



CalArts 07/08  
**School of Music**

## Residence Requirement

The Bachelor of Fine Arts and Certificate of Fine Arts programs, as well as the Master of Fine Arts and Advanced Certificate of Fine Arts programs in the School of Music require a minimum of one year of full-time residence. The final semester of course enrollment must be in residence at CalArts.

## Entrance Requirements and Prerequisites

### I. Music Theory and Musicianship Skills Placement Exams

All entering students, both undergraduate and graduate, are required to take Music Theory and Musicianship Skills Placement Exams. Placement exams may be taken only once.

Based on the results of these exams, each undergraduate will be placed at an appropriate 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 (MT100). This course offers training in skills and musical knowledge considered to be essential preparation for serious undergraduate study in music at CalArts. All undergraduate students who are required to take this course must complete it within the first year of study. Failure to pass this course 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.

For graduate 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.

### II. 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.

### III. 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.

## General Curriculum Requirements

### I. Bachelor of Fine Arts and Certificate of Fine Arts

Bachelor of Fine Arts and Certificate of Fine Arts candidates must complete a minimum of 120 units and the equivalent of eight full-time semesters of enrollment.

Bachelor of Fine Arts degree candidates must complete at least 46 semester units of Critical Studies coursework. Certificate of Fine Arts candidates are not required to complete Critical Studies courses, but must replace them with electives to bring their total units to a minimum

of 120. All other requirements for the Certificate of Fine Arts are identical to those for the BFA. Critical Studies requirements are outlined in the Critical Studies section of this Course Catalog.

Students must satisfactorily complete the program of studies formulated each semester by the mentor and student, which includes classes specified in the “Course Requirements” section.

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

- Develop skills in both composition and improvisation.
- Become familiar with diverse musical cultures, periods, and styles.
- Become familiar with the musical applications of technology.

Some of these requirements are fulfilled by core curriculum classes. However, it is the responsibility of the student and mentor to ensure that requirements are met, whether or not specific courses are designated.

**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.

All undergraduates are required to pass the Examination in Music Repertoire and Literature (the “Listening Exam”) in order to graduate. This exam is given several times each year, with notification posted in advance. Students should take it during their third year. If necessary, students may repeat the exam.

Students must pass both Mid-Residence and Graduation Reviews. These reviews are conducted by one of the deans, the mentor and a representative of the Registrar’s Office. 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 curriculum at this time.

All undergraduates, with the exception of students enrolled in the Multi-Focus Music Technologies Program, are required to complete either portfolio or recital requirements in order to graduate.

Failure to meet curriculum requirements may result in being placed on academic warning status, ineligibility to advance in year level, loss of financial aid, and possible dismissal.

## **II. Master of Fine Arts 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 classes specified in the “Course Requirements” section.

Students must pass both Mid-Residence and Graduation Reviews. These reviews are conducted by one of the deans, the mentor and a representative of the Registrar’s Office. 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 curriculum at this time.

Failure to meet curriculum requirements may result in being placed on academic warning status, ineligibility to advance in year level, loss of financial aid, and possible dismissal.

### III. Center for Integrated Media (Supplemental Concentration, Graduate Only)

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

### IV. Interim

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.

## Course Requirements

### Bachelor of Fine Arts Degree Program or Certificate of Fine Arts

#### BFA Core Curriculum Sequence

(Required for all majors other than World Music Performance, Jazz Studies and Multi-Focus Music Technologies Programs)

The BFA Core Curriculum provides undergraduates with a solid basis for the conceptual understanding of musical processes and components, and prepares them for more advanced work in their areas of specialty. Reflecting the School of Music's commitment to the diversity of musical forms and languages, the Core Curriculum helps students to hone the fundamentals of perception and analysis across different musical styles and cultures.

The curriculum features intensive instruction in music theory (harmony, counterpoint and contemporary techniques) and musicianship skills (tonal, atonal and rhythmic ear training), and covers music history and literature in the context of a global cultural framework spanning historical periods. Additional courses explore improvisation, music technologies and world music performance.

Below is the typical core curriculum sequence. These courses are required, but there is some flexibility as to when they are taken, depending on the student's experience and development. Additional requirements for each Program are detailed under their respective headings.

\* Courses marked with an asterisk also fulfill Critical Studies requirements. Please see elective options below.

**First Year****First Semester**

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

**Second Semester**

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

**Second Year****First Semester**

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

**Second Semester**

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

**Third Year****First Semester**

MT300	Analysis of Musical Forms or
MT350	Analysis for Performers
MH200*	Music Cultures

**Second Semester**

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

**Fourth Year**

*Core Curriculum should have been completed by this time.*

**Ensemble Singing Elective Options:**

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

**Technology Elective Options:**

MP140	Contemporary Performance Practice for Winds
MP141	Studio Projects for Guitar
MX320	Music Production
CS314*	Digital Electronics
CS315*	Basic Electronics
CS268*	Reproduction of Sound
MP326A/B	Trigger: The Electronic Percussionist
MX321	Recording Techniques
MX425	Web Space Design

or other technology course as assigned by mentor

*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).*

**I. Composition Program**

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

**Core Curriculum Plus:**

MC100	Major Lesson as assigned (Each Semester)
MC101	Undergraduate Composers' Forum (Each Semester)
MC120A&B	Sound/Silence 1 (2 Classes)
MC121A&B	Sound/Silence 2 (2 Classes)

