of major focus (4 classes)
- [MX900P Graduate Independent Project: Pedagogy](#) (2 classes)
- [M002 Interim](#) (in Spring Semesters, 2 classes)
- [MP699 MFA Graduation Recital](#) (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)

## Percussion (MFA)

#### LEARNING GOALS

By the time students graduate, they should:

- be self-motivated and working on projects that are reflective of their own personal learning goals and artistic visions, and also able to articulate their visions and the processes involved in reaching them;
- be committed to continuous development of technical skills on core orchestral percussion instruments through solo playing, chamber music, and technical practice;
- be heading to young professional levels of marimba and vibraphone playing through solo work and technical practice;
- have knowledge of and experience with pedagogical goals and philosophies that they will use in their own work as

teachers;

- be increasingly engaged in collaborative projects with other musicians as well as artists from other disciplines;
- be developing themselves as improvisers through work with world music and/or jazz, and be cultivating compositional skills, especially in the context of interdisciplinary work.

#### PROGRAM REQUIREMENTS

- MP515 Graduate Major Lesson as assigned (4 classes)
- MR529 Graduate Percussion Workshop (4 classes)
- [ME422 Percussion Ensemble](#) (4 classes)
- MT/MH 300+ . . . Advanced Theory/Analysis or Music History & Literature (4 classes)
- ME . . . Ensembles as assigned (each semester)
- MP502/503/507/605 Forums (2 classes)
- [MX650 Career Design for Musicians](#) (1 class)
- MP/ME . . . Studies in Extended Techniques, Improvisation and/or Interpretation (2 classes)
- [MX900P Graduate Independent Project: Pedagogy](#) (1 Class)
- [M002 Interim](#) (in Spring Semesters, 2 classes)
- [MP699 MFA Graduation Recital](#) (1 class)
- ME . . . World Music Ensemble elective (4 classes)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital

### Piano/Keyboard (MFA)

#### LEARNING GOALS

At the time of graduation, students should demonstrate a synthesis of the diverse skills and abilities required of pianists in the contemporary musical world along with a commitment to the art of music with an intense focus on the piano as the main conduit of their artistic expression. They should display versatility, flexibility and a broad-minded intellectual and artistic approach to music-making, as well as advanced technical and interpretive standards appropriate to professional activity. Specifically, they should have:

- a thoroughly developed sense of professional etiquette, including preparedness, punctuality, and a determination to consistently attain ever higher standards in all respects;
- a sophisticated grasp of music theory, history and style, and the ability to contextualize every musical experience at the keyboard within that knowledge. Contextualization should be evident in interpretive decisions, as well as in compelling verbal and written skills that support and underline musical acts;
- the ability to absorb scores quickly and thoroughly, and playing that consistently displays sensitive interpretive decisions based on independent critical thinking;
- a creative musical imagination with a strong sense of "inner hearing";
- the technical skills to realize any musical thought, whether notated or improvised – also understood as a well-developed connection between tension-free technical apparatus and musical image. This includes a high degree of objective accuracy and cleanliness in playing, as well as reliable memorization skills in appropriate repertoire of all musical periods;
- demonstrable versatility, including a strong commitment to chamber music; experience in relation to other keyboard instruments, such as harpsichord, celeste, organ and synthesizers; experience in both tonal and free improvisation; the ability to realize lead sheet symbols and figured bass; and ability and experience in large conducted ensembles and orchestra.

#### PROGRAM REQUIREMENTS

- MP513/516 Major Lesson as assigned (4 classes)
- MH/MT 300+ . . . Advanced Music History & Literature, Theory or Analysis (2 classes)
- [MP503-01 Graduate Performance Forum](#) (2 classes) (each Spring Semester)
- Chamber/Conducted Ensembles or Accompanying Project (each semester):

- ME605 Conducted Instrumental Ensemble
- ME606 Chamber Music Ensemble
- [ME500 New Century Players Ensemble](#)
- ME800 Accompanying Project
- [MX900P Graduate Independent Project: Pedagogy](#)
- [MX650 Career Design for Musicians](#) (1 class)
- MP215/T/D . . . Movement class (Yoga, T'ai Chi, Dance, etc.) (each semester)
- Keyboard Studies Electives (2 classes)
- [M002 Interim](#) (in Spring Semesters, 2 classes)
- [MP699 MFA Graduation Recital](#) (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
  - Performance for Faculty Jury (each semester)
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital

## Collaborative Keyboard Specialization (MFA)

### LEARNING GOALS

It is understood that the principles and goals outlined in the Piano/Keyboard Program are the foundation upon which students in the Collaborative Keyboard Program will elaborate their studies, building upon a solid technical foundation in order to fully meet the demands placed on a collaborative artist. By graduation, the student should not only demonstrate versatility but a palpable grasp as well of foreign languages, program building and an overall stylistic knowledge from which to contextualize repertoire from all periods. By graduation, students should:

- have established a general performing knowledge of standard repertoire in the categories of strings, winds, brass and voice;
- understand the psychology of being a collaborative artist and the sensitivities necessary for working with students and faculty as an accompanist or chamber musician;
- be able to handle piano reductions as used for concerto accompanying and possess a basic knowledge of score reading with specific emphasis on concerto literature and opera;
- be able to transpose easy-to-moderately difficult vocal accompaniments at sight and be increasingly skilled in sight reading;
- have developed strategies to assist pianists in the coaching of singers so that matters of musical detail, interpretation, language, diction and contextualization can be comfortably approached;
- be able to address the specific challenges of operatic coaching and have the ability to cope with the process of opera rehearsal accompanying (e.g. following a conductor, translation of libretti, knowledge of traditions, etc.);
- have demonstrated a broad range of performed repertoire, including standard Baroque, Classical and Romantic instrumental sonatas as well as post-Romantic chamber music into the 21st century;
- be at ease with non-traditional techniques such as playing inside the piano, vocalization and the rendering of theatrical directions which may be included in the musical expression of a given work;
- have facility in accessing reference and research material as well as the ability to write a viable résumé/curriculum vitae for use in the professional world.

### PROGRAM REQUIREMENTS

- MP516 Major Lesson as assigned (4 classes)
- [MP604 Special Studies in Collaborative Performance](#) (when offered)
- [MR510-01 Graduate Vocal Repertoire Coaching](#) (minimum 2 classes)
- [MH345 Solo Vocal Literature](#)
- MP255-xx Foreign Language Diction for Singers (minimum 2 classes)
- MP900 Independent Study in Foreign Language Diction and Repertoire
- MH/MT 600+ advanced Music History/Literature or Theory (3 classes)
- Ensembles as assigned (each semester):
  - ME605 Conducted Ensembles
  - ME606 Graduate Chamber Music

- [ME500 New Century Players Ensemble](#)
- [ME614 Baroque Chamber Music and Bach Arias](#)
- [MP602 Opera Theater](#)
- [MP503-01](#) or [-02](#) Graduate Performance Forum or Graduate Voice Forum (2 classes minimum)
- [MX650 Career Design for Musicians](#) (1 class)
- [MX900P Graduate Independent Project: Pedagogy](#)
- MP215/T/D . . . Movement class (Yoga, T'ai Chi, Dance, etc.) (2 classes)
- [M002 Interim](#) (in Spring Semesters, 2 classes)
- [MP699 MFA Graduation Recital](#) (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital Jury
  - Exam prior to Graduation Recital

## Strings (MFA)

### LEARNING GOALS

The outcomes from studying in the multi-focus string program at both the BFA and MFA levels ensue from a unique combination of the intense learning experiences on offer at CalArts, guided by individualized mentorship. While the goals are similar for both BFA and MFA students, graduate students work on more advanced levels. By the time of graduation, students will have developed skills that may include and are not limited to:

- ensemble playing, ranging from conducted ensembles, chamber music, to jazz, improvisation, world music and/or interdisciplinary projects—leading to a heightened awareness of community and collaborative learning situations;
- a wide range of intonation systems, ranging from exploring septimal commas to the sets of tuning scenarios available in common practice tonal music;
- exploring optimal ways of holding and playing their instrument;
- understanding performance practices (articulation, sound ideals and so on) that characterize different styles, ranging from world music offerings, to diverse jazz performance trends, to western music periods;
- ability to perform in professional surroundings;
- interfacing with technology in live and recorded performance and other projects;
- being able to chart their own course with creativity and artistic independence; this should include and is not limited to teaching; the skills to create, lead or maintain and promote ensembles; a solo career; a spectacular hybrid career that is astonishingly interdisciplinary.

### PROGRAM REQUIREMENTS

- MP506/509/520/521 Major Lesson as assigned (4 classes)
- MR528 String Workshop (4 classes)
- MH300+ . . . Advanced Music History and Literature (2 classes)
- MT300+ . . . Advanced Theory/Analysis (2 classes)
- ME/MP . . . Studies in Extended Techniques, Improvisation, and/or Interpretation (2 classes)
- Chamber/Conducted Ensembles as assigned (each semester):
  - ME605 Conducted Instrumental Ensemble
  - ME606 Chamber Music Ensemble
  - [ME500 New Century Players Ensemble](#)
- [MP503-01 Graduate Performance Forum](#) (2 classes) (each Spring Semester)
- [MX650 Career Design for Musicians](#) (1 class)
- [MX900P](#) or [ID550](#) Graduate Independent Project: Pedagogy or Arts Pedagogy (1 class)
- [M002 Interim](#) (in Spring Semesters, 2 classes)
- [MP699 MFA Graduation Recital](#) (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

## 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

- MP522 Major Lessons as assigned (4 classes)
- [MR510 Vocal Repertoire Coaching](#) (as required by mentor)
- MC/MH/MT600+ Advanced Critical Reading, History/Literature or Theory/Analysis (2 classes)
- 4 Classes chosen from (courses may be repeated for credit):
  - MP600-xx Focused Topics in Vocal Performance
  - MR526 Experimental Voice Workshop
  - [MC623 Experimental Music Workshop](#)
  - ME/MP/T-xx Studies in Improvisation, Interpretation, and/or experimental work
- [MP603 Physiology of the Voice](#)
- Pedagogy Course, chosen from (1 course):
  - [MX420 Teaching the Voice](#)
  - [MX900P Graduate Independent Project: Pedagogy](#)
  - [ID550 Arts Pedagogy](#)
- [MP503-02 Graduate Voice Forum](#) (minimum 1 class or as assigned by mentor)
- Performance project or ensemble electives, chosen in consultation with mentor (4 classes)
- Career preparation course chosen from:
  - [MX650 Career Design for Musicians](#)
  - [MD704 Professional Development for Musicians](#)
  - [T580 Entrepreneurship: The Artist as Entrepreneur](#)
  - XX or other appropriate career planning courses
- XX. . . Performance theory or practicum classes outside of Music (2 classes)
- D/M/T . . . Movement courses (Yoga, T'ai Chi, Dance, Movement, etc.) (may include World Music dance courses—Javanese Dance recommended) (2 classes)

- [M002 Interim](#) (in Spring Semesters, 2 classes)
- [MP699 MFA Graduation Recital](#) Preparation
- Electives to fulfill 60-unit degree requirement
- Additional requirements:
  - Performance for Faculty Jury (each semester)
  - Mid-Residence Jury Exam
  - Mid-Residence Recital/Performance Project
  - Jury Exam prior to Graduation Recital/Performance Project

## Winds (MFA)

### LEARNING GOALS

At the time of graduation, students should demonstrate a synthesis of the diverse skills and abilities required of woodwind players in the contemporary musical world, along with a commitment to the art of music with an intense focus on their instrument as the main conduit of their artistic expression. They should display versatility, flexibility and a broad-minded intellectual and artistic approach to music-making, as well as advanced technical and interpretive standards appropriate to professional activity. Specifically, they should show:

- a thoroughly developed sense of professional etiquette, preparedness and punctuality, along with a determination to consistently attain ever higher standards in all respects;
- a sophisticated grasp of music theory, history and style; contextualization should be evident in interpretive decisions, as well as in compelling verbal and written skills that support and underline musical acts;
- playing that consistently displays sensitive interpretive decisions based on independent critical thinking;
- a creative musical imagination; technical skills for adapting to the demands of different repertoire, and a high degree of objective accuracy and cleanliness in playing;
- enthusiasm for versatility, including the ability to perform as a solo recitalist, a chamber musician, and an orchestral member; additionally, they will be comfortable in both tonal and free improvisation, fluent in extended techniques, and have experience in playing in a non-western style or ensemble, having skill on non-western instruments;
- accomplishment in sight-reading of all styles, permitting them to absorb challenging scores quickly and thoroughly;
- an ability to make and finish reeds as needed for their instrument(s);
- an increasing ability to appraise their own skills and needs and thus be able to gain more independence from their teacher.

### PROGRAM REQUIREMENTS

- MP504/505/507/510/514 Major Lesson as assigned (4 classes)
- [ME423 Advanced Woodwind Ensemble Workshop](#) (2 classes)
- MR522/524/530/531 Workshop as appropriate to major (4 classes)
- MH300+ . . . Advanced Music History and Literature (2 classes)
- MT300+ . . . Advanced Theory/Analysis (2 classes)
- ME/MP . . . Studies in Extended Techniques, Improvisation and/or Interpretation (2 classes)
- [MX900P](#) or [ID550](#) Graduate Independent Project: Pedagogy or Arts Pedagogy (1 class)
- Chamber/Conducted Ensembles as assigned (each semester):
  - ME605 Conducted Instrumental Ensemble
  - ME606 Graduate Chamber Music Ensemble
  - [ME500 New Century Players Ensemble](#)
- [MP503-01 Graduate Performance Forum](#) (in Spring Semesters, 2 classes)
- [MX650 Career Design for Musicians](#) (1 class)
- [M002 Interim](#) (in Spring Semesters, 2 classes)
- [MP699 MFA Graduation Recital](#) (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

## 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.

- MP515/540/550/561/570 Graduate Major Lesson as assigned (4 classes)
- MP015/040/050/061/070 Non-Major Lesson (4 classes)
- M... Course in performance and/or composition across cultures or styles (1 class)
- MH300+ . . . Advanced Music History & Literature (2 classes)
- One class in Transcription chosen from:
  - MT900 Graduate Independent Project in Transcription
  - [MT503 Musicianship Skills: Transcription](#)
- Four classes chosen from:
  - [MP309 Latin Percussion](#)
  - [ME325 Persian Ensemble](#)
  - [MP680 Tabla Accompaniment](#)
  - [MT190/390](#) North Indian Svar Graam - Vocal
  - [MT195/395](#) North Indian Svar Graam - Instrumental
  - [MT210 North Indian Theory](#)
  - [MT220 Persian Music Theory](#)
  - [MT225 Introduction to the Forms of African Music](#)
  - [MT260 Javanese and Balinese Music, Dance and Theory](#)
  - [MT601 Tala: North and South Indian Rhythm Systems](#)
- [ME103-01 / 02](#) World Percussion Ensemble / Tabla Ensemble (4 classes)
- ME . . . Other World Music Ensembles (4 classes)
- [MX900P Graduate Independent Project: Pedagogy](#) (2 classes)
- [M002 Interim](#) (in Spring Semesters, 2 classes)
- [MP699 MFA Graduation Recital](#) (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)

## V. Performer-Composer Program - 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.

- MC500/MP5xx Major Lesson(s) as assigned (4 classes)
- MC/MI/MT 300+Advanced courses in music composition, theory, analysis and technology (6 classes), including:
  - at least one course in composition with another métier (1 class)
  - at least one course in composition with advanced technology (1 class)
- ME/MP/MR 300+ Advanced courses in extended techniques, improvisation and/or interpretation (4 classes)
- MH/MT 300+ Advanced courses in music history and literature, and/or critical reading (3 classes)
- MC/MPAdditional advanced electives in composition and/or performance (4 classes)
- Graduate forums (4 classes), including:
  - [MP605 Performer-Composer Forum](#) (2 classes)
  - [M002 Interim](#) (in Spring Semesters, 2 classes)
  - [MC699 MFA Portfolio](#) (1 class)
  - [MP699 MFA Graduation Recital](#) (1 class) (must include substantial original work)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital (must include substantial original work)
  - Jury Exam prior to Graduate Recital



# 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;
- 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. CD, DVD and website preparation, grant-writing skills, 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. Doctoral students may enroll in undergraduate courses (those with course numbers below 400), but will receive credit for only half of the undergraduate unit value. The course requirements for the DMA program are as follows.

- MC/MP700 Composition and/or Performance Lessons (each semester in residence)
- [MD700 Performer–Composer Doctoral Seminar](#) (each semester in residence)
- [MD703 The Performer-Composer: History & Aesthetics](#) (1 class)
- [MD704 Professional Development for Musicians](#) (1 class)
- [MD740 DMA Teaching Practicum](#) (each semester in residence)
- [MD750 Topic-Driven Research and Exploration](#) (6 classes minimum with at least 3 different instructors)
- [MD790 Performance/Presentation Project](#) (2 classes)
- [MD799 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
  - Written and Oral Qualifying Examinations
  - Doctoral Review

DMA students must pass a First-Year Review. This review is conducted by the student's DMA Advisory Committee. This Committee comprises a total of 3–5 faculty members and must include the student's Mentor and at least one member of either the Doctoral Policy Committee or the DMA Admissions Committee. 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 DMA Advisory Committee.

DMA students must pass *Written and Oral Qualifying Examinations* before advancing to candidacy. 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.

The Written Qualifying Examination is administered by a specially convened DMA Examining Committee. This Examining Committee comprises at most four faculty members and includes the student's Mentor and Topic-Driven Research (MD750) course instructors. In preparation for the Qualifying Examinations, the student must enroll in MD750 at least 6 times with a minimum of 3 different instructors addressing 3 respective topic areas. This typically takes place over the course of the student's second year in the DMA program. The MD750 topic areas are agreed upon by the student and the MD750 instructors in light of the student's professional and artistic goals and are subject to approval by the student's Mentor.

The Oral Qualifying Examination follows the Written Qualifying Examination, and is jointly administered by the student's DMA Examining Committee and DMA Advisory Committee.