Two classes chosen from (2 Classes):

MC123A/B	Experimental Music Workshop
MC201A&B	Introduction to Digital Signal Processing (2 Classes)
MC250-254	Writing for... (2 Classes)
ME/MP...	Improvisation class (1 Class)
MH315	Survey of 20th Century Music (1 Class)
MT 302	Acoustics
MC/MH/MT400	Focused Topics (3 Classes)
MP002	Grammar of Conducting (1 Class)
MP016	Non-Major Piano (2 Classes)

Electives (to fulfill 120-unit degree requirement)

Additional requirements:

Music Listening Exam

Portfolio of Creative Work-all students must submit, for faculty review, a portfolio of works composed at CalArts.

**II. Performer/Composer Program (From point of entry at BFA-3 level)**

MC100/	
MP405-479	Major Lesson(s) as assigned (4 Classes)

Four classes chosen from (4 Classes):

MC120A/B	Sound/Silence 1
MC121A/B	Sound/Silence 2
MC123A/B	Experimental Music Workshop
MC201A&B	Introduction to Digital Signal Processing (2 Classes)
MH315	Survey of 20th Century Music (1 Class)
MT302	Acoustics

ME400 Applied Experiments in World Music (1 Class)  
 Performance workshops and specialized ensembles appropriate to major emphasis, chosen in consultation with mentor (4 Classes)  
 MP002 Grammar of Conducting (1 Class)  
 MP016 Non-major Piano (1 Class)  
 MC101/Forums (1 Each Semester)  
 203/301  
 Improvisation electives (2 Classes)  
 Electives (to fulfill 120-unit degree requirement)

Additional requirements:

Music Listening Exam

Jury Exam prior to Graduation Recital

Graduation Recital (must include original compositions)

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

### III. Multi-focus Programs in Performance

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

#### Winds

##### Core Curriculum Plus:

MP405/407/410/414 Major Lesson as assigned (Each Semester)  
 MR122/124/130/131 Workshop appropriate to major (Each Semester)  
 ME123 Woodwind Ensemble (4 Classes)  
 MP203 Musician's Toolkit (Each Semester)  
 Chamber/Conducted Ensembles as assigned (Each Semester):  
     ME105 Conducted Instrumental Ensemble  
     ME106 Chamber Music Ensemble  
     ME500 New Century Players Ensemble  
 MP303 Radical Music Pedagogy (1 Class)  
 MC110/MC... Introduction to Composition or (1 Class)  
 MP016 Non-major Piano (2 Classes)  
 Improvisation class chosen from (1 Class):  
     ME325 Projects in Improvisation  
     ME326/426 Improvisation Ensemble  
 Electives (to fulfill 120-unit degree requirement)

Additional requirements:

Mid-Residence Recital

Music Listening Exam

Jury Exam prior to Graduation Recital

Graduation Recital

## Brass

### Core Curriculum Plus:

MP411/417-419

Major Lesson as assigned (Each Semester)

MR132 Brass Workshop (6 classes)

ME120 U/G Brass Ensemble (Each Semester)

MP203 Musician's Toolkit (Each Semester) Chamber/Conducted Ensembles as assigned (Each Semester):

ME105 Conducted Instrumental Ensemble

ME106 Chamber Music Ensemble

ME500 New Century Players Ensemble

MP303 Radical Music Pedagogy (1 Class)

MC110/MC... Introduction to Composition or (1 Class)

MP016 Non-major Piano (2 Classes)

Improvisation class chosen from (1 Class):

ME325 Projects in Improvisation

ME326/426 Improvisation Ensemble

Electives (to fulfill 120-unit degree requirement)

Additional requirements:

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

## Strings

### Core Curriculum Plus:

MP420/421/406/409

Major Lesson as assigned (Each Semester)

MR128 String Workshop (Each Semester)

MP203 Musician's Toolkit (Each Semester)

Chamber/Conducted Ensembles as assigned (Each Semester):

ME105 Conducted Instrumental Ensemble

ME106 Chamber Music Ensemble

ME500 New Century Players Ensemble

MP303 Radical Music Pedagogy (1 Class)

MC110/MC... Introduction to Composition or (1 Class)

MP016 Non-major Piano (2 Classes)

Improvisation class chosen from (1 Class):

ME325 Projects in Improvisation

ME326/426 Improvisation Ensemble

Electives (to fulfill 120-unit degree requirement)

Additional requirements:

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



## Harp

### Core Curriculum Plus:

MP412	Major Lesson as assigned (Each Semester)
MR123	Harp Workshop (Each Semester)
MP203	Musician's Toolkit (Each Semester)
Chamber/Conducted Ensembles as assigned: (Each Semester)	
ME105	Conducted Instrumental Ensemble
ME106	Chamber Music Ensemble
ME500	New Century Players Ensemble
MP303	Radical Music Pedagogy (1 Class)
MC110/MC...	Introduction to Composition or (1 Class)
MP016	Non-major Piano (2 Classes)
	Improvisation class chosen from: (1 Class)
ME325	Projects in Improvisation
ME326/426	Improvisation Ensemble
Electives (to fulfill 120-unit degree requirement)	

Additional requirements:

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

## Piano/Keyboard

### Core Curriculum Plus:

MP416/413	Major Lesson as assigned (Each Semester)
MT115	Keyboard Skills (3 Classes)
MH116	Piano Literature (4 Classes)
MP203	Musician's Toolkit (4 Classes)
MP104/203/301	Forums (4 Classes)
MX800P	Pedagogy Project (2 Classes)
Chamber/Conducted Ensembles as assigned (Each Semester):	
ME105	Conducted Instrumental Ensembles
ME106	Chamber Music Ensembles
ME500	New Century Players Ensemble
ME114	Baroque Chamber Music
Specialized Ensembles appropriate to major emphasis	
Keyboard Studies electives (2 Classes)	
MC110/MC...	Introduction to Composition or (1 Class)
Improvisation class chosen from (1 Class):	
ME325	Projects in Improvisation
ME326/426	Improvisation Ensemble
MP200	Jazz Improvisation
MT150	Jazz Keyboard Theory
ME...	Jazz Ensembles
Electives (to fulfill 120-unit degree requirement)	

Additional requirements:

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

## Guitar

### Core Curriculum Plus:

MP423/436 Major Lesson as assigned (Each Semester)

MR120 Guitar Workshop (Each Semester)

At least three classes chosen from (3 Classes):

MH190 Blues Before 1960

MH215 Introduction to the Music of Flamenco

MP141 Studio Projects for Guitar

MT170 Transcription for Guitar

MT173 Lute Tablature Transcription

MT174 Fretboard Theory

MT175 Figured Bass Realization/Guitar

MT176 Analysis of Guitar Repertoire

ME... Coached Small Ensemble (Each Semester)

MP104/203/301

Forums as assigned (Each Semester)

MP303 Radical Music Pedagogy (1 Class)

MC110 Introduction to Composition (1 Class)

One class chosen from (1 Class):

MP106 Non-Major Piano

MT150 Jazz Keyboard Theory

MT002-02 Bach Keyboard Pieces

Improvisation class chosen from (1 Class):

ME325 Projects in Improvisation

ME326/426 Improvisation Ensemble

MP200 Jazz Improvisation

ME... Jazz Ensembles

Electives (to fulfill 120-unit degree requirement)

Additional requirements:

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

## Percussion

### Core Curriculum Plus:

MP415 Major Lesson as assigned (Each Semester)

MP... Non-Major Lesson electives (4 Classes):

Jazz, World Music or Orchestral Repertoire

ME122 Percussion Ensemble (Each Semester)

MR129 Percussion Workshop (Each Semester)

MP104/203/301

Forums (4 Classes)

ME105 Conducted Ensembles (2 Classes)

Ensembles as assigned (Each Semester)

Improvisation classes chosen from (2 Classes):

ME121 Jazz Ensembles

ME326/426 Improvisation Ensemble

MP200 Jazz Improvisation I

MP201 Jazz Improvisation II

World Music Ensembles (2 Classes)

(in addition to Core Curriculum)

MP303 Radical Music Pedagogy (1 Class)  
 MC110/MC... Introduction to Composition or (1 Class)  
 MP016 Non-Major Piano (1 Class)  
 Electives (to fulfill 120-unit degree requirement)

Additional requirements:

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

## Voice

### Core Curriculum Plus:

MP422 Major Lesson as assigned (Each Semester)  
 MR110 Vocal Repertoire Coaching (Minimum 4 Classes)  
 MP255A&B Diction for Singers (2 Classes)

4 classes chosen from:

MP208 Stagecraft for Singers or  
 MP402 Opera Theatre Performance Project or  
 T 060 Acting for Singers  
 MH345A&B Solo Vocal Literature (2 Classes)

(also fulfills Core Curriculum requirement)

Vocal ensembles as assigned (Each Semester):

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

MP403 Vocal Pedagogy (1 Class)  
 MR126 Voice Workshop (Minimum 4 Classes)  
 MP203/301 Forums as assigned (Minimum 4 Classes)  
 MC110/MC... Introduction to Composition or (1 Class)  
 MP016 Non-major Piano (2 Classes)

Improvisation class chosen from (1 Class):

ME325 Projects in Improvisation  
 ME326/426 Improvisation Ensemble

### As Part of Critical Studies:\*

German 101&102 Elementary German 1 & 2 (2 Classes)  
 Frnch 101&102 Elementary French 1 & 2 (2 Classes)  
 Ital 101&102 Elementary Italian 1 & 2 (2 Classes)  
 Electives (to fulfill 120-unit degree requirement)

Additional requirements:

- Performance for faculty jury (Each Semester)
- Mid-Residence Recital
- Music Listening Exam
- Jury Exam prior to Graduation Recital
- Graduation Recital

\*Students in the Voice Program must complete one year each of Italian, German and French as part of their Critical Studies and/or Voice Program requirements. Students may be exempted from foreign language study by AP exams and/or high school transcripts indicating prior language study. Two years of high school study are considered equivalent to one year of college-level study.