Before the awarding of the degree each DMA student must also pass a *Doctoral Review*, conducted by his/her DMA Advisory 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 (MD799).

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# The Herb Alpert School of Music at CalArts

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- [Doctoral of Musical Arts Program \(MD\)](#)
- [Music Ensembles \(ME\)](#)
- [Music History & Literature \(MH\)](#)
- [Music Technology \(MI\)](#)
- [Music Performance \(MP\)](#)
- [Music Repertoire \(MR\)](#)
- [Music Theory \(MT\)](#)
- [Music Pedagogy \(MX\)](#)

The courses offered by [The Herb Alpert School of Music at CalArts](#) are a reflection of a rich and diverse curriculum for BFA, MFA and DMA students.

Course Code	Course Name	Semesters Offered
CS217	<a href="#">Digital Media and Web Development for Digital Artists</a>	I, II
CS268	<a href="#">Introduction to Sound Production</a>	I, II
CS313A	<a href="#">Introduction to Programming for Digital Artists A</a>	I, II
CS313B	<a href="#">Introduction to Programming for Digital Artists B</a>	I, II
CS315	<a href="#">Introduction to Digital Fabrication</a>	I, II
ID530	<a href="#">Toward Interdisciplinary Critique: a Survey of Methodologies</a>	Not planned for this academic year
M 002	<a href="#">Interim</a>	II
MC010	<a href="#">Composition: Non-Major Lessons</a>	I, II
MC100	<a href="#">Composition: UG Major Lessons</a>	I, II
MC101	<a href="#">Undergraduate Composers' Forum</a>	I
MC105	<a href="#">Music Notation</a>	II
MC110-01	<a href="#">Introduction to Composition</a>	I, II
MC120A	<a href="#">Sound/Silence 1A: Instrumental Composition A</a>	I
MC120B	<a href="#">Sound/Silence 1B: Instrumental Composition B</a>	II

Course Code	Course Name	Semesters Offered
MC123A	<a href="#">Undergraduate Experimental Music Workshop A</a>	I
MC123B	<a href="#">Undergraduate Experimental Music Workshop B</a>	II
MC250	<a href="#">Writing for Strings</a>	I, II
MC251	<a href="#">Writing for Woodwinds</a>	II
MC252	<a href="#">Writing for Harp</a>	Not planned for this academic year
MC253	<a href="#">Writing for Percussion</a>	II
MC254	<a href="#">Writing for Brass</a>	I
MC255	<a href="#">Writing for Keyboards</a>	Not planned for this academic year
MC256	<a href="#">Writing for Voice</a>	II
MC257	<a href="#">Writing for Guitar</a>	I
MC259	<a href="#">Adventures in Writing for Everything Else</a>	Not planned for this academic year
MC310	<a href="#">Undergraduate Jazz Composition: Analysis in Improvisational Forms &amp; Traditions</a>	I, II
MC314	<a href="#">Jazz Arranging and Advanced Ear Training</a>	II
MC320A	<a href="#">Sound/Silence 2A: Studio Electro-Acoustic Composition</a>	I
MC320B	<a href="#">Sound/Silence 2B: Live Electronic Music-Making</a>	II
MC321	<a href="#">History &amp; Analysis of Film Music</a>	II
MC322	<a href="#">Composition for Film and Video</a>	Not planned for this academic year
MC400-11	<a href="#">HyperOpera: Song Without Borders</a>	I, II
MC400-15	<a href="#">Form in Contemporary Music</a>	Not planned for this academic year
MC402	<a href="#">Instrumentation &amp; Orchestration</a>	Not planned for this academic year
MC465	<a href="#">Digital Recording Studio</a>	I, II
MC500	<a href="#">Composition: Graduate Lessons</a>	I, II
MC501	<a href="#">Graduate Composers' Forum</a>	I, II

Course Code	Course Name	Semesters Offered
MC502	<a href="#">Experimental Sound Practices Forum</a>	I, II
MC515	<a href="#">Music and Video Ensemble</a>	I, II
MC600-11	<a href="#">HyperOpera: Song Without Borders</a>	I, II
MC602	<a href="#">Instrumentation &amp; Orchestration - see MC402</a>	Not planned for this academic year
MC604	<a href="#">Field Recording Workshop</a>	Not planned for this academic year
MC605	<a href="#">Graduate Electroacoustic Seminar</a>	I, II
MC610	<a href="#">Graduate Jazz Composition: Analysis in Improvisational Music Forms and Traditions</a>	I, II
MC614	<a href="#">Jazz Arranging and Advanced Ear Training - see MC314</a>	II
MC615	<a href="#">Choreographers and Composers</a>	I
MC616	<a href="#">Concert Theater</a>	Not planned for this academic year
MC617	<a href="#">Media Strategies: Rules and Space</a>	II
MC618	<a href="#">Media Theory: the Interactee</a>	I
MC621	<a href="#">History &amp; Analysis of Film Music - see MC321</a>	II
MC622	<a href="#">Composition for Film and Video - see MC322</a>	Not planned for this academic year
MC623A	<a href="#">Graduate Experimental Music Workshop A</a>	I
MC623B	<a href="#">Graduate Experimental Music Workshop B</a>	II
MC650	<a href="#">MC 65X/25X Writing for... - see MC25X</a>	Not planned for this academic year
MC665	<a href="#">Digital Recording Studio - see MC465</a>	I, II
MC699	<a href="#">MFA Portfolio</a>	I, II
MC700	<a href="#">Composition: DMA Lessons</a>	I, II
MC800	<a href="#">Undergraduate Independent Study: Composition</a>	I, II
MC900	<a href="#">Graduate Independent Project: Composition</a>	I, II

Course Code	Course Name	Semesters Offered
MD700	<a href="#">Performer-Composer Doctoral Seminar</a>	I, II
MD701	<a href="#">Teaching the Teacher: New Paradigms of Learning and Assessment</a>	I
MD703	<a href="#">Performer-Composer: History and Aesthetics</a>	I
MD704	<a href="#">Professional Development for Musicians</a>	II
MD705	<a href="#">Performer-Composer: Theory and Practice</a>	Not planned for this academic year
MD740	<a href="#">Teaching Practicum</a>	I, II
MD750	<a href="#">Topic-Driven Research and Exploration</a>	I, II
MD790	<a href="#">DMA Performance/Presentation Project</a>	II
MD799	<a href="#">Doctoral Project</a>	I, II
ME103-01	<a href="#">World Percussion Ensemble</a>	I, II
ME103-02	<a href="#">Tabla Ensemble</a>	I, II
ME105-01	<a href="#">New Millennium Chamber Orchestra (Undergraduate)</a>	I, II
ME105-02	<a href="#">New Millennium Performers (Undergraduate)</a>	Not planned for this academic year
ME106	<a href="#">Undergraduate Chamber Music</a>	I, II
ME114	<a href="#">Baroque Chamber Music and Bach Arias</a>	I, II
ME117	<a href="#">Undergraduate Jazz Student Ensembles</a>	I, II
ME120	<a href="#">Undergraduate New Millennium Brass Ensemble</a>	I, II
ME121	<a href="#">Undergraduate Jazz Faculty Ensemble</a>	I, II
ME122	<a href="#">Percussion Ensemble</a>	I, II
ME123	<a href="#">Undergraduate Woodwind Ensemble Workshop</a>	I, II
ME124	<a href="#">Undergraduate Trumpet Studio</a>	I, II
ME128	<a href="#">Women's Calabash Drum Ensemble</a>	II
ME201	<a href="#">Beginning African Music Ensemble</a>	I, II

Course Code	Course Name	Semesters Offered
ME210	<a href="#">Beginning Javanese Gamelan: Kyai Doro Dasih</a>	I, II
ME220	<a href="#">Beginning Balinese Gamelan: Semar Pelgulingan</a>	I, II
ME221	<a href="#">Gender Wayang Ensemble</a>	I, II
ME222	<a href="#">Balinese Flute Ensemble: Gong Suling</a>	I, II
ME223	<a href="#">Kecak (Balinese Monkey Chant) Ensemble</a>	II
ME230	<a href="#">Beginning North Indian Music Ensemble</a>	I, II
ME300-01	<a href="#">Chamber Singers</a>	I
ME300-03	<a href="#">Contemporary Vocal Ensemble</a>	I
ME325	<a href="#">Persian Ensemble</a>	I, II
ME326	<a href="#">Improvisation Ensemble</a>	I, II
ME327	<a href="#">Multi-Focus Ensemble</a>	I, II
ME400	<a href="#">Applied Experiments: Traditional/Contemporary Composition Workshop</a>	I, II
ME401	<a href="#">Advanced African Music Ensemble</a>	I, II
ME404	<a href="#">Creative Orchestra</a>	II
ME410	<a href="#">Advanced Javanese Gamelan: Kyai Doro Dasih</a>	I, II
ME420	<a href="#">Advanced Balinese Gamelan: Semar Pelgulingan</a>	I, II
ME422	<a href="#">Advanced Percussion Ensemble</a>	I, II
ME423	<a href="#">Advanced Woodwind Ensemble Workshop</a>	I, II
ME424	<a href="#">Advanced Trumpet Studio</a>	I, II
ME426	<a href="#">Advanced Improvisation Ensemble</a>	I, II
ME430	<a href="#">Advanced North Indian Music Ensemble</a>	I, II
ME450	<a href="#">Sonic Boom Ensemble</a>	I, II
ME460	<a href="#">Golia Large Ensemble</a>	I, II

Course Code	Course Name	Semesters Offered
ME500	<a href="#">New Century Players Ensemble</a>	I, II
ME605-01	<a href="#">New Millennium Chamber Orchestra (Graduate)</a>	I, II
ME605-02	<a href="#">New Millennium Performers Ensemble (Graduate)</a>	Not planned for this academic year
ME606	<a href="#">Graduate Chamber Music</a>	I, II
ME614	<a href="#">Graduate Baroque Chamber Music and Bach Arias</a>	I, II
ME617	<a href="#">Graduate Jazz Student Ensembles</a>	I, II
ME620	<a href="#">Graduate New Millenium Brass Ensemble</a>	I, II
ME621	<a href="#">Graduate Jazz Faculty Ensemble</a>	I, II
ME625	<a href="#">Creative Music Electronic Ensemble</a>	I, II
ME800	<a href="#">Undergraduate Independent Project: Ensemble or Accompaniment</a>	I, II
ME900	<a href="#">Graduate Independent Project: Ensemble or Accompaniment</a>	I, II
MG000	<a href="#">Music Gateway</a>	Not planned for this academic year
MH100	<a href="#">World Music Survey</a>	II
MH115	<a href="#">Survey of 20th- and 21st-Century Music</a>	I
MH205A	<a href="#">Survey of Western Music History &amp; Literature A</a>	I
MH205B	<a href="#">Survey of Western Music History &amp; Literature B</a>	II
MH220	<a href="#">African Song</a>	I, II
MH240	<a href="#">Jazz History</a>	I
MH300	<a href="#">Music Cultures: Music of China</a>	I
MH310	<a href="#">History &amp; Practice of Electro-Acoustic Music</a>	II
MH314	<a href="#">Introduction to the Music of Flamenco</a>	I
MH315	<a href="#">Popular Music: A Social and Analytical History</a>	II
MH317	<a href="#">Introduction to Bach</a>	I, II



Course Code	Course Name	Semesters Offered
MH345	<a href="#">The [R]Evolution of Solo Vocal Literature</a>	Not planned for this academic year
MH390	<a href="#">The Blues Before 1960</a>	II
MH400-02	<a href="#">African &amp; African-American Music and Literature</a>	II
MH400-03	<a href="#">Contemporary Composers: Words, Music and Ideas</a>	I
MH400-04	<a href="#">The Music of Luigi Nono</a>	Not planned for this academic year
MH400-05	<a href="#">The Music of James Tenney</a>	Not planned for this academic year
MH400-06	<a href="#">Music as Literature</a>	Not planned for this academic year
MH400-07	<a href="#">Sounding Images - A Survey of Visual Music</a>	Not planned for this academic year
MH400-08	<a href="#">The Music of Gyorgy Kurtag and Sofia Gubaidulina</a>	Not planned for this academic year
MH400-12	<a href="#">Musical Reflections of Surrealism</a>	Not planned for this academic year
MH400-14	<a href="#">The Music of Edgard Varese</a>	I
MH400-18	<a href="#">Contemplative Practices, Musical Arts, Compassionate Mind</a>	Not planned for this academic year
MH400-19	<a href="#">Music of Eastern Europe in the Late 20th Century</a>	Not planned for this academic year
MH400-20	<a href="#">The Music of Gerard Grisey and French Spectralism</a>	Not planned for this academic year
MH400-22	<a href="#">The Art of Film Composing</a>	Not planned for this academic year
MH400-23	<a href="#">The Music of Iannis Xenakis</a>	Not planned for this academic year
MH400-24	<a href="#">The Music of Gyorgy Ligeti</a>	Not planned for this academic year
MH400-25	<a href="#">The Music of Helmut Lachenmann</a>	Not planned for this academic year
MH400-26	<a href="#">The Music of Igor Stravinsky</a>	Not planned for this academic year
MH400-27	<a href="#">The Music of Arnold Schoenberg</a>	Not planned for this academic year
MH400-28	<a href="#">Late Beethoven</a>	Not planned for this academic year
MH400-29	<a href="#">The Music of Morton Feldman and Walter Zimmermann</a>	II
MH400-30	<a href="#">The Frontiers of Instrumentation</a>	Not planned for this academic year

Course Code	Course Name	Semesters Offered
MH405-01	<a href="#">Focus Rock: Metal - Black, Death &amp; Doom</a>	Not planned for this academic year
MH405-02	<a href="#">Focus Rock: Rock and New Music - A History of Cross-Pollination</a>	Not planned for this academic year
MH405-03	<a href="#">Focus Rock: Make a Joyful Noise</a>	II
MH420	<a href="#">Music Improvisation Out of this World</a>	Not planned for this academic year
MH425	<a href="#">Survey of Sound Art</a>	II
MH430	<a href="#">Her Music</a>	Not planned for this academic year
MH501	<a href="#">Interdisciplinary Improvisation and Aesthetics</a>	II
MH502	<a href="#">Twentieth-Century Intersections and Interactions</a>	I
MH600-02	<a href="#">Focused Topics - see MH400-XX</a>	Not planned for this academic year
MH610	<a href="#">History &amp; Practice of Electro-Acoustic Music</a>	II
MH620	<a href="#">Music Improvisation Out of this World - see MH420</a>	Not planned for this academic year
MH625	<a href="#">Survey of Sound Art</a>	II
MH630	<a href="#">Her Music - see MH430</a>	Not planned for this academic year
MH800	<a href="#">Undergraduate Independent Project: Music History &amp; Literature</a>	I, II
MH900	<a href="#">Graduate Independent Project: Music History &amp; Literature</a>	I, II
MI100	<a href="#">Fundamentals of Concert Production</a>	I, II
MI101A	<a href="#">Concert Production for Music Technology Students</a>	I
MI101B	<a href="#">Concert Production for Music Technology Students</a>	II
MI150	<a href="#">Sound Synthesis</a>	I
MI155	<a href="#">Advanced Sound Synthesis and Audio Effects</a>	II
MI205	<a href="#">Music Technology Forum</a>	I, II
MI210	<a href="#">Audio Production for the Laptop</a>	II
MI220	<a href="#">Advanced Musical Programming Techniques</a>	Not planned for this academic year

Course Code	Course Name	Semesters Offered
MI270	<a href="#">Introduction to Composition using Music Technology</a>	II
MI308	<a href="#">Advanced Production Techniques</a>	II
MI330A	<a href="#">Interface Design for Music and Media Expression A</a>	I
MI330B	<a href="#">Interface Design for Music and Media Expression B</a>	II
MI360	<a href="#">Audio Signal Processing</a>	I
MI415	<a href="#">Visual Programming and Projection Mapping</a>	II
MI420	<a href="#">Digital Voice Ensemble</a>	I, II
MI430	<a href="#">Grids, Beats, and Groups</a>	I, II
MI499	<a href="#">Undergraduate Music Technology Final Project</a>	II
MI499	<a href="#">Undergraduate Music Technology Final Project</a>	I, II
MI531	<a href="#">Digitizing World Music</a>	I
MI540	<a href="#">Machine Orchestra</a>	Not planned for this academic year
MI541	<a href="#">Composition for Robotic Instruments</a>	II
MI550	<a href="#">Robotic Design for Music &amp; Media Applications</a>	Not planned for this academic year
MI600	<a href="#">Special Topics in Graduate Music Technology</a>	II
MI605	<a href="#">Music Technology Forum</a>	I, II
MI613A	<a href="#">Introduction to Programming for Digital Artists A</a>	I
MI613A	<a href="#">Introduction to Programming for Digital Artists A</a>	I
MI613B	<a href="#">Introduction to Programming for Digital Artists B</a>	II
MI617	<a href="#">Digital Media and Web Development for Digital Artists</a>	I, II
MI620	<a href="#">Advanced Musical Programming Techniques - see MI220</a>	II
MI621A	<a href="#">C++ for the Advanced Electronic Musician A</a>	I
MI621B	<a href="#">C++ for the Advanced Electronic Musician B</a>	II