## **Jazz Studies**

These requirements are applicable to the following areas of study:

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

MP429-439	Major Lesson as assigned (Each Semester)
MP200	Jazz Improvisation I (1 Class)
MP201	Jazz Improvisation II (1 Class)
MC310	Jazz Composition (1 Class)
MC312	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)
MP104	Jazz Forum (4 Classes)
MT150A&B	Jazz Keyboard Theory (2 Classes)
ME117	Undergraduate Jazz Student Ensembles (Each Semester)
ME121	Undergraduate Jazz Faculty Ensembles (Each Semester)
ME200	Beginning African Ensemble (1 Class)
MH210	Ethnology of African Music or (1 Class)
MT225	Introduction to Forms of African Music
MT003	Musicianship Skills-Transcription and Analysis (1 Class)
MT001A-C	Musicianship Skills-Tonal Forms (3 Classes)
MT004A&B	Musicianship Skills-Rhythm (2 Classes)
MT101A, B & C or D	Music Theory (3 Classes)
MT300	Analysis of Musical Forms (1 Class)
MH200	Music Cultures (1 Class)
MH205A/B	Survey of Western Music History & Lit (1 Class)
World Music Elective	(1 Class)
ME...	Ensemble Singing (2 Classes)

(see Core Curriculum for options-required of all jazz students unless exempted from MT001A&B by placement examination.)

Course in Technology (see Core Curriculum listing for options) (1 Class)

Electives (to fulfill 120-unit degree requirement)

Additional requirement:

- Music Listening Exam
- Graduation Recital

## **World Music Performance**

MP440-478	Major Lesson as assigned (Each Semester)
MH200	Music Cultures (4 Classes)
MT200/MP311	Sargam or Solkattu (1 Class)
MT200/210/225/260/401	World Music Theory Electives chosen from (3 Classes)
MP312	Tabla
MT200	North Indian Sargam
MT210	North Indian Theory
MT225	Introduction to the forms of African Music
MT260	Javanese and Balinese Music, Dance and Theory

MT401 The History and Theory of Tala

(courses must span at least two areas)

Musical Transcription class (1 Class):

(Musicianship Skills-Transcription and Analysis MT003 recommended)

Ensemble appropriate to major emphasis (Each Semester)

Other World Music Ensembles (4 Classes)

(must include one class in each area in the World Music program)

Ensemble Electives outside of World Music Program (4 Classes)

ME400 Applied Experiments in World Music (2 Classes)

MT/ME/MP... World Music electives (3 Classes)

MT001A-C Musicianship Skills-Tonal Forms (3 Classes)

MT004A&B Musicianship Skills-Rhythm (2 Classes)

MT101A,B,C or D Music Theory (3 Classes)

MH205A/B Survey of Western Music History and Lit (1 Class)

MH... Music History or Literature Elective (1 Class)

Keyboard skills classes chosen from (2 Classes):

MP016 Non-Major Piano Lesson

MT115 Keyboard Skills

MT150 Jazz Keyboard Theory

MT175 Figured Bass Realization

ME... Ensemble Singing (2 Classes)

(see Core Curriculum for options)

Course in Technology (See Core Curriculum for options) (1 Class)

Electives (to fulfill 120-unit degree requirement)

Additional requirements:

- Music Listening Exam
- Graduation Recital
- All students are required to learn and play pitched instruments.

## Musical Arts Program

In consultation with the 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.

### Core Curriculum Plus:

Private lessons and additional specialized courses, as assigned (Each Semester)

(must total at least 32 units)

MT/MC... Theory or Composition electives (2 Classes)

MH... Music History and Literature electives (2 Classes)

ME... Ensemble electives (3 Classes)

MP016 Non-Major Piano (2 Classes)

MP204 Forum for Musical Arts (4 classes)

Improvisation class chosen from (1 Class):

ME325 Projects in Improvisation

ME326/426 Improvisation Ensemble

Music electives (5 Classes)

Electives (to fulfill 120-unit degree requirement)

Additional requirements:

- Music Listening Exam
- Musical Arts students are required to keep a cumulative portfolio of their work while enrolled at CalArts. This may include, but is not limited to, recordings, compositions, and visual and/or written materials. The portfolio will be reviewed with faculty each semester.

## Multi-Focus Music Technologies Program

MC110	Introduction to Composition (1 Class)
MC121A&B	Sound/Silence 2 (2 Classes)
MC201A&B	Introduction to Digital Signal Processing (2 Classes)
MC405A/B	Circuit & Speaker (1 Class)
MC465	Digital Recording Studio (1 Class)
MX320	Concert & Performance Production (5 Classes)
MX321	Recording Techniques (1 Class)
MX420	Projects in Music Technology (2 Classes)
MT001A&B	Musicianship Skills-Tonal Forms (2 Classes)
MT004A	Musicianship Skills-Rhythm (1 Class)
MT101A&B	Music Theory (2 Classes)
MH200	Music Cultures (2 Classes)
MH205A&B	Survey of Western Music History & Lit (2 Classes)
MH...	20th-21st Century Music History & Lit (1 Class)
MH310	History of Electro-Acoustic Music (1 Class)

Two classes involving programming, chosen from (2 Classes):

CS313A Introduction to C

CS313B Topics in Object-Oriented Programming

Courses covering HTML, web design, Director/Lingo, or programmable music software such as Max/MSP, C Sound, Super Collider, etc.