Course Code	Course Name	Semesters Offered
MI630A	<a href="#">Interface Design A&amp;B - see MI330A&amp;B</a>	I
MI630B	<a href="#">Interface Design B - see MI330B</a>	II
MI631	<a href="#">Advanced Circuit Design</a>	I
MI650	<a href="#">Sound Synthesis - see MI150</a>	I
MI655	<a href="#">Advanced Sound Synthesis and Audio Effects - See MI155</a>	II
MI660	<a href="#">Audio Signal Processing - see MI360</a>	I
MI668	<a href="#">Introduction to Sound Production</a>	I, II
MI685	<a href="#">Teaching in Technology</a>	I, II
MI699	<a href="#">MFA Music Technology Final Project</a>	I, II
MI800	<a href="#">Undergraduate Independent Project: Music Technology</a>	I, II
MI900	<a href="#">Graduate Independent Project: Music Technology</a>	I, II
ML101	<a href="#">Intensive Italian Language and Grammar for Singers</a>	Not planned for this academic year
ML102	<a href="#">Intensive French Language and Grammar for Singers</a>	Not planned for this academic year
MP000	<a href="#">Performance Lessons</a>	I, II
MP001	<a href="#">Class Piano</a>	I, II
MP102	<a href="#">Musician's Toolkit</a>	I
MP200-01	<a href="#">Undergraduate Jazz Improvisation (Class)</a>	I
MP200-02	<a href="#">Undergraduate Jazz Improvisation (Individual)</a>	I, II
MP201-01	<a href="#">Systemic Improvisation</a>	I
MP201-02	<a href="#">The Spirituality of Improvisation</a>	I, II
MP201-03	<a href="#">Harmonic Improvisation</a>	II
MP203-01	<a href="#">Undergraduate Performance Forum</a>	II
MP203-02	<a href="#">Undergraduate Voice Forum</a>	I

Course Code	Course Name	Semesters Offered
MP204	<a href="#">Forum for Musical Arts</a>	I, II
MP207	<a href="#">Undergraduate Jazz Forum</a>	I
MP208	<a href="#">Stagecraft for Singers</a>	Not planned for this academic year
MP210A	<a href="#">VoiceArts Foundation</a>	I, II
MP215	<a href="#">Yoga for Musicians</a>	I, II
MP220	<a href="#">African Dance</a>	I, II
MP230	<a href="#">Balinese Dance</a>	I, II
MP235	<a href="#">Beginning Shakuhachi Workshop</a>	I, II
MP240-01	<a href="#">Javanese Dance (Women)</a>	I, II
MP240-02	<a href="#">Javanese Dance (Men)</a>	I, II
MP241	<a href="#">Studio Projects for Guitar</a>	I, II
MP250	<a href="#">Institute Voice</a>	I, II
MP252	<a href="#">Learning to Scream: Voice Training for Non-Majors</a>	I, II
MP254	<a href="#">English Diction and Repertoire for Singers</a>	Not planned for this academic year
MP255-01	<a href="#">Italian and Spanish Diction and Repertoire for Singers</a>	Not planned for this academic year
MP255-02	<a href="#">French Diction and Repertoire for Singers</a>	Not planned for this academic year
MP255-03	<a href="#">German Diction and Repertoire for Singers</a>	Not planned for this academic year
MP302	<a href="#">The Grammar of Conducting</a>	II
MP308	<a href="#">Topics in Historically Informed Performance Practices: The Study of Historical Performance Practices in Western European Music Composed Before the 19th Century</a>	Not planned for this academic year
MP309	<a href="#">Latin Percussion</a>	I, II
MP312	<a href="#">Tabla</a>	I, II
MP324	<a href="#">Perspectives on Hand Drumming</a>	I, II

Course Code	Course Name	Semesters Offered
MP326	<a href="#">Trigger: the Electronic Percussionist</a>	I, II
MP400-01	<a href="#">Singing the Books: A Workshop on John Cage's 'Song Books'</a>	Not planned for this academic year
MP400-02	<a href="#">Contemporary Vocal Techniques, Repertoire and Performance</a>	II
MP400-03	<a href="#">What Kind of Text Is That? Exploring and Creating with Unusual Materials</a>	Not planned for this academic year
MP402	<a href="#">Opera Theater</a>	Not planned for this academic year
MP403	<a href="#">Physiology of the Voice</a>	I
MP405	<a href="#">Performer-Composer Forum</a>	II
MP406	<a href="#">Musical Bodies: Injury Prevention and Rehabilitation</a>	I, II
MP408	<a href="#">Instrumental Conducting</a>	I
MP480	<a href="#">Tabla Accompaniment</a>	I, II
MP502	<a href="#">Improvisors' Visiting Artists Colloquium</a>	I, II
MP503-01	<a href="#">Graduate Performance Forum</a>	II
MP503-02	<a href="#">Graduate Voice Forum</a>	I
MP600-01	<a href="#">Focused Topics in Vocal Performance - see MP400-XX</a>	Not planned for this academic year
MP600-02	<a href="#">Contemporary Vocal Techniques, Repertoire and Performance</a>	II
MP601-01	<a href="#">Systemic Improvisation</a>	I
MP601-02	<a href="#">The Spirituality of Improvisation</a>	I, II
MP601-03	<a href="#">Harmonic Improvisation</a>	II
MP602	<a href="#">Opera Theater - see MP402</a>	Not planned for this academic year
MP603	<a href="#">Physiology of the Voice</a>	I
MP604	<a href="#">Special Studies in Collaborative Performance</a>	I, II
MP605	<a href="#">Performer-Composer Forum - see MP405</a>	II
MP606	<a href="#">Musical Bodies: Injury Prevention and Rehabilitation - see MP406</a>	I, II

Course Code	Course Name	Semesters Offered
MP607	<a href="#">Graduate Jazz Forum</a>	I
MP608	<a href="#">Instrumental Conducting</a>	I
MP640	<a href="#">Contemporary Performance Practice for Woodwinds</a>	I, II
MP680	<a href="#">Tabla Accompaniment - see MP480</a>	I, II
MP699	<a href="#">MFA Graduation Recital Preparation</a>	I, II
MP800	<a href="#">Undergraduate Independent Project: Performance</a>	I, II
MP900	<a href="#">Graduate Independent Project: Performance</a>	I, II
MR110	<a href="#">Vocal Repertoire Coaching</a>	I, II
MR120	<a href="#">Guitar Workshop: Undergraduate Majors</a>	I, II
MR122	<a href="#">Flute Workshop: Undergraduate Majors</a>	I, II
MR123	<a href="#">Harp Workshop: Undergraduate Majors</a>	I, II
MR124	<a href="#">Oboe Workshop: Undergraduate Majors</a>	I, II
MR126	<a href="#">Experimental Voice Workshop: UG Majors</a>	I, II
MR127	<a href="#">African Rhythm Workshop</a>	Not planned for this academic year
MR128	<a href="#">String Workshop: Undergraduate Majors</a>	I, II
MR129	<a href="#">Percussion Workshop: Undergraduate Majors</a>	I, II
MR130	<a href="#">Clarinet Workshop: Undergraduate Majors</a>	I, II
MR131	<a href="#">Bassoon Workshop: Undergraduate Majors</a>	I, II
MR132	<a href="#">Brass Workshop: Undergraduate Majors</a>	I, II
MR133	<a href="#">Horn Workshop: Undergraduate Majors</a>	Not planned for this academic year
MR310	<a href="#">Advanced Vocal Repertoire Coaching</a>	I, II
MR510	<a href="#">Graduate Vocal Repertoire Coaching</a>	I, II
MT001-01	<a href="#">Fundamental Musicianship</a>	I, II

Course Code	Course Name	Semesters Offered
MT100A01	<a href="#">Musicianship Skills: Tonal Forms A</a>	I, II
MT100B01	<a href="#">Musicianship Skills: Tonal Forms B</a>	I, II
MT101A	<a href="#">Introduction to Tonal Theory A</a>	I, II
MT101B	<a href="#">Introduction to Tonal Theory B</a>	I, II
MT102-01	<a href="#">Musicianship Skills: Bach Chorale Singing</a>	Not planned for this academic year
MT102-02	<a href="#">Musicianship Skills: Bach Keyboard Pieces</a>	I, II
MT103	<a href="#">Musicianship Skills: Transcription</a>	I
MT104A	<a href="#">Musicianship Skills: Rhythm A</a>	I
MT104B	<a href="#">Musicianship Skills: Rhythm B</a>	II
MT150	<a href="#">Jazz Keyboard Theory</a>	I, II
MT170	<a href="#">Transcription and Arranging for Guitar</a>	I, II
MT173	<a href="#">Lute Tablature Transcription</a>	I, II
MT174	<a href="#">Fretboard Theory</a>	I, II
MT175	<a href="#">Figured Bass Realization for Guitar or Lute</a>	I, II
MT176	<a href="#">Analysis of Guitar Repertoire</a>	I, II
MT177	<a href="#">Continuo and Baroque Accompaniment</a>	I, II
MT190	<a href="#">Beginning North Indian Svar Graam - Vocal</a>	I, II
MT195	<a href="#">Beginning North Indian Svar Graam - Instrumental</a>	I, II
MT200C	<a href="#">Musicianship Skills: Tonal Forms C</a>	I, II
MT200D	<a href="#">Musicianship Skills: Tonal Forms D</a>	I, II
MT202	<a href="#">Post-Tonal Theory</a>	I, II
MT203	<a href="#">Form</a>	Not planned for this academic year
MT204	<a href="#">Counterpoint</a>	II



Course Code	Course Name	Semesters Offered
MT205	<a href="#">Song Writing, Analysis and Performance</a>	I
MT206	<a href="#">Advanced Harmonic Techniques</a>	Not planned for this academic year
MT210	<a href="#">North Indian Theory</a>	I, II
MT220	<a href="#">Persian Music Theory</a>	I, II
MT225	<a href="#">Introduction to the Forms of African Music</a>	Not planned for this academic year
MT260	<a href="#">Javanese and Balinese Music, Dance &amp; Theory</a>	I, II
MT300	<a href="#">Analysis of Musical Forms</a>	Not planned for this academic year
MT302	<a href="#">Acoustics: Applied Physics for Musicians</a>	I
MT310	<a href="#">Projects in Advanced Sight Singing</a>	I, II
MT350	<a href="#">Analysis and Interpretation for Performers</a>	I
MT390	<a href="#">Advanced North Indian Svar Graam - Vocal</a>	I, II
MT395	<a href="#">Advanced North Indian Svar Graam - Instrumental</a>	I, II
MT400-01	<a href="#">Chamber Thought</a>	II
MT400-09	<a href="#">Orchestral Thought</a>	Not planned for this academic year
MT400-10	<a href="#">Analysis: What Is Experimental Music?</a>	Not planned for this academic year
MT400-13	<a href="#">Uncertainty</a>	Not planned for this academic year
MT400-17	<a href="#">The String Quartet since 1900</a>	Not planned for this academic year
MT400-21	<a href="#">The Piano since 1900</a>	Not planned for this academic year
MT401	<a href="#">Tala: North and South Indian Rhythm Systems</a>	I, II
MT403A	<a href="#">Intonation Workshop A</a>	I
MT403B	<a href="#">Intonation Workshop B</a>	II
MT501	<a href="#">Graduate Theory Review</a>	I
MT502	<a href="#">Graduate Skills Review</a>	II

Course Code	Course Name	Semesters Offered
MT503	<a href="#">Musicianship Skills: Transcription</a>	I
MT610	<a href="#">Spectromorphology</a>	Not planned for this academic year
MT612	<a href="#">Critical Reading: Art, Perception and Correlation</a>	I, II
MT800	<a href="#">Undergraduate Independent Project: Music Theory &amp; Analysis</a>	I, II
MT900	<a href="#">Graduate Independent Project: Music Theory &amp; Analysis</a>	I, II
MT900-01	<a href="#">Graduate Independent Project: Music Theory &amp; Analysis</a>	I, II
MX350	<a href="#">Career Designs for Musicians</a>	I, II
MX400A	<a href="#">Toward Creativity: Pedagogy, Praxis, Philosophy A</a>	I
MX400B	<a href="#">Toward Creativity: Pedagogy, Praxis, Philosophy B</a>	II
MX420	<a href="#">Teaching the Voice</a>	II
MX620	<a href="#">Teaching the Voice - see MX420</a>	II
MX650	<a href="#">Career Designs for Musicians - see MX350</a>	I, II
MX800P	<a href="#">Undergraduate Independent Project: Pedagogy</a>	I, II
MX900P	<a href="#">Graduate Independent Project: Pedagogy</a>	I, II

## CS217: Digital Media and Web Development for Digital Artists

2.0 units / Semester: I, II

This course provides an introduction to digital media and web development for musicians. Each student will learn basic HTML and how to use it to build custom websites for designing artist homepages. Students will learn how to stream music, stream video, and manage media online. Each student will also learn how to use social networking sites to help gain fan bases and friends using websites like myspace and facebook. Final project in this course is to have a personal website set up and running.

\* Permission of instructor required. [jhochenbaum@calarts.edu](mailto:jhochenbaum@calarts.edu)

\* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#), [Integrated Media](#)

## CS268: Introduction to Sound Production

2.0 units / Semester: I, II

A moderately technical introduction to the science of acoustics and audio systems technology. Covers the nature, measurement and behavior of sound; audio terminology, signal flow, and equipment performance specs; digital audio; microphone types and usage; and an overview of recording theory. Lecture/demonstration course, not hands-on recording.

- \* Prerequisites: Solid math skills, including algebra.
- \* Permission of instructor required. [jhochenbaum@calarts.edu](mailto:jhochenbaum@calarts.edu)
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#), [Integrated Media](#)

## CS313A: Introduction to Programming for Digital Artists A

2.0 units / Semester: I, II

This course provides an introduction to object-oriented computer music programming languages and how students can use them to make custom software for unique musical expression. ChuckK, a strongly-timed computer music language will be introduced. An overview of general programming concepts including types, arrays, control structures, classes and objects will be presented. How to use ChuckK for programming real-time systems incorporating MIDI devices will also be described. Each student will present a final project which demonstrates how ChuckK can be used in writing synthesis, analysis, or interactive performance tools for a live performance or short composition.

- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#), [Integrated Media](#)

## CS313B: Introduction to Programming for Digital Artists B

2.0 units / Semester: I, II

See the description of CS313A, of which this course is a continuation.

- \* Prerequisite: CS313A.
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#), [Integrated Media](#)

## CS315: Introduction to Digital Fabrication

2.0 units / Semester: I, II

This course teaches students modern skills in digital design. Students will learn how to express their ideas using CAD software in 2D and 3D forms. Mathematical measurements and scaling will be addressed throughout the assignments. Students will also learn how to take their designs and use laser cutting, 3D printing, C & C Routing and other modern fabrication tools to create physical objects for use in their artwork. A historical context of Design practice and the evolution of the Artform with technology will be presented.

- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#), [Integrated Media](#)

## ID530: Toward Interdisciplinary Critique: a Survey of Methodologies

3.0 units / Semester: Not planned for this academic year

A three-hour seminar, open to graduate students and upper-level undergraduate students by permission of instructors. Team-taught by Sara Roberts and Mona Heinze, in conjunction with 8 guests (5 from the Institute, 3 from outside CalArts). In some critiques there is a moderator; participants can say what they want as long as it is their turn. Other critiques stipulate the form of the contribution (it has to be phrased as a question) or circumscribe the content (name what you see without positives and negatives). There is critique that dispenses with words, using the body as the tool for communication; and there is the masked man who ridicules the work until the artist breaks down. There are as many critical modalities as kinds of fish. This class is not a critique, but a meta-critique, an exploration of forms, frameworks and ideas for the critical process. Each week, with a guest instructor, we will use a different critique. We will examine and critique the critical process, with the goal of a) fully engaging in critical conversation (whether as responder or creator), b) gaining a deeper understanding of how we function as critics-our values and prejudices, and c) developing a critical voice that is informed, expressive, and precise.

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Theater](#), [School of Critical Studies](#), [Interdisciplinary](#), [Integrated Media](#)

## M 002: Interim

1.0 unit / Semester: II

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.

\* Required for all music students.

\* For class scheduling purposes, please note that the School of Critical Studies begins its regular Spring Semester concurrently with Interim

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC010: Composition: Non-Major Lessons

1.0 unit / Semester: I, II

Half-hour lessons for students enrolled in programs other than Composition, consisting of individual or group meetings.

\* Limited enrollment.

\* Permission of instructor and School of Music office required.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC100: Composition: UG Major Lessons

3.0 units / Semester: I, II

One-hour lessons for undergraduate students in the Composition Program, consisting of individual or group meetings.

- \* Limited enrollment.
- \* Permission of instructor and School of Music office required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC101: Undergraduate Composers' Forum

1.0 unit / Semester: I

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.

- Enrollment limited to undergraduate Composition students in BFA1 & BFA22
- \* Required for BFA1 & BFA2 Composition majors in their first two Fall semesters of residence
  - \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC105: Music Notation

1.0 unit / Semester: II

A survey of conventional notation standards used by the music publishing industry and notational issues relevant to contemporary composers.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC110-01: Introduction to Composition

1.0 unit / Semester: I, II

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.

- \* Prerequisite: MT101A
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC120A: Sound/Silence 1A: Instrumental Composition A

2.0 units / Semester: I

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.

\* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC120B: Sound/Silence 1B: Instrumental Composition B

2.0 units / Semester: II

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.

\* Prerequisite: MC120A or permission of the instructor.

\* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC123A: Undergraduate Experimental Music Workshop A

2.0 units / Semester: I

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 '0'00', Alvin Lucier's Vespers, Morton Feldman's String Quartet II, and other pieces by James Tenney, Antoine Beuger and Manfred Werder (who will be a guest in our class in October).

\* Open to composition and non-composition students.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC123B: Undergraduate Experimental Music Workshop B

2.0 units / Semester: II

See description of MC123A.

\* Open to composition and non-composition majors.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC250: Writing for Strings

1.0 unit / Semester: I, II

Techniques of writing for strings in both individual and ensemble contexts, composition and performance projects.

- \* Open to both graduate and undergraduate students
- \* Enrollment limited to 10 students in total
- \* Undergraduate students enroll at the 200 level, graduate students at the 600 level
- \* Prerequisite: MT101B or graduate standing

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC251: Writing for Woodwinds

2.0 units / Semester: II

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.

- \* Open to graduate and undergraduate students
- \* Undergraduate students enroll at the 200 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC252: Writing for Harp

1.0 unit / Semester: Not planned for this academic year

Techniques of writing for harp in both individual and ensemble context. Course will include composition and performance projects.

- \* Open to graduate and undergraduate students
- \* Enrollment limited to 12 students
- \* Undergraduate students enroll at the 200 level, graduate students at the 600 level
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC253: Writing for Percussion

1.0 unit / Semester: II

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.