F/TP... Sound for other Media (2 Classes)

Video or Computer Graphics (1 Class)

MT/MC... Music Theory or Composition electives (3 Classes)

MC... Advanced Computer Music or

Experimental Sound Practices electives (2 Classes)

MP016 Non-Major Piano (1 Class)

ME... Ensemble Singing (2 Classes)

(see Core Curriculum for options)

ME... World Music Ensemble elective (1 Class)

MP/ME... Performance or Ensemble elective (1 Class)

Improvisation class chosen from (1 Class):

ME325 Projects in Improvisation

ME326/426 Improvisation Ensemble

Electives (to fulfill 120-unit degree requirement)

**As Part of Critical Studies** (Fulfills core Technology requirement):

CS314 Digital Electronics (1 Class)

CS315 Basic Electronics (1 Class)

CS268 Reproduction of Sound (1 Class)

CS417 Audio Engineering Seminar (1 Class)

Additional requirements:

- Music Listening Exam

## Master of Fine Arts or Advanced Certificate of Fine Arts

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

### I. Composition

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

#### Composition

MC500 Major Lesson as assigned (Each Semester)  
 MC501 Graduate Composers' Forum (Each Semester)

Nine classes chosen from (9 Classes):

MC416A Media Theory  
 MC416B Media Strategies  
 MC465 Digital Recording Studio  
 MH310 History of Electro-Acoustic Music  
 MH401 Music and the 20th Century Transformation of Culture

or

MH425 Survey of Sound Art  
 MC/MH/MT/400 Focused Topics  
 MC423 Experimental Music Workshop  
 or ME 325 Creative Music Ensemble  
 or ME 326 Improvisation Ensemble

Six classes chosen from (6 Classes):

MC315 Composition and Dance  
 MC316 Concert Theatre  
 MH411 Hyper-Opera : Song Without Borders  
 MC321 Composition for Film/Video  
 MC403A&B Methods  
 MC515 Music & Image  
 MC250-254 Writing for...  
 MC405A&B Circuit & Speaker  
 ID370 The People's Theory  
 MT500 Sound, Hearing, and Musical Perception

MC600 MFA Portfolio (1 Class)

Electives (to fulfill 60-unit degree requirement)

Additional requirements:

- Mid-Residence review

#### Specialization in Experimental Sound Practices

MC500 Major Lesson as assigned (Each Semester)  
 MC501 Graduate Composers' Forum (Each Semester)

Nine classes chosen from (9 Classes):

MC416A Media Theory: Getting and Using Critique  
 MC416B Media Strategies: Rules and Space  
 MC403A/B Methods  
 MC405A/B Circuit & Speaker

MC/MH/MT400 Focused Topics

MC423 Experimental Music Workshop  
 ME325 Creative Music Ensemble  
 ME326 Improvisation Ensemble  
 MT 500 Sound, Hearing, and Musical Perception

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MC465	Digital Recording Studio
MC303A	Advanced Sound Design
MC303B	Custom Software for Music and New Media

Six classes chosen from (6 Classes):

MC315	Composition and Dance
MC316	Concert Theatre
MH 411	Hyper-Opera : Song Without Borders
MC321	Composition for Film/Video
MC250-254	Writing for...
MC515	Music and Image

MC/MH/MT400 Focused Topics

MH401	Music and the Twentieth Century Transformation of Culture
MH425	Survey of Sound Art
ID370	The People's Theory

MC600 MFA Portfolio (1 Class)

Electives (to fulfill 60-unit degree requirement)

Additional requirements:

- Mid-Residence review

## II. Performer/Composer

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

### Performer/Composer

MC500/MP505-523

Major Lesson(s) as assigned (Minimum 4 Classes)

Advanced Composition classes chosen from (Minimum 4 Classes)

MC403	Methods
MC400	Focused Topics
MC405A/B	Circuit & Speaker
MC303A	Advanced Sound Design
MC303B	Custom Software for Music and New Media

MP/ME... Advanced Performance classes, including

Improvisation and Extended Techniques (Minimum 4 Classes)

MC 410 Graduate Jazz Composition

Minimum one class chosen from (Minimum 1 Class):

MC315	Composition and Dance
MC316	Concert Theatre
MC321	Composition for Film/Video
MH 411	Hyper-Opera : Song Without Borders
MC515	Music and Image

MH401 Music and the 20th Century Transformation of Culture

Or

MH425 Survey of Sound Art (1 class)

MH/MT... Adv. Music History, Theory or Analysis (Minimum 4 Classes)

MC501 or MP301/503/504

Graduate Forums (Each Semester)



Additional composition electives (Minimum 2 Classes)  
 (MC250-254: Writing for... recommended)  
 Advanced Ensemble electives (Minimum 2 Classes)  
 Non-Music electives (2 Classes)  
 Electives (to fulfill 60-unit degree requirement)  
 MC600 MFA Portfolio (1 Class)  
 MP600 MFA Graduation Recital (1 Class)

Additional requirements:

- Mid-Residence Recital (must include original compositions)
- Jury Exam prior to Graduate Recital

### **Performer/Composer-African-American Improvisational Music**

An MFA program emphasizing a multi-focus, interdisciplinary approach to studies in the performance practice, literature, and history of African-American Improvisational Music, along with philosophical, theoretical, aesthetic, and performance technology aspects. The program encourages research in how innovation in creative improvised music is connected with traditional and experimental practices in dance, theatre, literature, and film, along with studies that place this discipline and its traditions in appropriate intellectual and academic contexts.

MP529-539 Graduate Major Lesson as assigned (Each Semester)  
 MP401-01 Advanced Systemic Improvisation (1 Class)  
 MC410A&B Graduate Jazz Composition: Analysis (2 Classes)  
 ME404 Creative Orchestra (1 Class)  
 MP502 Improvisers' Visiting Artist Colloquium (Each Semester)  
 MH400-02 Seminar on African & African-American Music Literature (2 Classes)  
 MH401 Music & the 20th Century Transformation of Culture (1 Class)  
 MP235 Beginning Shakuhachi Workshop  
 Or  
 ME222 Gong Suling: Balinese Flute Ensemble  
 ME... African Music Ensemble elective (1 Class)  
 MH210/MT225 Ethnology of African Music or Intro to Forms of African Music (1 Class)  
 ME... Specialized ensembles (2 Classes)  
 Non-Music electives (recommended courses include) (2 Classes):  
 F... Film/Video classes  
 Electives (to fulfill 60-unit degree requirement)  
 MP600 MFA Graduation Recital (1 Class)  
 MH900 Graduate Independent Study: Thesis (1 Class)

Additional requirements:

- Mid-Residence Recital (must include original compositions)
- Jury Exam Prior to Graduation Recital

### **III. Multi-Focus Programs in Performance**

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

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.

## Winds

MP505/507/510/514

Major Lesson as assigned (Each Semester)

ME423 Woodwind Ensemble/Workshop (2 Classes)

MR522/524/530/531

Workshop as appropriate to major (Each Semester)

MH... Advanced Music History and Literature (2 Classes)

MT... Advanced Theory/Analysis (2 Classes)

(MT350 recommended)

MP... Studies in Extended Techniques, Improvisation  
and/or Interpretation (2 Classes)

Chamber/Conducted Ensembles as assigned (Each Semester):

ME405 Conducted Instrumental Ensemble

ME406 Chamber Music Ensemble

ME500 New Century Players Ensemble

MP301/503/504

Forums (Each Semester)

MX350 Career Design for Musicians (1 Class)

Non-Music electives (2 Classes)

Electives (to fulfill 60-unit degree requirement)

MP600 MFA Graduation Recital (1 Class)

Additional requirements:

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

## Brass

MP511/517-519

Major Lesson as assigned (Each Semester)

MR532 Brass Workshop (2 classes)

ME440 Graduate Brass Ensemble (Each Semester)

MH... Advanced Music History and Literature (2 Classes)

MT... Advanced Theory/Analysis (2 Classes)

(MT350 recommended)

Chamber/Conducted Ensembles as assigned (Each Semester):

ME405 Conducted Instrumental Ensemble

ME406 Chamber Music Ensemble

ME500 New Century Players Ensemble

MP... Studies in Extended Techniques, Improvisation,  
and/or Interpretation (2 Classes)

MP301/503/504

Forums (Each Semester)

MX350 Career Design for Musicians (1 Class)

Non-Music electives (2 Classes)

Electives (to fulfill 60-unit degree requirement)

MP600 MFA Graduation Recital (1 Class)

Additional requirements:

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

## Strings

MP506/509/520/521

Major Lesson as assigned (Each Semester)

MR528 String Workshop (Each Semester)

MH... Advanced Music History and Literature (2 Classes)

MT... Advanced Theory/Analysis (2 Classes)

(MT350 recommended)

MP... Studies in Extended Techniques, Improvisation,  
and/or Interpretation (2 Classes)

Chamber/Conducted Ensembles as assigned (Each Semester):

ME405 Conducted Instrumental Ensemble

ME406 Chamber Music Ensemble

ME500 New Century Players Ensemble

MP301/503/504

Forums (Each Semester)

MX350 Career Design for Musicians (1 Class)

Non-Music electives (2 Classes)

Electives (to fulfill 60-unit degree requirement)

MP600 MFA Graduation Recital (1 Class)

Additional requirements:

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

## Harp

MP512 Major Lesson as assigned (Each Semester)

MR523 Harp Workshop (Each Semester)

MH... Advanced Music History and Literature (2 Classes)

MT... Advanced Theory/Analysis (2 Classes)

(MT350 recommended)