- \* Open to graduate and undergraduate students
- \* Undergraduate students enroll at the 200 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC254: Writing for Brass

1.0 unit / Semester: I

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.

- \* Open to graduate and undergraduate students
- \* Undergraduate students enroll at the 200 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC255: Writing for Keyboards

1.0 unit / Semester: Not planned for this academic year

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.

- \* Open to graduate and undergraduate students
- \* Undergraduate students enroll at the 200 level, graduate students at the 600 level
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC256: Writing for Voice

1.0 unit / Semester: II

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.

- \* Enrollment limited to 12 students in total
- \* Undergraduate students enroll at the 200 level, graduates at the 600 level
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC257: Writing for Guitar

1.0 unit / Semester: I

This is a workshop in composing music for guitar. Instrumental techniques and notational systems from the traditional to the extended are demonstrated and discussed. The class will incorporate technical demonstrations, score study, directed listening, compositional projects, guest artists and speakers, and in-class reading sessions. The main focus of the course will be writing for guitar, with supplementary discussion of other string instruments such as charango, requinto jarocho, jarana, and coco banjo. Preparation and extended techniques will be reviewed as well.



- \* Enrollment limited to 12 students in total
- \* Undergraduate students enroll at the 200 level, graduates at the 600 level
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC259: Adventures in Writing for Everything Else

2.0 units / Semester: Not planned for this academic year

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.

- \* Prerequisite: MT001 or equivalent
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC310: Undergraduate Jazz Composition: Analysis in Improvisational Forms & Traditions

2.0 units / Semester: I, II

A course analyzing improvisational music forms and creative languages with a major focus upon innovative developments in performance technology; theoretical, aesthetical, and philosophical ideas informing the creative artist; fundamental conceptions of improvising ensembles; and the interactive roles of individuals in shaping improvisation. Included is an introduction to a new analytical methodology regarding 'the improvised musical moment.' Connections with new, innovative and creative, improvisational knowledge with developments in film, dance, literature, and art will be explained. Extensive listening and reading assignments with comparative analysis exercises as well as creative projects in improvisation and composition are required.

- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC314: Jazz Arranging and Advanced Ear Training

2.0 units / Semester: II

Techniques and tools of arranging for mixed, small jazz ensembles, combined with advanced studies in hearing and transcribing the forms and materials of jazz literature.

- \* Undergraduate students enroll at the 300 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC320A: Sound/Silence 2A: Studio Electro-Acoustic Composition

2.0 units / Semester: I

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.

- \* Prerequisite: CS268
- \* Counts as credit for the previous course number MC220A
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC320B: Sound/Silence 2B: Live Electronic Music-Making

2.0 units / Semester: II

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.

- \* Counts as credit for the previous course number MC220B
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC321: History & Analysis of Film Music

2.0 units / Semester: II

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 students enroll at the 300 level, graduate students at the 600 level
- \* Enrollment limited to 15 students in total
- \* Prerequisites: MT101B & CS268
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC322: Composition for Film and Video

2.0 units / Semester: Not planned for this academic year

This course includes an introduction to the history of film music, the techniques of film and video scoring.

- \* MC321 and permission of instructor
- \* Working knowledge of and access to software appropriate for scoring purposes such as (but not limited to) Digital Performer, Logic, ProTools,

Cubase, or Nuendo (Digital Performer or Logic preferred)

\* Undergraduate students enroll at the 300 level, graduate students at the 600 level

\* Enrollment limited to 15 students in total

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MC400-11: HyperOpera: Song Without Borders

2.0 units / Semester: I, II

**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.

\* This course is open to composers, singers, instrumentalists, writers, directors, dancers, producers and designers: students who have a desire to create, produce, and perform in collaborative experimental opera engineered by the members of the HyperOpera class.

\* Undergraduate students enroll at the 400 level, graduate students at the 600 level

\* Permission of instructor required.

\* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MC400-15: Form in Contemporary Music

2.0 units / Semester: Not planned for this academic year

**Focused Topics Course:** This class will review James Tenney's revolutionary new concepts of musical form as described in his *Meta+Hodos* and discuss them with the goal of finding useful ways of integrating them with contemporary musical thought. The course will include compositional exercises and class discussions.

\* Prerequisites: MT202 or equivalent

\* Undergraduate students enroll at the 400 level, graduate students at the 600 level

\* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC402: Instrumentation & Orchestration

3.0 units / Semester: Not planned for this academic year

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.

\* Prerequisites: MT202 and Core Theory Option, or equivalents

\* Undergraduate students enroll at the 400 level, graduate students at the 600 level

- \* total enrollment limited to 14 students
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC465: Digital Recording Studio

2.0 units / Semester: I, II

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.

- \* Enrollment limited to upper-division undergraduates and graduate students
- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC500: Composition: Graduate Lessons

4.0 units / Semester: I, II

Lessons for graduate students in the Composition Program, consisting of individual and/or group meetings.

- \* Permission of instructor and School of Music office required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC501: Graduate Composers' Forum

1.0 unit / Semester: I, II

Presentation and critique of student compositions and projects, both finished and in process.

- \* Required of and limited to graduate Composition and Experimental Sound Practices students.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC502: Experimental Sound Practices Forum

1.0 unit / Semester: I, II

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.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC515: Music and Video Ensemble

2.0 units / Semester: I, II

The Fall 2013 version of Music and Image will focus on creative audio-visual installations using the Raspberry Pi computing platform and Linux. Other topics will include working with a Canon XF-100 HD video camera, video editing in Adobe Premiere, additional programming in Max Msp/Jitter, Processing, Pure Data and possibly Python. The class will also peek at the world of analog production and glitch video techniques. Each student is expected to create and present an audio-visual installation piece during the last week of the Fall semester. This is a project-oriented workshop and not a pure lecture course.

- \* Enrollment limited to 10 graduate and 4th-year BFA students
- \* There is a \$50 materials fee for each student to purchase their own Raspberry Pi computer kit
- Programming experience using Max-MSP-Jitter, Pure Data, Processing, or Linux is a plus
- \* Prior experience with video production is helpful
- \* This is not a beginning class for programming or video production

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC600-11: HyperOpera: Song Without Borders

2.0 units / Semester: I, II

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.

- \* This course is open to composers, singers, instrumentalists, writers, directors, dancers, producers and designers: students who have a desire to create, produce, and perform in collaborative experimental opera engineered by the members of the HyperOpera class.
- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level
- \* Permission of instructor required.
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC602: Instrumentation & Orchestration - see MC402

3.0 units / Semester: Not planned for this academic year

- \* Prerequisites: MT202 and Core Theory Option, or equivalents
- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level
- \* total enrollment limited to 14 students

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC604: Field Recording Workshop

2.0 units / Semester: Not planned for this academic year

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.

\* Enrollment limited to 20 students in total

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC605: Graduate Electroacoustic Seminar

2.0 units / Semester: I, II

Through individual and/or collaborative projects this course will explore emerging topics in electroacoustic music. This year, the first semester will focus on performance without controllers: feedback, complexity, emergence, and sound-as-control. The second semester will investigate tools for sonification. Here we'll open up the project domain to installations and site-specific projects. Along the way we might make a quick diversion to build some circuitry. This course is taught using only open-source software.

\* Cross-listed in Art & Technology.

\* Permission of instructor required.

Discipline(s): [School of Art](#), [The Herb Alpert School of Music at CalArts](#)

## MC610: Graduate Jazz Composition: Analysis in Improvisational Music Forms and Traditions

2.0 units / Semester: I, II

A course analyzing improvisational music forms and creative languages with a major focus upon innovative developments in performance technology; theoretical, aesthetical, and philosophical ideas informing the creative artist; fundamental conceptions of improvising ensembles; and the interactive roles of individuals in shaping improvisation. Included is an introduction to a new analytical methodology regarding 'the improvised musical moment.' Connections with new, innovative and creative, improvisational knowledge with developments in film, dance, literature, and art will be explained. Extensive listening and reading assignments with comparative analysis exercises as well as creative projects in improvisation and composition are required.

\* Prerequisite: MC310, permission of instructor or graduate status

\* Permission of instructor required.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC614: Jazz Arranging and Advanced Ear Training - see MC314

2.0 units / Semester: II

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC615: Choreographers and Composers

2.0 units / Semester: I

This course brings together advanced composition students and advanced choreographers in projects combining the two disciplines.

- \* Enrollment limited to graduate and advanced undergraduate students
- \* MFA-1 students particularly encouraged
- \* Permission of instructor required.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC616: Concert Theater

3.0 units / Semester: Not planned for this academic year

Infusing theatrical elements-movement, lighting, visual imagery, text-into a musical presentation can enhance and clarify a performance, and transcend performance expectations. Ensembles such as the Kronos Quartet and eighth blackbird have pioneered this concept, and composers have embraced it as well. Theatrical approaches to music, as exemplified by composers such as Mauricio Kagel, George Crumb, Heiner Goebbels, Gyorgy Ligeti and others will be analyzed. Students will form small groups to create projects that will experiment with integrating theater, as an essential component, into the musical process. The class is most appropriate for composers, performers who are especially interested in contemporary music, directors and designers (especially lighting designers), video artists and dancers who would like to work with musicians in the context of concert theater, and writers who would be interested in creating text for collaborative enhancements of a specific work or of a concert theme.

- \* Enrollment limited to graduate and advanced undergraduate students
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC617: Media Strategies: Rules and Space

2.0 units / Semester: II

This class will focus on perceiving and using space, representing dynamics in space, and getting a feel for how rules effect spatial dynamics. Class meetings are often held outside, weather permitting. The class requires whole-hearted, often physical participation.

- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [School of Art](#), [The Herb Alpert School of Music at CalArts](#), [Integrated Media](#)

## MC618: Media Theory: the Interactee

3.0 units / Semester: I

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.

Discipline(s): [School of Art](#), [The Herb Alpert School of Music at CalArts](#)

## MC621: History & Analysis of Film Music - see MC321

2.0 units / Semester: II

- \* Undergraduate students enroll at the 300 level, graduate students at the 600 level
- \* Enrollment limited to 15 students in total
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC622: Composition for Film and Video - see MC322

2.0 units / Semester: Not planned for this academic year

- \* MC321 and permission of instructor
- \* Working knowledge of and access to software appropriate for scoring purposes such as (but not limited to) Digital Performer, Logic, ProTools, Cubase, or Nuendo (Digital Performer or Logic preferred)
- \* Undergraduate students enroll at the 300 level, graduate students at the 600 level
- \* Enrollment limited to 15 students in total

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC623A: Graduate Experimental Music Workshop A

2.0 units / Semester: I

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 '0'00', Alvin Lucier's Vespers, Morton Feldman's String Quartet II, and other pieces by James Tenney, Antoine Beuger and Manfred Werder (who will be a guest in our class in October).

- \* Open to composition and non-composition students.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC623B: Graduate Experimental Music Workshop B

2.0 units / Semester: II



See description of MC623A.

- \* Open to composition and non-composition students
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC650: MC 65X/25X Writing for... - see MC25X

1.0 unit / Semester: Not planned for this academic year

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC665: Digital Recording Studio - see MC465

2.0 units / Semester: I, II

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC699: MFA Portfolio

2.0 units / Semester: I, II

Credit will be given for the preparation of a portfolio of works. This portfolio will contain work produced at CalArts, a substantial portion of which should have been presented in performance or other appropriate manner. Portfolio contents may be presented in the form of scores, recordings, videos, texts, etc., and must be of archival quality and suitable for presentation in the professional field. Composition faculty will review the portfolio, and select work to be archived at CalArts.

- \* Enrollment limited to graduating students

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC700: Composition: DMA Lessons

1.0 unit / Semester: I, II

Lessons for DMA students, consisting of individual meetings.

- \* Permission of instructor and School of Music office required
- \* Variable credit: 1.0-4.0 units
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC800: Undergraduate Independent Study: Composition

2.0 units / Semester: I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

- \* Variable credit: 0.5-2.0 units
- \* Permission of instructor required.
- \* May be repeated for credit.
- \* Contract required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MC900: Graduate Independent Project: Composition

2.0 units / Semester: I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

- Variable credit: 0.5-2.0 units
- \* Permission of instructor required.
  - \* May be repeated for credit.
  - \* Variable credit.
  - \* Contract required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MD700: Performer-Composer Doctoral Seminar

0.5 units / Semester: I, II

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.

- \* DMA standing required
- \* Repetition for credit required

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MD701: Teaching the Teacher: New Paradigms of Learning and Assessment

2.0 units / Semester: I

This course will introduce DMA student-instructors to the nuts and bolts of teaching, including models for course development and curricular design, the generation of teaching materials, common issues in the classroom, and various assessment measures designed to provide maximum feedback for their students. Students will engage in numerous projects including self-critique and observation of faculty-led classes/lessons/ensembles in order to study different teaching methods.

- \* DMA standing

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MD703: Performer-Composer: History and Aesthetics

2.0 units / Semester: I

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.

\* Prerequisite: DMA standing or permission of the instructor

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MD704: Professional Development for Musicians

1.5 units / Semester: II

This course will explore a broad range of tools and ideas for creating a life in the arts, including preparation for positions in education, artistic entrepreneurship, and work in non-profit and for-profit enterprises. Topics addressed will include techniques for documenting and disseminating creative work, development of vitae and other professional documentation, grant writing, developing an on-line presence, conducting an academic job search, and methods for bringing the artist's unique projects and opportunities to fruition.

\* DMA standing or permission of instructor required

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MD705: Performer-Composer: Theory and Practice

2.0 units / Semester: Not planned for this academic year

This course will focus on theories that deal with performance and performance practice throughout the arts. The readings will be selected each year in accordance with the interests of the current students, and may come from such sources as Robert Bresson, Michel Foucault, Marina Abramovic, Adalaide Morris, Boris Groys, Peter Brook, Antonin Artaud, Berthold Brecht and others. A detailed presentation (written and aural) by the student about her/his own practice, relative to the theoretical work, will serve as a final project.

\* DMA standing required

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MD740: Teaching Practicum

1.0 unit / Semester: I, II

This course will provide students with credit for teaching responsibilities, aiding them in the development of pedagogical effectiveness and expertise. Students will be required to keep logs of teaching methods utilized and student responses, etc., and will be expected to experiment with and document new methods of delivery and interaction. Students also will engage in syllabi design and the development of assessment/evaluation tools. Faculty will supervise all work.

\* DMA standing required

\* Repetition for credit required

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MD750: Topic-Driven Research and Exploration

1.5 units / Semester: I, II

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.

\* Topics must be approved by the DMA Advisory Committee and the DMA Policy Committee

\* DMA standing required

\* Variable credit: 1.5-6.0 units

\* Repetition for credit required

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MD790: DMA Performance/Presentation Project

2.0 units / Semester: II

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.

\* DMA standing required

\* Repetition for credit required

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MD799: Doctoral Project

7.0 units / Semester: I, II

The Doctoral Project, beginning with intensive independent research and experimentation, and culminating in the creation of several distinct, yet interconnected components, prepares candidates for a noticeable emergence into the larger arts' community. The project is comprised of coordinated components that synthesize performance and composition elements while documenting their significance and originality. Each component must be completed with rigor and must score well on specific rubrics for each part. A Final Review concludes this process, at which time candidates are expected to have met all DMA Program Learning Outcomes.

The following components comprise the Doctoral Project:

1. Final Project/Event: a major culminating performance/presentation event
2. Public Presentation: a substantial presentation concerning the candidate's work, involving a public forum and

question/answer session

3. Publishable Article: one article that is suitable for publication in a professional medium regarding a topic agreed upon by the Doctoral Advisory Committee and the candidate

4. Artistic Statement: a written statement discussing the body of the candidate's work as a totality, including its current state, development, prospects, and context with respect to history, culture and aesthetics

5. Professional Portfolio: a summative portfolio comprising a stipulated set of documents suitable for presentation in professional, academic or artistic settings

\* Prerequisite: advancement to DMA candidacy

\* Variable credit: 7.0-8.5 units

\* Repetition for credit required

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME103-01: World Percussion Ensemble

1.0 unit / Semester: I, II

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.

\* Open to the Institute, but permission of instructor required

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME103-02: Tabla Ensemble

1.0 unit / Semester: I, II

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.

\* Open to the Institute, but permission of instructor required

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME105-01: New Millennium Chamber Orchestra (Undergraduate)

1.0 unit / Semester: I, II

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.

- \* Enrollment open to undergraduate students only (graduate students see ME605)
- \* Audition required.
- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME105-02: New Millennium Performers (Undergraduate)

1.0 unit / Semester: Not planned for this academic year

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.

- \* Enrollment open to undergraduate students only (graduate students see ME605).
- \* Audition required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME106: Undergraduate Chamber Music

1.0 unit / Semester: I, II

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.

- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME114: Baroque Chamber Music and Bach Arias

1.0 unit / Semester: I, II

A specialized course for instrumentalists and singers given in conjunction with ME105 and ME106.

- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME117: Undergraduate Jazz Student Ensembles

1.0 unit / Semester: I, II

Performance of ensemble works written for small jazz groups and performed by all-student groups.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME120: Undergraduate New Millennium Brass Ensemble

1.0 unit / Semester: I, II

Performance of ensemble works written for brass instruments, from quintet to dectet (or more).

\* Enrollment open to BFA's only.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME121: Undergraduate Jazz Faculty Ensemble

1.0 unit / Semester: I, II

Performance of ensemble works written for small jazz groups. Faculty members lead groups and play alongside the students.

\* Permission of instructor required.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME122: Percussion Ensemble

1.0 unit / Semester: I, II

Performance of ensemble works written for percussion instruments.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME123: Undergraduate Woodwind Ensemble Workshop

1.0 unit / Semester: I, II

Performance of ensemble works written for woodwind instruments. Audition preparation and woodwind fundamentals are also studied.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME124: Undergraduate Trumpet Studio

1.0 unit / Semester: I, II

Performance of ensemble works written for multiple trumpets.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME128: Women's Calabash Drum Ensemble

1.0 unit / Semester: II

Individual and small group instruction on the techniques of this unique African instrument, the Calabash drum.