MP... Studies in Extended Techniques, Improvisation,  
and/or Interpretation (2 Classes)

Chamber/Conducted Ensembles as assigned (Each Semester):

ME405 Conducted Instrumental Ensemble

ME406 Chamber Music Ensemble

ME500 New Century Players Ensemble

MP301/503/504

Forums (Each Semester)

MX350 Career Design for Musicians (1 Class)

Non-Music electives (2 Classes)

Electives (to fulfill 60 unit degree requirement)

MP600 MFA Graduation Recital (1 Class)

Additional requirements:

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

## Piano/Keyboard

MP513/516	Major Lesson as assigned (Each Semester)
MT515	Keyboard Skills (2 Classes)
MH516	Piano Literature (2 Classes)
MH...	Advanced Music History and Literature (2 Classes)
MP501	Graduate Performance Forum (2 Classes)
MP301/503/504	Additional Forums (2 Classes)
Chamber/Conducted Ensembles or Accompanying Project (Each Semester):	
ME405	Conducted Instrumental Ensemble
ME406	Chamber Music Ensemble
ME500	New Century Players Ensemble
ME800	Accompanying Project
Keyboard Studies Electives (2 Classes)	
MX900P	Pedagogy Project (Each Semester)
MX350	Career Design for Musicians (1 Class)
MP115/T/ME...	Yoga, T'ai Chi or World Music elective (Each Semester)
Non-Music electives (2 Classes)	
Electives (to fulfill 60-unit degree requirement)	
MP600	MFA Graduation Recital (1 Class)

Additional requirements:

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

## Collaborative Keyboard Specialization

MP516	Major Lesson as assigned (Each semester)
MP404	Special Studies in Collaborative Performance (1 Class)
MH345A&B	Solo Vocal Literature (2 Classes)
MH516	Piano Literature (2 Classes)
MP255A&B	Diction for Singers (2 Classes)
MT515	Keyboard Skills (2 Classes)
MT350	Analysis & Interpretation for Performers (1 Class)
Ensembles as assigned (Each Semester):	
ME405	Conducted Ensembles
ME406	Chamber Music
ME500	New Century Players Ensemble
ME414	Baroque Chamber Music and Bach Arias
MP402	Opera Theatre Performance Project
MP301/503/504	Forums (2 Classes)
MX350	Career Design for Musicians (1 Class)
MP115/T/D...	Movement class (Yoga, T'ai Chi, Dance, etc.) (2 Classes)
Non-Music electives (2 classes)	
Electives (to fulfill 60-unit degree requirement)	
MP600	MFA Graduation Recital (1 Class)

Additional requirements:

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

## Guitar

MP523/536	Major Lesson as assigned (Each Semester)
MR520	Guitar Workshop (Each Semester)
MH...	Advanced Music History & Literature (2 Classes)
MT/MC...	Advanced Theory/Analysis or Composition (2 Classes)
ME...	Ensembles as assigned (Each Semester)
MP301/503/504	Forums (Each Semester)
MX350	Career Design for Musicians (1 Class)
Non-Music electives (4 Classes)	
Electives (to fulfill 60 unit degree requirement)	
MP600	MFA Graduation Recital (1 Class)

Additional requirements:

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

## Percussion

MP515	Major Lesson as assigned (Each Semester)
MR529	Percussion Workshop (Each Semester)
ME422	Percussion Ensemble (Each Semester)
MT/MH...	Advanced Theory/Analysis or Music History & Literature (4 Classes)
ME...	Ensembles as assigned (Each Semester)
MP301/503/504	Forums (2 Classes)
MX350	Career Design for Musicians (1 Class)
MP/ME...	Studies in Extended Techniques, Improvisation and/or Interpretation (2 Classes)
MX900P	Pedagogy Project (1 Class)
Non-Music electives (2 Classes)	
World Music Ensemble elective (Each Semester)	
Electives (to fulfill 60 unit degree requirement)	
MP600	MFA Graduation Recital (1 Class)

Additional requirements:

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

## Voice

Prerequisites for MFA: Students entering the Voice Program are expected to have had the equivalent of one year of college-level study each of Italian, German and French. In addition, students are expected to have adequate background in diction for singing and be familiar with the International Phonetic Alphabet (IPA). Students without such background will be required to gain suitable experience by enrolling in language study offered through CalArts (this will require additional fees), passing placement exams (which may involve additional fees, depending on where they are taken) or fulfilling the requirement elsewhere (e.g. through summer school courses); diction study may be undertaken at CalArts for no additional fee. College transcripts, high school transcripts (two years study for each language), AP exams and/or proficiency exams may be used to show previous experience.