\* Enrollment limited to 8 students

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME201: Beginning African Music Ensemble

1.0 unit / Semester: I, II

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.

\* ME201-01 and ME201-02 may not be taken concurrently

\* Limited enrollment

\* May be repeated for credit.

\* Cross disciplinary class.

\* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME210: Beginning Javanese Gamelan: Kyai Doro Dasih

1.0 unit / Semester: I, II

Instruction in playing and singing in the central Javanese classical orchestra, a traditional Eastern art form that integrates dance, drama and music.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME220: Beginning Balinese Gamelan: Semar Pelgulingan

1.0 unit / Semester: I, II



Instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME221: Gender Wayang Ensemble

1.0 unit / Semester: I, II

Small ensemble performances by quartet of metallaphones as accompaniment to Balinese shadow plays.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME222: Balinese Flute Ensemble: Gong Suling

1.0 unit / Semester: I, II

Training in Balinese flute playing-sixteen various-sized bamboo flutes accompanied by percussion instruments. Students will perform as an ensemble.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME223: Kecak (Balinese Monkey Chant) Ensemble

1.0 unit / Semester: II

Balinese Monkey Chant ensemble.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME230: Beginning North Indian Music Ensemble

1.0 unit / Semester: I, II

Vocal and instrumental performance using both Indian and European instruments.

\* Prerequisite: MT190

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME300-01: Chamber Singers

1.0 unit / Semester: I

Conducted Vocal Ensemble: Study and performance of music for groups of singers. Repertoire may be drawn from a variety of periods, and may feature from one to multiple voices per part.

- \* Prerequisite: demonstrated musicianship and vocal skills, including control of intonation and the ability to blend within a section.
- \* Permission of instructor and audition required.
- \* May be repeated for credit.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME300-03: Contemporary Vocal Ensemble

1.0 unit / Semester: I

Conducted Vocal Ensemble: Study and performance of literature for small groups of singers, sometimes one-on-part, from the 20th and 21st Century, with an emphasis on works from the last 50 years. The second half of the semester will be devoted entirely to new works written by CalArts students and faculty specifically for the ensemble. This will culminate in a concert premiering these works.

- \* Prerequisite: demonstrated musicianship and vocal skills, including control of intonation and the ability to blend with a section
- \* May be repeated for credit
- \* Permission of instructor required.
- \* May be repeated for credit.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME325: Persian Ensemble

1.0 unit / Semester: I, II

Techniques and performance of Persian music.

- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME326: Improvisation Ensemble

1.0 unit / Semester: I, II

Open to all instrumentalists and vocalists. With structured and unstructured improvisational studies, the course is designed to help the student develop his/her own creative voice. Concerts are presented regularly.

- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME327: Multi-Focus Ensemble

1.0 unit / Semester: I, II

Small ensembles of any instrumentation and any style of music. Individual ensembles are coached by faculty members.

- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME400: Applied Experiments: Traditional/Contemporary Composition Workshop

1.0 unit / Semester: I, II

The class will work as an ensemble focused on performing music created by its members. We will pursue two explorations: 1) new ways of notating, sharing and transmitting musical materials, 2) new takes on traditional compositional tools from different musical cultures. The class aims to collectively compose and perform music respecting each member's taste and voice, but incorporating these new elements. The tools and techniques that we will cover in class will pose interesting skill challenges to the participants, regardless of their experience and skill level.

- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME401: Advanced African Music Ensemble

1.0 unit / Semester: I, II

Advanced instruction and performance of West African music and dance.

- \* Prerequisites: ME201
- \* Enrollment limited
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME404: Creative Orchestra

1.0 unit / Semester: II

An improvising orchestra designed primarily to perform the extended works of students in the graduate jazz program. The orchestra will also perform works by the jazz and creative music masters.

- \* Enrollment open to undergraduate and graduate students
- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME410: Advanced Javanese Gamelan: Kyai Doro Dasih

1.0 unit / Semester: I, II

Advanced instruction in playing and singing in the central Javanese classical orchestra.

- \* Prerequisite: ME210
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME420: Advanced Balinese Gamelan: Semar Pelgulingan

1.0 unit / Semester: I, II

Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.

- \* Prerequisite: ME220 Beginning Balinese Gamelan
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME422: Advanced Percussion Ensemble

1.0 unit / Semester: I, II

Advanced performance of ensemble works written for percussion instruments.

- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME423: Advanced Woodwind Ensemble Workshop

1.0 unit / Semester: I, II

Advanced performance of ensemble works written for woodwind instruments. Audition preparation and woodwind fundamentals are also studied.

- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME424: Advanced Trumpet Studio

1.0 unit / Semester: I, II

Performance of ensemble works written for multiple trumpets.

- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME426: Advanced Improvisation Ensemble

1.0 unit / Semester: I, II

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.

- \* Previous improvisational experience required.
- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME430: Advanced North Indian Music Ensemble

1.0 unit / Semester: I, II

Advanced vocal and instrumental performance using both Indian and European instruments.

- \* Prerequisite: MT190
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME450: Sonic Boom Ensemble

1.0 unit / Semester: I, II

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.

- \* Open to all performers.
- \* Prerequisite: MT101A or permission of the instructor
- \* Permission of instructor required.
- \* May be repeated for credit.
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME460: Golia Large Ensemble

1.0 unit / Semester: I, II

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.

- \* May be repeated for credit.

\* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME500: New Century Players Ensemble

1.0 unit / Semester: I, II

The NCP-an 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.

\* Permission of mentor and instructor required

\* Enrollment limited to graduate and advanced undergraduate students

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME605-01: New Millennium Chamber Orchestra (Graduate)

1.0 unit / Semester: I, II

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.

\* Audition required

\* Enrollment open to graduate students only (undergraduate students see ME105)

\* Permission of instructor required.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME605-02: New Millennium Performers Ensemble (Graduate)

1.0 unit / Semester: Not planned for this academic year

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.

\* Audition required

\* Enrollment open to graduate students only (undergraduate students see ME105)

- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME606: Graduate Chamber Music

1.0 unit / Semester: I, II

Small ensembles for strings, woodwinds, brass, percussion, keyboard instruments and voices, in varying combinations. Individual ensembles are coached by faculty members.

- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME614: Graduate Baroque Chamber Music and Bach Arias

1.0 unit / Semester: I, II

An advanced, specialized course, focusing on Baroque music and the music of Bach for instrumentalists and singers. Given in conjunction with ME605 and ME606.

- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME617: Graduate Jazz Student Ensembles

1.0 unit / Semester: I, II

Performance of ensemble works written for small jazz groups and performed by all-student groups.

- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME620: Graduate New Millenium Brass Ensemble

1.0 unit / Semester: I, II

Performance of ensemble works written for brass instruments, from quintet to dectet (or more).

- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME621: Graduate Jazz Faculty Ensemble

1.0 unit / Semester: I, II

Performance of ensemble works written for small jazz groups. Faculty members lead groups and play alongside the students.

- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME625: Creative Music Electronic Ensemble

2.0 units / Semester: I, II

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.

- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME800: Undergraduate Independent Project: Ensemble or Accompaniment

1.0 unit / Semester: I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ME900: Graduate Independent Project: Ensemble or Accompaniment

1.0 unit / Semester: I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MG000: Music Gateway

0.0 units / Semester: Not planned for this academic year

The Music Gateway Program allows students to arrive on campus early to participate in Music Theory Boot Camp and get settled in their new homes before the fall semester commences. In addition to formal classroom instruction, students participate in activities and trips designed to familiarize them with the CalArts campus and its surrounding



community. While settling into their new environment, students have the opportunity to meet CalArts faculty and staff and establish a supportive peer community.

August 16 -31

Participation in extracurricular group activities required

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MH100: World Music Survey

2.0 units / Semester: II

This survey course is an introduction to music as a worldwide phenomenon covering folk, popular, art, tribal, religious, and ritual music of various geographical and cultural areas. Emphasis is placed on understanding music as a component of culture and the unique ways diverse cultures organize sound into music.

\* Counts as credit for MH300 Music Cultures

\* Permission of instructor required.

\* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH115: Survey of 20th- and 21st-Century Music

2.0 units / Semester: I

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.

\* Approved for Critical Studies credit.

\* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH205A: Survey of Western Music History & Literature A

2.0 units / Semester: I

Lectures, reading, and listening covering the history and literature of Western musical styles from antiquity through the Baroque period.

\* Prerequisite: MT101A

\* Approved for Critical Studies credit.

\* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH205B: Survey of Western Music History & Literature B

2.0 units / Semester: II

Lectures, reading, and listening covering the history and literature of Western musical styles from the Classical through Modern periods.

- \* Prerequisite: MT101A
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH220: African Song

1.0 unit / Semester: I, II

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.

- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH240: Jazz History

2.0 units / Semester: I

A survey of the history of jazz and African-American musical traditions, emphasizing critical listening and aural analysis.

- \* Approved for Critical Studies credit.
- \* Permission of instructor required.
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH300: Music Cultures: Music of China

2.0 units / Semester: I

A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester.

FALL SEMESTER 2013: in this course, we will examine musical expressions of people in China, past and present. We will engage in listening, musical analysis, engaged reading, class discussion, and a major writing project as methods to observe how music in China affects and is affected by culture. Selected case studies in Chinese music will include Confucian ritual music, the guqin (7-string zither), instrumental traditions (erhu, pipa, guzheng, and dizi, among others), regional ensemble music, regional folksongs, narrative music, theater traditions (Beijing and Cantonese opera, among others), music of China's minorities, the modern Chinese orchestra, popular music, music in Chinese film, and art music composition. Through these topics, students will gain awareness, understanding, and appreciation of Chinese musical aesthetics and music cultures while developing critical thinking, reading, and writing skills.

- \* An elementary knowledge of musical vocabulary and notation will be helpful but not required

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MH310: History & Practice of Electro-Acoustic Music

2.0 units / Semester: II

An historical survey of electronic music, musique concrète and mixed media. Acoustical theory as related to music synthesis and recording is included. Offered alternate years.

\* Prerequisite: MH115

\* Undergraduates enroll at the 300 level, graduates at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MH314: Introduction to the Music of Flamenco

1.0 unit / Semester: I

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.

\* Approved for Critical Studies credit.

\* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH315: Popular Music: A Social and Analytical History

2.0 units / Semester: II

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.

\* Prerequisites: MH115 and MT101A

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH317: Introduction to Bach

2.0 units / Semester: I, II

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.

\* Approved for Critical Studies credit.

\* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH345: The [R]Evolution of Solo Vocal Literature

2.0 units / Semester: Not planned for this academic year

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.

- \* Prerequisites: MT101B or graduate standing
- \* Offered in alternate years
- \* Approved for Critical Studies credit.
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH390: The Blues Before 1960

1.0 unit / Semester: II

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.

- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH400-02: African & African-American Music and Literature

2.0 units / Semester: II

Focused Topics Course: An in-depth study investigating selected artists and/or periods in African and African American music literature and culture, critiquing and evaluating their development and practice in American society and incorporating these ideas into a world culture context.

- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level
- \* May be repeated for credit.
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH400-03: Contemporary Composers: Words, Music and Ideas

2.0 units / Semester: I

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

\* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH400-04: The Music of Luigi Nono

2.0 units / Semester: Not planned for this academic year

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

\* Prerequisite: MT202 or equivalent

\* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MH400-05: The Music of James Tenney

2.0 units / Semester: Not planned for this academic year

Focused Topics Course: The course will yield an overview of James Tenney's compositional work and trace its development from his early ensemble piece 'Seeds' (1956/61) and its roots in the music of Webern and Varèse; 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.

\* Prerequisite: MT202 or equivalent

\* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MH400-06: Music as Literature

2.0 units / Semester: Not planned for this academic year

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.

\* Approved for Critical Studies credit.

\* Permission of instructor required.

\* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH400-07: Sounding Images - A Survey of Visual Music

2.0 units / Semester: Not planned for this academic year

This class will focus on what has become known as 'visual music,' works for film and video in which there is a high correlation between the nature of the visual and musical elements. The course will include both historical and contemporary works in this field, presented in a roughly chronological fashion.

\* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH400-08: The Music of Gyorgy Kurtag and Sofia Gubaidulina

2.0 units / Semester: Not planned for this academic year

Focused Topics Course: The life and work of two prominent 20th century composers. The first half of the course will be dedicated to the great Hungarian individualist Gyorgy Kurtag (\*1926) with an analytical appreciation of the concise simplicity, the refined purity, the radical power and existential honesty of his musical confessions or 'autobiographies'. The second half of the course will be dedicated to the Moscovite avant-garde composer Sofia Gubaidulina (\*1931). The composer herself is expected to join Mark Menzies and CalArts' musicians for rehearsals of her music in preparation for REDCAT concerts on May 15 and 16, 2011. Our discussion of some of her major works will be focused on trying to fathom the profound scope of her wild and mystical sound imagination.

\* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH400-12: Musical Reflections of Surrealism

2.0 units / Semester: Not planned for this academic year

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.

The design and purpose of this class is threefold:

1. to investigate the subsidiary role of music in the origins of surrealism
2. to examine the philosophy and practice of surrealism as it relates to contemporary music (including collage techniques, automatism, and collaborative practices)
3. to actively explore methods and techniques for making music that encompass surrealist practices, with critical assessments of the value of such methods.

\* Enrollment limited to upper division undergraduates and graduate students

\* Undergraduate students enroll at the 400 level, graduate students at the 600 level

\* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH400-14: The Music of Edgard Varese

2.0 units / Semester: I

Focused Topics Course: 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.

\* Prerequisite: MT202 or equivalent

\* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MH400-18: Contemplative Practices, Musical Arts, Compassionate Mind

2.0 units / Semester: Not planned for this academic year

Focused Topics Course: The study of the contemplative arts, as they relate to the creation of musical experiences and musical compositions, will be investigated by actively privileging the concept of compassion and its manifestations, and by the routine practice of mindfulness. Students will become familiar with seminal works of music written by composers who have integrated specific spiritual disciplines into their creative lives, and with esoteric spiritual leaders (such as Gurdjieff, Steiner, Krisnamurti, Rudhyar) who have actively engaged in or written about the art of musical creation and performance. Further readings are designed to focus on recent investigations centering on neuroplasticity, as they explore relationships between neuroscience and religion and the implications of brain-mind science for contemplative practices and compassionate behavior (Bulkeley, Schwartz). These explorations will culminate in a public performance of individual compositions included in the syllabus, and of new original works.

\* Prerequisite: MT101A (Theory A) or equivalent

\* Undergraduate students enroll at the 400 level, graduate students at the 600 level

\* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH400-19: Music of Eastern Europe in the Late 20th Century

2.0 units / Semester: Not planned for this academic year

Focused Topics Course: Survey of some exemplary compositions written 'behind the wall' during the last decades of the communist era by the major Eastern European composers Dmitri Shostakovich, Witold Lutoslawski, Galina Ustvolskaya, Edison Denisov, Avet Terterian, Sofia Gubaidulina, Krzysztof Penderecki, Henryk M. Gorecki, Alfred Schnittke, Giya Kancheli, Arvo Part, and Valentin Silvestrov. May the encounter with this other, different, somewhat distant kind of Western new music perhaps generate any helpful thoughts and inspirations for our own work, here and now?

\* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH400-20: The Music of Gerard Grisey and French Spectralism

2.0 units / Semester: Not planned for this academic year

Focused Topics Course: 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.

\* Prerequisite: MT202 or equivalent

\* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MH400-22: The Art of Film Composing

2.0 units / Semester: Not planned for this academic year

This course is a one-time-only series of presentations by professional film composers on their work and on the nature of film composition in general. The participants cover a wide range of experience in various types of film scoring, including features, television, animation, documentary, and sound design. Assignments in this course will consist of short weekly written reports on each guest's presentation.

\* Undergraduate students enroll at the 400 level, graduate students at the 600 level.

\* Enrollment limited

\* Music and Film majors have priority enrollment

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH400-23: The Music of Iannis Xenakis

2.0 units / Semester: Not planned for this academic year

Focused Topics Course: Resistance fighter, fugitive, architect, writer and one of the most influential and radical composers of the last century...This examination of Xenakis' remarkable life and work will combine biography, theory, analysis, score study and guided listening. His very diverse output (which includes concert music, electroacoustic works, computer music, music for the theater, multimedia installations, architecture, and landmark theoretical writings) will be broadly surveyed.

\* Undergraduate students enroll at the 400 level, graduate students at the 600 level

\* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH400-24: The Music of Gyorgy Ligeti

2.0 units / Semester: Not planned for this academic year



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.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH400-25: The Music of Helmut Lachenmann

2.0 units / Semester: Not planned for this academic year

With his revolutionary concept of a 'musique concrète instrumentale', the leading and most influential contemporary German composer Helmut Lachenmann (born 1935) has hugely expanded the available repertoire of extended playing techniques on traditional musical instruments for generating a great variety of noises. His uncompromising, superbly crafted masterpieces also display successful compositional methods for meaningful applications of these beautiful new sounds. Our survey will combine biography, music theory, analysis, score study and guided listening to yield an overview of Lachenmann's work and historical influence, as well as an appreciation of his profound critical thought and his abundant musical imagination.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH400-26: The Music of Igor Stravinsky

2.0 units / Semester: Not planned for this academic year

Throughout the first half of the past century, Igor Stravinsky (1882-1971) impacted the contemporary music scene like a startling super-brilliant meteor. The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Stravinsky's life, work and historical influence and an appreciation of his ingenious sense of timbre, harmony and rhythm, of the fascinating precision and virtuosity of his compositional method, of his most original transformational methods for energizing his music by drawing upon the authenticity and power of highly esteemed roots and influences (like the Russian folklore, early Jazz, beloved Pergolesi, or Arnold Schoenberg's 12-tone-method), as well as of his perspicacious aesthetic creed with its universal truth, summed up in his autobiography like this: 'For I consider that music is, by its very nature, essentially powerless to express anything at all,

\* Approved for Critical Studies credit.

\* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MH400-27: The Music of Arnold Schoenberg

2.0 units / Semester: Not planned for this academic year

Focused Topics Course: 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 mTtier 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.

\* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MH400-28: Late Beethoven

2.0 units / Semester: Not planned for this academic year

**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.

\* Prerequisites: MT101B or equivalent with a grade of P or HP, and permission of the instructor

\* Graduate students enroll at the 600 level, undergraduate students at the 400 level

\* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MH400-29: The Music of Morton Feldman and Walter Zimmermann

2.0 units / Semester: II

**Focused Topics Course:** Pursuing the heritage of his mentor Edgard VarFse with an infinite minimalist focus on the quality of sound, just how it floats, and with a unique sense of musical orchestration, Morton Feldman (1926-1987) introduced the quiet longing of Franz Schubert into 20th century American music. Talking about Karlheinz Stockhausen in his seminar lectures and anecdotes 'The Future of Local Music', he said in 1984, 'He wanted time measured out, and I wanted time felt, a more subjective feeling of time, you see.' 'Maybe it's because I'm Jewish; In other words I'm not creating music, it's already there. So, if I have a secret: don't push the sounds around.' These quotes were first published by Walter Zimmermann (\*1949), the most original and independent German composer of his generation, in a substantial book he compiled and edited to celebrate Morty's 60th birthday. Creating a sense of orientation early on in his career, Walter Zimmermann had traveled through the United States and publishedhis first book in the mid 1970s ('Desert Plants: Conversations with 23 American Musicians'). Inspired by his love for John Cage, Morton Feldman and the American experimental music tradition, as well as for various genres of world music and for his own Franconian local heritage, he explored, among other things, the beauty of repositioned authentic folklore and of microtonal just intonation more than thirty years ago in his unique and compelling conceptual music.

The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Morton Feldman's and Walter Zimmermann's life, work and historical influence as well as an appreciation of what we can learn from them for our own creative work today.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MH400-30: The Frontiers of Instrumentation

2.0 units / Semester: Not planned for this academic year

Focused Topics Course: This course explores what are commonly called 'extended techniques', although it proceeds in part as a critique of that concept by focusing on musical contexts in which such techniques are central. Beginning with the family to which each student's own primary instrument belongs, an individualized guided survey is undertaken of the history, aesthetics, and execution of non-traditional instrumental techniques. This survey encompasses listening, viewing, reading, and direct instrumental exploration. Beyond establishing a broad overview of the 'state of the art' in instrumental technique, the course will be crucially concerned with the general question of how techniques can either serve or impede the formulation of aesthetically coherent musical statements. This course is intended for acoustic and electrified acoustic instrumentalists, including vocalists, enrolled in any music program.

- \* Prerequisites: MT202 or equivalent and permission of the instructor
- \* Undergraduate students enroll at the 400 level, graduates at the 600 level
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MH405-01: Focus Rock: Metal - Black, Death & Doom

2.0 units / Semester: Not planned for this academic year

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.

- \* Prerequisite: MT101A&B and MT202 or equivalent
- \* May be taken either for Music History & Literature or Music Theory credit
- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MH405-02: Focus Rock: Rock and New Music - A History of Cross-Pollination

2.0 units / Semester: Not planned for this academic year

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 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.

- \* Prerequisite: MH115 or graduate standing
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MH405-03: Focus Rock: Make a Joyful Noise

2.0 units / Semester: II

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.

- \* Prerequisite: MH115 or graduate standing
- \* Undergraduates enroll at the 400 level, graduates at the 600 level
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MH420: Music Improvisation Out of this World

2.0 units / Semester: Not planned for this academic year

This course seeks to establish world music applications and their ability to cross-pollinate with thousand-years' European instrumental performance traditions in a foundational position to support and engender free music improvisation. Course work will focus on establishing links between free improvisation throughout mankind's recorded history and in many other fields: global theories, philosophy, science, geography, occult studies and theologies. Requires reading and written papers, as well as solo and ensemble free improvisation presentations with rigorous verbal discourse.

- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MH425: Survey of Sound Art

2.0 units / Semester: II

Sound Art draws on many fields, among them: experimental music, experimental theater, installation, sculpture, architecture, and poetry, but what all sound art works have as their primary focus is the experience of sound and listening. This class will be a survey of works by a wide variety of artists throughout the 20th Century and into the present. Primarily a lecture class, we will be reading from David Toop's excellent trio of books 'Haunted Weather', 'Ocean of Sound', and 'Sinister Resonance', and from Salome Voegelin's 'Listening to Noise and Silence', and there will be weekly journal writing requirements.

- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level
- \* Permission of instructor required.
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH430: Her Music

2.0 units / Semester: Not planned for this academic year

An in-depth exploration of music written and performed by women of our time. Class includes concert attendance, independent research project(s), visiting artists.

- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MH501: Interdisciplinary Improvisation and Aesthetics

2.0 units / Semester: II

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.

- \* Open to Theater, Dance and Music students.
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH502: Twentieth-Century Intersections and Interactions

2.0 units / Semester: I

This course takes an historical and analytic view of the major developments in music and the aesthetic issues emerging as a result of the drastic social and technological changes since 1900. Topics include seminal works from the early decades of the 20th century, Futurism, Dada, serialism and post-serialism, kineticism, chance and indeterminacy, minimalism and gradual process, the influence of technology, popular art, pluralism.

- \* Approved for Critical Studies credit.
- \* Permission of instructor required.
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MH600-02: Focused Topics - see MH400-XX

2.0 units / Semester: Not planned for this academic year

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MH610: History & Practice of Electro-Acoustic Music

2.0 units / Semester: II

An historical survey of electronic music, musique concrète and mixed media. Acoustical theory as related to music

synthesis and recording is included. Offered alternate years.

- \* Prerequisite: MH115 or equivalent
- \* Undergraduates enroll at the 300 level, graduates at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MH620: Music Improvisation Out of this World - see MH420

2.0 units / Semester: Not planned for this academic year

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MH625: Survey of Sound Art

2.0 units / Semester: II

See MH425.

- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MH630: Her Music - see MH430

2.0 units / Semester: Not planned for this academic year

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MH800: Undergraduate Independent Project: Music History & Literature

1.0 unit / Semester: I, II

Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester.

- \* Variable credit: 0.5-2.0 units
- \* May be repeated for credit.
- \* Contract required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MH900: Graduate Independent Project: Music History & Literature

1.0 unit / Semester: I, II

Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester.

- \* Variable credit: 0.5-2.0 units
- \* May be repeated for credit.

\* Contract required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI100: Fundamentals of Concert Production

1.0 unit / Semester: I, II

An introduction to concert production including both scheduled class meetings and practical production assignments at times to be arranged.

\* Required for all Music students (except Music Technology students) in their BFA-2 year

\* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI101A: Concert Production for Music Technology Students

2.0 units / Semester: I

Concert production concepts and practice including both scheduled class meetings and practical production assignments at times to be arranged.

\* Three consecutive semesters of enrollment are required for all Music Technology students beginning in the Fall semester of their BFA-1 year.

\* Counts as credit for previous course number MX320.

\* Permission of instructor required.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI101B: Concert Production for Music Technology Students

2.0 units / Semester: II

Concert production concepts and practice including both scheduled class meetings and practical production assignments at times to be arranged.

\* Three consecutive semesters of enrollment are required for all Music Technology students beginning in the Fall semester of their BFA-1 year

\* Permission of instructor required.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI150: Sound Synthesis

2.0 units / Semester: I

This course provides a historical overview of synthesizer development. The review of these hardware synthesizers will provide a context in which to examine classic synthesis techniques, and will be explored through the use of the Reaktor programming environment. At the end of this course, students will have an overview of basic sound synthesis, and an understanding of the historical development of synthesizers.

\* Undergraduate students enroll at the 100 level, graduates at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI155: Advanced Sound Synthesis and Audio Effects

2.0 units / Semester: II

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.

\* Prerequisite: MI150

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI205: Music Technology Forum

1.0 unit / Semester: I, II

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.

\* Required for Music Technology undergraduates when offered.

\* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI210: Audio Production for the Laptop

2.0 units / Semester: II

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.

Prerequisite: CS268

\* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI220: Advanced Musical Programming Techniques

2.0 units / Semester: Not planned for this academic year

This course provides an introduction to Digital Signal Processing (DSP) theory with software design/implementation and strategies. We will discuss digital signal processing concepts and their practical applications in sound synthesis,



music analysis and real-time interactive systems. The course will also discuss Audio feature extraction and introductory applications using machine learning. The course will also present advanced methods using the Chuck programming language. Final projects will include compositions, live interactive performance, or technical report.

- \* Prerequisite: CS313, Introduction to Object-Oriented Musical Programming
- \* Undergraduate students enroll at the 200 level, graduates at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MI270: Introduction to Composition using Music Technology

2.0 units / Semester: II

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.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI308: Advanced Production Techniques

2.0 units / Semester: II

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.

- \* Prerequisite: BFA-3 or BFA-4 standing in MTIID program, and completion of all MI101 requirements.
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI330A: Interface Design for Music and Media Expression A

2.0 units / Semester: I

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.

- \* Prerequisite: CS313 Introduction to Object-Oriented Musical Programming
- \* Enrollment limited to 10 students with permission of instructor
- \* Undergraduate students enroll at the 300 level, graduate students at the 600 level
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI330B: Interface Design for Music and Media Expression B

2.0 units / Semester: II

See description of MI330A, of which this course is a continuation.

- \* Prerequisites: MI330A/630A or permission of the instructor
- \* Enrollment limited to 10 students
- \* Undergraduate students enroll at the 300 level, graduates at the 600 level
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI360: Audio Signal Processing

2.0 units / Semester: I

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.

- \* Prerequisites: MI155/655 and CS313B
- \* Undergraduate students enroll at the 300 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI415: Visual Programming and Projection Mapping

2.0 units / Semester: II

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.

Prerequisite: CS313B or MI613B

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI420: Digital Voice Ensemble

1.0 unit / Semester: I, II

An ensemble of students using their voice and microphone as an interface to control digital sound and to process the sound of their voice. The ensemble will perform compositions led by the teacher as experimental improvisations evolving into formalized works. Students will design vocal processing/controlling techniques and will provide compositions for the ensemble. In addition, vocal techniques will be discussed in depth as it applies to the ability to control digital sound with the voice as well as the technical understanding of common and experimental vocal processing techniques.

\* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI430: Grids, Beats, and Groups

2.0 units / Semester: I, II

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.

\* Prerequisite: MI 330B or MI 630B (Interface Design for Music and Media Expression B)

\* Enrollment limited to 12 students with permission of instructor.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI499: Undergraduate Music Technology Final Project

1.5 units / Semester: II

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 15-25 page write-up describing the work completed, as well as a webpage with sound and video examples.

\* Enrollment limited to 4th year Music Technology undergraduate students.

\* Required for Music Technology degree completion.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI499: Undergraduate Music Technology Final Project

1.5 units / Semester: I, II

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 15-25 page write-up describing the work completed, as well as a webpage with sound and video examples.

\* Enrollment limited to 4th year Music Technology undergraduate students.

\* Required for Music Technology degree completion.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI531: Digitizing World Music

1.0 unit / Semester: I

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.

- \* Enrollment limited to 8 students
- \* Previous/simultaneous Music Technology courses required
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI540: Machine Orchestra

2.0 units / Semester: Not planned for this academic year

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.

- \* Enrollment limited to 12 students.
- \* Prerequisite: a minimum of 4 Music Technology courses for non-Music Technology students.
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI541: Composition for Robotic Instruments

1.0 unit / Semester: II

This course will explore the use of robotic systems in musical context in the CalArts Machine Lab. History of how robotic instruments have been used on stage and as art installations will be discussed. The class will work together to build software that can be used for composition for robotic musical instruments. The final project for the class will culminate in a live performance that students will present their composition for the robotic instruments in the Machine Lab.

- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI550: Robotic Design for Music & Media Applications

2.0 units / Semester: Not planned for this academic year

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.

- \* Enrollment limited to 12
- \* Prerequisite: MI330A&B (Interface Design for Music and Media Expression)

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI600: Special Topics in Graduate Music Technology

2.0 units / Semester: II

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.

- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI605: Music Technology Forum

1.0 unit / Semester: I, II

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.

- \* Permission of instructor required except for Music Technology students
- \* Required for Music Technology students when offered
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI613A: Introduction to Programming for Digital Artists A

2.0 units / Semester: I

This course provides an introduction to object-oriented computer music programming languages and how students can use them to make custom software for unique musical expression. ChuckK, a strongly-timed computer music language will be introduced. An overview of general programming concepts including types, arrays, control structures, classes and objects will be presented. How to use ChuckK for programming real-time systems incorporating MIDI devices will also be described. Each student will present a final project which demonstrates how ChuckK can be used in writing synthesis, analysis, or interactive performance tools for a live performance or short composition.

- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MI613A: Introduction to Programming for Digital Artists A

2.0 units / Semester: I

This course provides an introduction to object-oriented computer music programming languages and how students can use them to make custom software for unique musical expression. ChuckK, a strongly-timed computer music language will be introduced. An overview of general programming concepts including types, arrays, control structures, classes and objects will be presented. How to use ChuckK for programming real-time systems incorporating MIDI devices will also be described. Each student will present a final project which demonstrates how ChuckK can be used in writing synthesis, analysis, or interactive performance tools for a live performance or short composition.

\* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MI613B: Introduction to Programming for Digital Artists B

2.0 units / Semester: II

See the description of MI613A, of which this course is a continuation.

\* Prerequisite: MI613A.

\* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MI617: Digital Media and Web Development for Digital Artists

2.0 units / Semester: I, II

This course provides an introduction to digital media and web development for musicians. Each student will learn basic HTML and how to use it to build custom websites for designing artist homepages. Students will learn how to stream music, stream video, and manage media online. Each student will also learn how to use social networking sites to help gain fan bases and friends using websites like myspace and facebook. Final project in this course is to have a personal website set up and running.

\* Graduate students enroll in MI617; undergrads enroll in CS217

\* Permission of instructor required.

\* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MI620: Advanced Musical Programming Techniques - see MI220

2.0 units / Semester: II

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI621A: C++ for the Advanced Electronic Musician A

2.0 units / Semester: I

This course builds on existing programming experience, providing an introduction to C++ programming for audio applications. New programming topics such as pointers, references, and advanced memory management will be introduced, and students will be shown how to develop a simple DSP algorithm in C, and deploy it as a VST or AU.

\* Enrollment limited to 10.

\* Prerequisite: MI613 and graduate standing

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI621B: C++ for the Advanced Electronic Musician B

2.0 units / Semester: II

MI621B covers advanced topics in program design and architecture in C++. Through class and individual projects, students will realize fully-functional applications and audio plug-ins.

\* Enrollment limited to 10.

\* Prerequisite: MI621A

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI630A: Interface Design A&B - see MI330A&B

2.0 units / Semester: I

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI630B: Interface Design B - see MI330B

2.0 units / Semester: II

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI631: Advanced Circuit Design

2.0 units / Semester: I

This course builds on existing physical computing experience, and explores PCB design, advanced micro controller programming, and electronics. Students will learn advanced topics for the development of new custom musical interfaces.

\* Prerequisite: graduate standing in MTIID or permission of the instructor

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI650: Sound Synthesis - see MI150

2.0 units / Semester: I

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI655: Advanced Sound Synthesis and Audio Effects - See MI155

2.0 units / Semester: II

\* Prerequisite: MI650

\* Undergraduate students enroll at the 100 level, graduates at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI660: Audio Signal Processing - see MI360

2.0 units / Semester: I

\* Prerequisite: MI613B

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI668: Introduction to Sound Production

2.0 units / Semester: I, II

A moderately technical introduction to the science of acoustics and audio systems technology. Covers the nature, measurement and behavior of sound; audio terminology, signal flow, and equipment performance specs; digital audio; microphone types and usage; and an overview of recording theory. Lecture/demonstration course, not hands-on recording.

\* Prerequisites: Solid math skills, including algebra.

\* Graduate students enroll in MI668; undergrads enroll in CS268

\* Permission of instructor required.

\* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MI685: Teaching in Technology

2.0 units / Semester: I, II

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.

\* Enrollment limited to MFA2 Music Technology students.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI699: MFA Music Technology Final Project



3.0 units / Semester: I, II

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.

- \* Enrollment limited to MFA Music Technology students.
- \* Required every semester for every MFA Music Technology student.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI800: Undergraduate Independent Project: Music Technology

1.0 unit / Semester: I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.

- \* Variable credit: 0.5-3.0 units
- \* Permission of instructor required.
- \* May be repeated for credit.
- \* Variable credit.
- \* Contract required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MI900: Graduate Independent Project: Music Technology

1.0 unit / Semester: I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.

- \* 0.5-3.0 units
- \* Permission of instructor required.
- \* May be repeated for credit.
- \* Variable credit.
- \* Contract required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## ML101: Intensive Italian Language and Grammar for Singers

4.0 units / Semester: Not planned for this academic year

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 hand's on tools. Secondary emphases will include basic speaking, pronunciation, and study of Italian literature and culture.

- \* Enrollment limited to 20 students
- \* Enrollment priority given to Voice majors
- \* Offered every third year in rotation with French and German

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## ML102: Intensive French Language and Grammar for Singers

4.0 units / Semester: Not planned for this academic year

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 hand's on tools. Secondary emphases will include basic speaking, pronunciation, and study of French literature and culture.

- \* Enrollment limited to 20 students
- \* Enrollment priority given to Voice majors
- \* Offered every third year in rotation with Italian and German

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MP000: Performance Lessons

1.0 unit / Semester: I, II

Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. A listing of lessons by instrument is provided below.

MP 004-099 Performance Lessons: Non-Major

1 unit / Semester I, II

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.

- \* Enrollment limited
- \* Permission of instructor and School of Music office required

MP 104-199 Performance Lessons: BFA / Undergraduate Certificate Major

3 units / Semester I, II

One-hour lessons for performance majors in their area of specialization.

- \* Priority given to students for whom major lessons are required
- \* Permission of instructor and School of Music office required

MP 504-599 Performance Lessons: MFA / Advanced Certificate Major

4 units / Semester I, II

One-hour lessons for performance majors in their area of specialization.

- \* Priority given to students for whom major lessons are required
- \* Permission of instructor and School of Music office required

MP 704-799 Performance Lessons: DMA

1-4 units / Semester I, II

Lessons for DMA students.

\* Permission of instructor and School of Music office required

MP 004 / 104 / 504 / 704 - Classical Saxophone  
MP 005 / 105 / 505 / 705 - Bassoon  
MP 006 / 106 / 506 / 706 - Cello  
MP 007 / 107 / 507 / 707 - Clarinet  
MP 008 / 108 / 508 / 708 - Conducting  
MP 009 / 109 / 509 / 709 - Contrabass  
MP 010 / 110 / 510 / 710 - Flute  
MP 011 / 111 / 511 / 711 - French Horn  
MP 012 / 112 / 512 / 712 - Harp  
MP 013 / 113 / 513 / 713 - Harpsichord  
MP 014 / 114 / 514 / 714 - Oboe  
MP 015 / 115 / 515 / 715 - Percussion  
MP 016 / 116 / 516 / 716 - Piano  
MP 017 / 117 / 517 / 717 - Trombone  
MP 018 / 118 / 518 / 718 - Trumpet  
MP 019 / 119 / 519 / 719 - Tuba  
MP 020 / 120 / 520 / 720 - Viola  
MP 021 / 121 / 521 / 721 - Violin  
MP 022 / 122 / 522 / 722 - Voice  
MP 023 / 123 / 523 / 723 - Guitar  
MP 025 / 125 / 525 / 725 - Latin Percussion  
MP 029 / 129 / 529 / 729 - Trumpet, Improvisation  
MP 030 / 130 / 530 / 730 - Winds, Improvisation  
MP 031 / 131 / 531 / 731 - Jazz Electric Bass  
MP 032 / 132 / 532 / 732 - Jazz Trombone  
MP 033 / 133 / 533 / 733 - Jazz Piano  
MP 034 / 134 / 534 / 734 - Jazz Saxophone  
MP 036 / 136 / 536 / 736 - Jazz Guitar  
MP 037 / 137 / 537 / 737 - Jazz Drums  
MP 038 / 138 / 538 / 738 - Jazz Trumpet  
MP 039 / 139 / 539 / 739 - Jazz Bass  
MP 040 / 140 / 540 / 740 - African Drums  
MP 050 / 150 / 550 / 750 - Kendang (Balinese Drum)  
MP 051 / 151 / 551 / 751 - Gender Semar Pelgulingan  
MP 052 / 152 / 552 / 752 - Gangsa  
MP 060 / 160 / 560 / 760 - Bonang  
MP 061 / 161 / 561 / 761 - Kendang (Javanese Drum)  
MP 062 / 162 / 562 / 762 - Rebab  
MP 063 / 163 / 563 / 763 - Gender (Javanese)  
MP 064 / 164 / 564 / 764 - Gambang  
MP 065 / 165 / 565 / 765 - Javanese Voice  
MP 066 / 166 / 566 / 766 - Javanese Zither  
MP 070 / 170 / 570 / 770 - Tabla  
MP 071 / 171 / 571 / 771 - Sitar  
MP 072 / 172 / 572 / 772 - Sarod  
MP 073 / 173 / 573 / 773 - North Indian Voice  
MP 077 / 177 / 577 / 777 - North Indian Flute  
MP 078 / 178 / 578 / 778 - N. Indian Music on Western Instruments

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP001: Class Piano

1.0 unit / Semester: I, II

Non-major piano instruction given in small group lessons.

- \* Permission of instructor and School of Music office required
- \* Audition required
- \* Enrollment limited
- \* Enrollment priority given to students for whom the course is required
- \* May be repeated for credit
- \* Fulfills MP016 Non-Major Piano requirement
- \* Prerequisite: MT001 (Fundamental Musicianship), if required

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP102: Musician's Toolkit

1.0 unit / Semester: I

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.

- \* Required during the first semester of entry for undergraduate students in Brass, Harp, Piano/Keyboard, Strings, and Wind programs, including transfer students

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP200-01: Undergraduate Jazz Improvisation (Class)

1.0 unit / Semester: I

Development of fundamental techniques required for group improvisation with an emphasis on gaining facility with jazz harmonic language.

- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP200-02: Undergraduate Jazz Improvisation (Individual)

1.0 unit / Semester: I, II

Development of fundamental techniques required for group improvisation with an emphasis on gaining facility with jazz harmonic language.

- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP201-01: Systemic Improvisation

1.0 unit / Semester: I

This Performance Practice Seminar and Ensemble includes the performance and study of systemic musics, new symbolic languages for scoring, and extended creative performance techniques informed by ideas from the psychology of music, sound and sensation.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP201-02: The Spirituality of Improvisation

1.0 unit / Semester: I, II

Discovering your voice on your instrument.

- \* All instruments are welcome
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP201-03: Harmonic Improvisation

1.0 unit / Semester: II

Emphasis on increasing facility with intricate harmonic techniques.

- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP203-01: Undergraduate Performance Forum

1.0 unit / Semester: II

Undergraduate 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.

- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP203-02: Undergraduate Voice Forum

0.5 units / Semester: I

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.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP204: Forum for Musical Arts

1.0 unit / Semester: I, II

Designed as a gathering where Musical Arts Program students share and discuss their artistic work on a weekly basis, this forum will also include informal group critiques. All or part of work presented will comprise the bi-annual required portfolio submissions for MAP students. When available, visiting School of Music faculty will attend and present their own creative work.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP207: Undergraduate Jazz Forum

1.0 unit / Semester: I

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.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP208: Stagecraft for Singers

1.0 unit / Semester: Not planned for this academic year

The study of acting techniques used in the performance of various types of music theatre. Particular emphasis will be placed on voice and body synthesis, spontaneity, improvisation, emotional projection, body awareness, and the physicality of character development.

\* Permission of instructor required.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP210A: VoiceArts Foundation

2.0 units / Semester: I, II

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.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP215: Yoga for Musicians

1.0 unit / Semester: I, II

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.

- \* May be repeated for credit.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP220: African Dance

1.0 unit / Semester: I, II

Instruction in the traditional dances of West Africa.

- \* Enrollment limited to 20 students.
- \* Required to see the School of Music office staff to request.
- \* Permission of instructor required.
- \* May be repeated for credit.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP230: Balinese Dance

1.0 unit / Semester: I, II

Instruction in the traditional dances of Bali.

- \* May be repeated for credit.

- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP235: Beginning Shakuhachi Workshop

1.0 unit / Semester: I, II

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.

- \* Enrollment limited to 5 students.
- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP240-01: Javanese Dance (Women)

1.0 unit / Semester: I, II

Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.

- \* May be repeated for credit.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP240-02: Javanese Dance (Men)

1.0 unit / Semester: I, II

Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.

- \* May be repeated for credit.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP241: Studio Projects for Guitar

1.0 unit / Semester: I, II

Studio Projects is for computer literate guitarists who wish to create a piece or a performance using the equipment and software available in the Interactive Studio. Projects might include working with MIDI guitar, home studio recording and editing technique, interactive MIDI, audio, or video.

- \* Prerequisite: MI150 or permission of instructor



\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP250: Institute Voice

1.0 unit / Semester: I, II

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.

- \* Enrollment limited to students outside the Voice program
- \* Permission of instructor required.
- \* May be repeated for credit.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP252: Learning to Scream: Voice Training for Non-Majors

1.0 unit / Semester: I, II

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.

- \* enrollment limited to Music students who are not Voice majors
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP254: English Diction and Repertoire for Singers

1.0 unit / Semester: Not planned for this academic year

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.

- \* Co-requisite: MR110 for BFA1 students

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP255-01: Italian and Spanish Diction and Repertoire for Singers

1.5 units / Semester: Not planned for this academic year

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.

\* Concurrent enrollment required with ML101

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP255-02: French Diction and Repertoire for Singers

1.5 units / Semester: Not planned for this academic year

See description under MP255-01.

\* Concurrent enrollment required with ML102

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP255-03: German Diction and Repertoire for Singers

1.5 units / Semester: Not planned for this academic year

See description under MP255-01.

\* Concurrent enrollment required with ML103

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP302: The Grammar of Conducting

2.0 units / Semester: II

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.

\* Prerequisites: MT101B and MT200C

\* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP308:

**Topics in Historically Informed Performance Practices: The Study of Historical Performance Practices in Western European Music Composed Before the 19th Century**

2.0 units / Semester: Not planned for this academic year

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.

- \* Prerequisites: MH205A and MH205B or equivalents
- \* May be used to fulfill upper division music history elective requirement
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP309: Latin Percussion

1.0 unit / Semester: I, II

Class instruction in general Latin percussion music.

- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP312: Tabla

1.0 unit / Semester: I, II

Group instruction in the techniques, theory and practice of North Indian Tabla.

- \* times as arranged on Thursday afternoons
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP324: Perspectives on Hand Drumming

1.0 unit / Semester: I, II

Techniques of performance on hand drums of varied cultural origins.

- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP326: Trigger: the Electronic Percussionist

1.0 unit / Semester: I, II

A series of hands-on workshops exploring the possibilities for musicians performing with electronics, electronic percussion controllers, 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 controllers, evaluating the possibilities as live performance tools and programming the devices confidently; that 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.

For Percussionists, the course is two semesters in length, where the student will learn to program various percussion controllers: MalletKAT, DrumKAT, Mandala Drum, Handsonic 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 collaboratively by the students in the class.

For Non-Percussionists, the course is one semester in length incorporating live performance Controllers with realizations of various contemporary compositional techniques such as Minimalism, Totalism, Rhythmically Deceptive Pop Music, Looping Well With Others, and Graphic Notation; as well as a brief introduction to interacting with and controlling video.

- \* Enrollment limited
- \* Permission of instructor required.
- \* Cross disciplinary class.
- \* Open to the Institute.
- \* Permission of instructor required.
- \* Cross disciplinary class.
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP400-01: Singing the Books: A Workshop on John Cage's 'Song Books'

2.0 units / Semester: Not planned for this academic year

Focused Topic in Vocal Performance: This workshop will focus on facilitating processes of constructing realizations of various 'songs' included in the Song Books, along with an overview of Cage's aesthetics. Students will engage in substantial disciplined creative work, action and research, especially as Cage understood 'research' to mean experimental music making. Course work will include discussion, reading assignments, interpreting and constructing pieces, and performing in class. This work will lead toward public performances and/or installations. It is anticipated that students will gain an understanding of the different types of compositional processes Cage utilized in the Song Books. They also will develop the capacity for intensely disciplined action and creation; will develop an understanding of non-ego based methods of composition and performance; will explore their capacity to develop and work within highly rigorous constraints; will explore electronics as they pertain to the Song Books; will learn how to ask appropriate questions when realizing Cage's work; and will work on the ability to perform in a manner independent of self-expression.

- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level
- \* Open to students throughout the Institute; especially encouraged for all performing artists, film and video artists, and students involved in sound design.
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP400-02: Contemporary Vocal Techniques, Repertoire and Performance

1.5 units / Semester: II

Focused Topic in Vocal Performance: This course focuses on facilitating learning processes and specific techniques

necessary for preparing and performing standard twentieth-century and contemporary experimental vocal works, as well as exposes students to a wide range of works and issues. All work will be approached with an adventurous and exploratory spirit, with group and individual exercises and coaching. The class will study and analyze scores and notation, with emphasis on developing practical and informed learning and performing skills. When learning new, challenging and unusual techniques, maintaining a healthy vocal production while achieving desired results will be emphasized. Course work will include discussion and analysis, practical experimentation, learning and interpreting new techniques and works, in-class coaching and a final project. Some work will lead towards public performance.

- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP400-03: What Kind of Text Is That? Exploring and Creating with Unusual Materials

2.0 units / Semester: Not planned for this academic year

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.

- \* Singers, actors, composers and anyone interested in performing with unusual texts are encouraged to enroll
- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP402: Opera Theater

2.0 units / Semester: Not planned for this academic year

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.

- \* Audition required.
- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level.
- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP403: Physiology of the Voice

2.0 units / Semester: I

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.

- \* Enrollment limited to upper-division undergraduates and graduate students
- \* Offered alternate years
- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MP405: Performer-Composer Forum

1.0 unit / Semester: II

The Performer-Composers Forum features master classes given by the instructor and special guests. Topics may include how new music gets created, music history, performance, composers, (alive and dead), getting works played and/or recorded, teaching, etc. Class is offered every Monday and the classes are small, friendly, and highly informative, dealing with presenting individual forms of art in various mediums; i.e., text, CD, live performance and concert settings. Interactions between the students, guests and instructor is highly encouraged. Student participation may be invited by certain guests.

- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP406: Musical Bodies: Injury Prevention and Rehabilitation

1.0 unit / Semester: I, II

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.

- \* Prerequisites: MP102 for undergraduate students
- \* Enrollment limited to 10 students in total
- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP408: Instrumental Conducting

2.0 units / Semester: I

A course for students who have completed theory and skills requirements and who have a foundation in the elements of conducting. Refinement of techniques with particular emphasis on music of the 20th Century.

- \* Prerequisites: MP302, MT200D and MT202 (or equivalents)
- \* Enrollment limited

- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP480: Tabla Accompaniment

1.0 unit / Semester: I, II

This course will teach students how to accompany vocal and instrumental music. Students will learn how to play with different thekas (rhythm cycles).

- \* Enrollment limited to upper-division undergraduates and graduate students
- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP502: Improvisors' Visiting Artists Colloquium

1.0 unit / Semester: I, II

The African American Improvisational Music Program visiting artist series is designed to stimulate multi-focus, interdisciplinary research regarding the philosophical nature of improvisation along with performance technology, theoretical and aesthetic ideas explored by creative artists, through a series of performance, lecture, and master classes. Visiting artists will address important issues in a dialogue about creative improvisation.

- \* Meets at various times during the semester on scheduled Fridays in ROD.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP503-01: Graduate Performance Forum

1.0 unit / Semester: II

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.

- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP503-02: Graduate Voice Forum

0.5 units / Semester: I

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.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP600-01: Focused Topics in Vocal Performance - see MP400-XX

2.0 units / Semester: Not planned for this academic year

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP600-02: Contemporary Vocal Techniques, Repertoire and Performance

1.5 units / Semester: II

Focused Topic in Vocal Performance: This course focuses on facilitating learning processes and specific techniques necessary for preparing and performing standard twentieth-century and contemporary experimental vocal works, as well as exposes students to a wide range of works and issues. All work will be approached with an adventurous and exploratory spirit, with group and individual exercises and coaching. The class will study and analyze scores and notation, with emphasis on developing practical and informed learning and performing skills. When learning new, challenging and unusual techniques, maintaining a healthy vocal production while achieving desired results will be emphasized. Course work will include discussion and analysis, practical experimentation, learning and interpreting new techniques and works, in-class coaching and a final project. Some work will lead towards public performance.

\* Undergraduate students enroll at the 400 level, graduate students at the 600 level

\* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP601-01: Systemic Improvisation

1.0 unit / Semester: I

This Performance Practice Seminar and Ensemble includes the performance and study of systemic musics, new symbolic languages for scoring, and extended creative performance techniques informed by ideas from the psychology of music, sound and sensation.

\* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP601-02: The Spirituality of Improvisation

1.0 unit / Semester: I, II

Discovering your voice on your instrument.



- \* All instruments are welcome
- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP601-03: Harmonic Improvisation

1.0 unit / Semester: II

Advanced harmonic development with jazz language.

- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP602: Opera Theater - see MP402

2.0 units / Semester: Not planned for this academic year

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP603: Physiology of the Voice

2.0 units / Semester: I

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.

- \* Enrollment limited to upper-division undergraduates and graduate students
- \* Offered alternate years
- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP604: Special Studies in Collaborative Performance

2.0 units / Semester: I, II

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.

- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP605: Performer-Composer Forum - see MP405

1.0 unit / Semester: II

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP606: Musical Bodies: Injury Prevention and Rehabilitation - see MP406

1.0 unit / Semester: I, II

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP607: Graduate Jazz Forum

1.0 unit / Semester: I

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.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP608: Instrumental Conducting

2.0 units / Semester: I

A course for students who have completed theory and skills requirements and who have a foundation in the elements of conducting. Refinement of techniques with particular emphasis on music of the 20th Century.

\* Prerequisites: MP302, MT200D and MT202 (or equivalents)

\* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP640: Contemporary Performance Practice for Woodwinds

1.0 unit / Semester: I, II

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.

\* Note open to undergraduate and graduate students

\* Permission of instructor required.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP680: Tabla Accompaniment - see MP480

1.0 unit / Semester: I, II

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP699: MFA Graduation Recital Preparation

2.0 units / Semester: I, II

Credit will be given for the preparation and presentation of a full-length graduation recital. Enrollment in this course is required during the semester in which students give their Graduation Recital. Students enrolled in Performance and Performer-Composer programs additionally are required to give a pre-recital jury and to research and write substantial program notes for each piece on the recital. Please see the Music School Student Handbook for more information on pre-recital juries and deadlines.

\* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP800: Undergraduate Independent Project: Performance

1.0 unit / Semester: I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

\* Variable credit: 0.5-1.0 units

\* May be repeated for credit.

\* Contract required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MP900: Graduate Independent Project: Performance

1.0 unit / Semester: I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

\* Variable credit: 0.5-2.0 units

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MR110: Vocal Repertoire Coaching

1.0 unit / Semester: I, II

Centered on in-class coaching, discussion and critique of repertoire and performance, this course will emphasize the development of skills necessary for singing-artists. Students will learn foundational skills and acquire necessary tools

for conducting background research, diction and translation, musical preparation, and presentation and critique of themselves and their peers. Students also will expand their repertoire, strengthen accuracy, experience an in-depth study of poetry and poetic narrative, work on interpretation, and concentrate on ensemble and collaboration. Oral and written presentations about music also will be included.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MR120: Guitar Workshop: Undergraduate Majors

0.5 units / Semester: I, II

\* undergraduate students enroll at the 100 level, graduates at the 500 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MR122: Flute Workshop: Undergraduate Majors

0.5 units / Semester: I, II

\* undergraduate students enroll at the 100 level, graduates at the 500 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MR123: Harp Workshop: Undergraduate Majors

0.5 units / Semester: I, II

\* undergraduate students enroll at the 100 level, graduates at the 500 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MR124: Oboe Workshop: Undergraduate Majors

0.5 units / Semester: I, II

\* undergraduate students enroll at the 100 level, graduates at the 500 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MR126: Experimental Voice Workshop: UG Majors

1.0 unit / Semester: I, II

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 of student-generated, voice-related projects. Students meet in a weekly forum to develop, show and discuss work-in-progress as well as to discuss ideas about experimentation and new directions in the arts. The course will track progress from concept, through research and practice, to performance and group critique. Reading and writing exercises will be used to support specific projects. Credit is given based on the workshop component of these projects. Students may be eligible to receive additional independent study credit for in-depth work.

\* undergraduate students enroll at the 100 level, graduates at the 500 level

\* limited enrollment

\* permission of instructor(s) required

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MR127: African Rhythm Workshop

0.5 units / Semester: Not planned for this academic year

\* undergraduate students enroll at the 100 level, graduates at the 500 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MR128: String Workshop: Undergraduate Majors

0.5 units / Semester: I, II

\* undergraduate students enroll at the 100 level, graduates at the 500 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MR129: Percussion Workshop: Undergraduate Majors

0.5 units / Semester: I, II

\* undergraduate students enroll at the 100 level, graduates at the 500 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MR130: Clarinet Workshop: Undergraduate Majors

0.5 units / Semester: I, II

\* undergraduate students enroll at the 100 level, graduates at the 500 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MR131: Bassoon Workshop: Undergraduate Majors

0.5 units / Semester: I, II

\* undergraduate students enroll at the 100 level, graduates at the 500 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MR132: Brass Workshop: Undergraduate Majors

0.5 units / Semester: I, II

\* undergraduate students enroll at the 100 level, graduates at the 500 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MR133: Horn Workshop: Undergraduate Majors

0.5 units / Semester: Not planned for this academic year

\* undergraduate students enroll at the 100 level, graduates at the 500 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MR310: Advanced Vocal Repertoire Coaching

1.0 unit / Semester: I, II

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.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MR510: Graduate Vocal Repertoire Coaching

1.0 unit / Semester: I, II

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.

\* permission of the instructor and School of Music office required

\* offered based on faculty availability

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT001-01: Fundamental Musicianship

3.0 units / Semester: I, II

A course devoted to musical literacy and the competence necessary to pursue the Musicianship Skills and Music Theory course sequences in the Core Curriculum. Training is provided in basic areas: reading and writing at the basic level, staff notation, clefs, scales, modes, intervals, triads and their inversions, rhythm and meter, part-writing and cadences. Extensive practice outside class time is required.

\* This course is considered a prerequisite to the major, students will be placed in it based on placement exams given prior to registration

\* Course does not count toward overall graduation unit requirement

\* Course must be completed by the end of the first year in residence; failure to pass within the first year may result in dismissal from the Institute

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT100A01: Musicianship Skills: Tonal Forms A

2.0 units / Semester: I, II

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.

- \* MT100A&B must be completed by the end of the second year
- \* MT200C&D (if required) must be completed by the end of the third year
- \* Failure to pass core classes according to the above schedule may result in ineligibility to advance in year level, loss of financial aid, academic warning and possible dismissal from the Institute
- \* MT104A is a prerequisite for MT200C
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT100B01: Musicianship Skills: Tonal Forms B

2.0 units / Semester: I, II

See description under MT100A.

- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT101A: Introduction to Tonal Theory A

3.0 units / Semester: I, II

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.

- \* Prerequisite: MT001 or placement by examination
- \* Required keyboard tutorial meets Tues 6-7pm in Room B321
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT101B: Introduction to Tonal Theory B

3.0 units / Semester: I, II

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.

- \* Prerequisite: MT101A or placement by exam
- \* MT101B must be completed by the end of the second year in residence
- \* Required keyboard tutorial meets Wednesday 6-7pm in Room B321
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT102-01: Musicianship Skills: Bach Chorale Singing

1.0 unit / Semester: Not planned for this academic year

A careful study of Bach chorales with these goals in mind: understanding and appreciation of the music, intervals, intonation, phrasing, and ensemble skills.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT102-02: Musicianship Skills: Bach Keyboard Pieces

1.0 unit / Semester: I, II

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.

\* Permission of instructor required.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT103: Musicianship Skills: Transcription

2.0 units / Semester: I

A course in furthering critical musicianship skills through exercises in analysis and transcription. Music covering a variety of styles, including jazz, is used to form the basis of ear training exercises.

\* Required of BFA jazz majors in their first year

\* Fulfills the transcription requirement for World Music majors

\* Undergraduate students enroll at the 100 level, graduate students at the 500 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT104A: Musicianship Skills: Rhythm A

2.0 units / Semester: I

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.

\* MT104A must be completed by the end of the second year in residence and is a prerequisite for MT200C

\* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)



## MT104B: Musicianship Skills: Rhythm B

2.0 units / Semester: II

See description under MT104A.

- \* MT104B (if required) must be completed by the end of the second year in residence
- \* Prerequisite: MT104A or placement by exam
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT150: Jazz Keyboard Theory

1.0 unit / Semester: I, II

Fundamentals of jazz harmony, primarily covering chord symbols, voicings, and voice leading.

- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT170: Transcription and Arranging for Guitar

1.0 unit / Semester: I, II

Specific projects in transcription and arranging for guitar of music originally written for other instruments

- \* It is recommended that students have previously taken MT174
- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT173: Lute Tablature Transcription

1.0 unit / Semester: I, II

Specific projects in transcription of various tablature systems for Renaissance and Baroque lutes.

- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT174: Fretboard Theory

1.0 unit / Semester: I, II

Introduction to the practical application of traditional music theory to composition and arranging for guitar.

- \* Prerequisite: MT101A
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT175: Figured Bass Realization for Guitar or Lute

1.0 unit / Semester: I, II

Projects in written and improvised accompaniment of Baroque music for guitar or lute.

- \* It is recommended that students have previously taken MT174
- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT176: Analysis of Guitar Repertoire

1.0 unit / Semester: I, II

Formal Analysis of a major work from the classical repertoire with emphasis on application to performance.

- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT177: Continuo and Baroque Accompaniment

1.0 unit / Semester: I, II

Baroque accompaniment studies for basso continuo realization from figured bass and stylistic considerations for instrumentalists (keyboard, cello, gamba, bass, bassoon).

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT190: Beginning North Indian Svar Graam - Vocal

2.0 units / Semester: I, II

Exercises in singing scales.

- \* Co-requisite: MP312
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT195: Beginning North Indian Svar Graam - Instrumental

1.0 unit / Semester: I, II

Instruction will be provided in basic techniques of note combination and rhythmic articulation that form the basis for improvisational skills in North Indian music. These skills will be practiced and extended using improvisational exercises drawn from fundamental compositional forms. This course will provide players of non-Indian instruments with access to practical and theoretical skills drawn from North Indian classical music.

- \* Enrollment limited to 10
- \* Co-requisite: MP312
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT200C: Musicianship Skills: Tonal Forms C

2.0 units / Semester: I, II

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.

- \* MT100A&B must be completed by the end of the second year
- \* MT200C&D (if required) must be completed by the end of the third year
- \* MT104A is a prerequisite for MT200C
- \* Failure to pass core classes according to the above schedule may result in ineligibility to advance in year level, loss of financial aid, academic warning and possible dismissal from the Institute
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT200D: Musicianship Skills: Tonal Forms D

2.0 units / Semester: I, II

See description under MT200C.

- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT202: Post-Tonal Theory

2.0 units / Semester: I, II

An introduction to modern Western musical structures such as extended harmonic relations, pitch-class set theory, serialism, indeterminacy, process, and extended tuning systems.

- \* Prerequisite: MT101A or placement by exam
- \* MT202 (if required) should be completed by the end of the third year in residence

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT203: Form

2.0 units / Semester: Not planned for this academic year

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).

- \* Prerequisites: MT101B or placement by exam
- \* Enrollment limited to 25 students
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT204: Counterpoint

2.0 units / Semester: II

The contrapuntal aspect present to some degree in almost all styles of music will be explored through listening, reading, analysis, and composition. Of primary concern will be the evolution of European counterpoint from its origins through 16th century modal practice to 18th Century tonal practice and modern idioms.

- \* Prerequisites: MT101B or placement by exam
- \* Enrollment limited to 25 students
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT205: Song Writing, Analysis and Performance

2.0 units / Semester: I

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.

- \* Prerequisites: MT101B or placement by exam
- \* Enrollment priority given to MAP students
- \* Enrollment limited to 25 students
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT206: Advanced Harmonic Techniques

2.0 units / Semester: Not planned for this academic year

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.

Prerequisites: MT101B with a grade of P or HP, and MP001 or equivalent.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT210: North Indian Theory

1.0 unit / Semester: I, II

A study of the raga and tala systems of North India, formal structures and the practical application of these in performance and improvisation.

\* Prerequisite: MT190

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT220: Persian Music Theory

1.0 unit / Semester: I, II

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.

\* Prerequisite: MT001 or equivalent

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT225: Introduction to the Forms of African Music

1.0 unit / Semester: Not planned for this academic year

A survey of the structural principles contained in traditional African musics.

\* Co-requisite: ME201 or permission of the instructor

\* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT260: Javanese and Balinese Music, Dance & Theory

1.0 unit / Semester: I, II

The history, theory and performance traditions of Javanese and Balinese gamelan music and the associated dance forms.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT300: Analysis of Musical Forms

2.0 units / Semester: Not planned for this academic year

Topics in analytic techniques applied to a variety of musical styles.

- \* Prerequisites: MT101B and MT202
- \* Priority enrollment given to BFA4 students

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MT302: Acoustics: Applied Physics for Musicians

2.0 units / Semester: I

An introduction into the basics of acoustics, the natural and scientific foundation of the musical arts: waveforms, the overtone series, combination tones, tuning systems, doppler effects, dynamics, room acoustics, instrumental sounds, amplification, microphones and more. (Nearly) no math, but a lot of information that will give you a different perspective on sound and music.

- \* Prerequisite: MT101A or equivalent or graduate standing in music
- \* Approved for CS Science and Math credit
- \* Permission of instructor required.
- \* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MT310: Projects in Advanced Sight Singing

2.0 units / Semester: I, II

Advanced study of pitch and rhythm, their notation, intonation and theoretical basis, designed to further develop the skills of aural recognition and vocal realization of notated music.

- \* Prerequisite: MT200D
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT350: Analysis and Interpretation for Performers

2.0 units / Semester: I

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.

- \* Permission of instructor required.
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT390: Advanced North Indian Svar Graam - Vocal

2.0 units / Semester: I, II

Exercises in singing scales.

- \* Prerequisite: MT210
- \* Co-requisite: MP312
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT395: Advanced North Indian Svar Graam - Instrumental

1.0 unit / Semester: I, II

Instruction will be provided in basic techniques of note combination and rhythmic articulation that form the basis for improvisational skills in North Indian music. These skills will be practiced and extended using improvisational exercises drawn from fundamental compositional forms. This course will provide players of non-Indian instruments with access to practical and theoretical skills drawn from North Indian classical music.

- \* Enrollment limited to 10 students
- \* Prerequisite: MT210
- \* Co-requisite: MP312
- \* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT400-01: Chamber Thought

2.0 units / Semester: II

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

- \* Prerequisite: MT202 or equivalent
- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT400-09: Orchestral Thought

2.0 units / Semester: Not planned for this academic year

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

- \* Prerequisite: MT202 or equivalent
- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT400-10: Analysis: What Is Experimental Music?

2.0 units / Semester: Not planned for this academic year

Focused Topics Course: This class will analyze a series of pieces that dealt with compositional ideas that broke new ground. We will look at each piece in some detail-and from various analytical points of view-not only to learn the music itself, but to attempt to understand something about the risks the composers were taking in writing them. The final will be an analysis project based on a piece chosen by the student.

Repertoire:

Ockeghem: Missa Mi-Mi

Bach: Das Musikalische Opfer (The Musical Offering)

Beethoven: String Quartets, Op. 130 and Op. 133

Wagner: Parsifal

Cage: Concert for Piano and Orchestra

\* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT400-13: Uncertainty

2.0 units / Semester: Not planned for this academic year

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.

\* Enrollment limited to upper-division BFA and MFA students

\* Undergraduate students enroll at the 400 level, graduate students at the 600 level

\* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT400-17: The String Quartet since 1900

3.0 units / Semester: Not planned for this academic year

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.

\* Prerequisites: MT202 or equivalent

\* Undergraduate students enroll at the 400 level, graduate students at the 600 level

\* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT400-21: The Piano since 1900

2.0 units / Semester: Not planned for this academic year

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.

- \* Prerequisite: MT202 or equivalent
- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level
- \* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MT401: Tala: North and South Indian Rhythm Systems

1.0 unit / Semester: I, II

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.

- \* Enrollment limited to upper-division undergraduates and graduate students
- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT403A: Intonation Workshop A

2.0 units / Semester: I

Let's make use of the results of acoustical research concerning the various phenomena constituting the timbre of tuned compound sounds (as first described in 1863 by the physicist Hermann von Helmholtz in his historic book 'On the Sensations of Tone as a Physiological Basis for the Theory of Music'), of Harry Partch's 'language of frequency ratios' ('Genesis of a Music') and of James Tenney's concept of harmonic space ('John Cage and the Theory of Harmony')! This experimental hands-on tuning workshop with instrumental and computer sounds (with students playing their instruments) will set out to expand the ear's analytical hearing capabilities (training the awareness of partial unisonos, difference tones, and beats) and explore the sonorities of microtonal just intonation, methods for refining instrumental tuning and ensemble playing techniques, and possibilities for their musical application. The course will offer a review of the complete curriculum for the theory of harmony (with a focus on just intonation and its microtonal implications) and an overview of the history of intonation in Western music.

- \* Prerequisite: MT101B or equivalent
- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT403B: Intonation Workshop B

2.0 units / Semester: II

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.

- \* Prerequisite: MT403A/603A
- \* Undergraduate students enroll at the 400 level, graduate students at the 600 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT501: Graduate Theory Review

2.0 units / Semester: I

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.

- \* Course does not count toward overall 60-unit MFA requirement.
- \* Placement by examination.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT502: Graduate Skills Review

2.0 units / Semester: II

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.

- \* Placement by examination
- \* Course does not count toward overall 60-unit MFA requirement

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT503: Musicianship Skills: Transcription

2.0 units / Semester: I

A course in furthering critical musicianship skills through exercises in analysis and transcription. Music covering a variety of styles, including jazz, is used to form the basis of ear training exercises.

- \* Required of BFA jazz majors in their first year
- \* Fulfills the transcription requirement for World Music majors
- \* Undergraduate students enroll at the 100 level, graduate students at the 500 level

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT610: Spectromorphology

2.0 units / Semester: Not planned for this academic year

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.

\* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT612: Critical Reading: Art, Perception and Correlation

2.0 units / Semester: I, II

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 Frantois 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.

\* May be taken for MT Music Theory credit, Aesthetics and Politics major credit, and CS credit

\* Enrollment limited to upper-division BFA students and graduate students

\* Enrollment limited to 20 students

\* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MT800: Undergraduate Independent Project: Music Theory & Analysis

1.0 unit / Semester: I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

\* Variable credit: 0.5-2.0 units

\* Permission of instructor required.

\* May be repeated for credit.

\* Contract required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT900: Graduate Independent Project: Music Theory & Analysis

1.0 unit / Semester: I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made

at the beginning of each semester.

Variable credit: 0.5-2.0 units

\* Permission of instructor required.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MT900-01: Graduate Independent Project: Music Theory & Analysis

2.0 units / Semester: I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.

Variable credit: 0.5-2.0 units

\* Permission of instructor required.

\* May be repeated for credit.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MX350: Career Designs for Musicians

2.0 units / Semester: I, II

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.

\* Priority given to upper-division undergraduate and graduate students

\* Undergraduate students enroll at the 300 level, graduate students at the 600 level

\* Permission of instructor required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MX400A: Toward Creativity: Pedagogy, Praxis, Philosophy A

2.0 units / Semester: I

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.

\* Approved for Critical Studies credit.

\* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#), [School of Critical Studies](#)

## MX400B: Toward Creativity: Pedagogy, Praxis, Philosophy B

2.0 units / Semester: II

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.

\* Permission of instructor required.

\* Open to the Institute.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MX420: Teaching the Voice

1.0 unit / Semester: II

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.

Prerequisites: MP403 Physiology of the Voice (or equivalent) and three or more years of private voice study.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MX620: Teaching the Voice - see MX420

1.0 unit / Semester: II

Prerequisites: MP403 Physiology of the Voice (or equivalent) and three or more years of private voice study.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MX650: Career Designs for Musicians - see MX350

2.0 units / Semester: I, II

See description under MX 350/650.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## MX800P: Undergraduate Independent Project: Pedagogy

1.0 unit / Semester: I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.

- \* Variable credit: 0.5-2.0 units
- \* Permission of instructor required.
- \* May be repeated for credit.
- \* Contract required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)

## **MX900P: Graduate Independent Project: Pedagogy**

1.0 unit / Semester: I, II

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.

- \* Variable credit: 0.5-2.0 units
- \* Permission of instructor required.
- \* May be repeated for credit.
- \* Contract required.

Discipline(s): [The Herb Alpert School of Music at CalArts](#)