MP522	Major Lesson as assigned (Each Semester)
MP404/MR510	Special Studies in Collaborative Performance or Vocal Repertoire Coaching (Each Semester)
MH/MT...	Adv History/Literature or Theory/Analysis (3 Classes)

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MP...	Studies in Extended Techniques, Improvisation Interpretation, and/or Cross disciplinary Studies (2 Classes)
MH900	Project in Vocal Literature (1 Class)
MP403	Vocal Pedagogy (1 Class)
MX900P	Pedagogy Project (1 Class)
MR526	Voice Workshop (2 Classes)
MP503/301	Forums (2 Classes)
Ensemble electives chosen from (4 Classes):	
ME406	Chamber Music
ME414	Baroque Chamber Music
ME300	Conducted Vocal Ensembles
ME500	New Century Players Ensemble
MP402	Opera Theatre Performance Project
MX350	Career Design for Musicians (1 Class)
T 060	Acting for Singers (2 Classes)
MP115/T/D...	Movement class (Yoga, T'ai Chi, Dance, etc.) (2 Classes)
Electives (to fulfill 60 unit degree requirement)	
MP600	MFA Graduation Recital (1 Class)

Additional requirements:

- Performance for Faculty Jury Each Semester
- Mid-Residence Recital
- Jury Exam prior to Graduation Recital

## IV. Jazz Studies

These requirements are applicable to the following areas of study:

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

MP529-539	Major Lesson as assigned (Each Semester)
MC410	Graduate Jazz Composition (2 Classes)
MP401	Graduate Jazz Improvisation (2 Classes)
ME421	Graduate Jazz Ensemble (Each Semester)
ME417	Graduate Student Jazz Ensemble (Each Semester)
MP504	Graduate Jazz Forum (2 Classes)
MH400-02	Seminar on African & African-American Music Literature (2 Classes)
ME200	Beginning African Ensemble (1 Class)
MH210/MT225	Ethnology of African Music or Intro to the Forms of African Music (1 Class)
Non-Music electives (2 Classes)	
Electives (to fulfill 60 unit degree requirement)	
MP600	MFA Graduation Recital (1 Class)

Additional requirements:

- Ensemble performances followed by Critiques (Each Semester)
- Mid-Residence Recital

## V. World Music Performance

These requirements are applicable to the following areas of study:

African Music & Dance, Indonesian Music & Dance, North Indian Music and World Percussion. Students in World Music Performance should take a minimum of 2 semesters concentration in one of the World Music specialty areas.

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.

MP540-578 Graduate Major Lesson as assigned (Each Semester)

MP040-078 Minor Lesson (Each Semester)

ME400 Applied Experiments in World Music (1 Class)

MH... Advanced Music History & Literature (2 Classes)

Class in Transcription chosen from:

MT325 Projects in Transcription

MT003 Musicianship Skills: Transcription and Analysis

Two classes chosen from (2 Classes):

MP480 Tabla Accompaniment

MT200 North Indian Sargam

MT201 Sargam for Instruments

MT210 North Indian Theory

MT225 Intro to the Forms of African Music

MT260 Javanese and Balinese Music, Dance and Theory

MT401 The History and Theory of Two Indian Rhythm Systems (Tala Systems)

ME... Advanced Ensemble in major area (Each Semester)

ME... Other advanced World Music Ensembles (Each Semester)

MX900P Pedagogy Project (2 Classes)

Non-Music electives (2 Classes)

Electives (to fulfill 60 unit degree requirement)

MP600 MFA Graduation Recital (1 Class)

**M 002 Interim courses - Workshops, classes and special projects**

Units TBA / 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 students

**ID370 The People's Theory**

2 units / Semester I

An interdisciplinary reading and discussion group for art and music students. We will read articles with an aim to crack the codes of proprietary, critical languages in each discipline, to unearth mutual interests. In a critical setting which includes more than one discipline, how do we determine what is "good"? Who owns the codes? How do "specialists" in different disciplines come to talk to one another? Art students with an interest in music or sound are welcomed. Members of art bands are especially encouraged.

**ID550 Arts Pedagogy: Artists Preparing to Teach in The Community**

2 units / Semester I, II

This course is aimed at those students who wish to develop teaching skills within community contexts. The course will address topics such as the translation of content in specific artforms into culturally and gender inclusive curricula for adolescents, community and cultural issues, artistic, conceptual and social development of teens, learning styles, current pedagogical practice, collaboration, team teaching and ethical issues. There will be readings, discussions, guest speakers, panels, demonstrations and off-site observations.

\* Open to all MFA students. BFA students who are CAP teaching assistants are also eligible.

*The following is a list of approved School of Music courses. Many courses are offered in rotation and hence are not offered every year. Please consult the on-line schedule, your mentor or the School of Music office regarding the current course schedule.*

**Composition Courses****MC010 Lessons in Composition: Non-major**

1 unit / Semester I, II

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

\* Permission of instructor required

\* Limited enrollment

**MC100 Lessons in Composition: Undergraduate**

3 units / Semester I, II

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



**MC101 Undergraduate Composers' Forum**

1 unit / Semester I, II

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

\* Enrollment limited to undergraduate Composition and Music Technologies students.

**MC110 Introduction to Composition**

1 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.

\* Permission of instructor required

\* Prerequisite: MT101A

**MC120A&B Sound/Silence 1 (First Year)**

2 units / Semester I, II

This class introduces students to composition study at CalArts. Study of basic compositional concerns--notation, the production of scores and instrumentation--is combined with more advanced ideas, including an introduction to pre-compositional approaches and alternate tunings, as well as readings in music aesthetics and music perception.

\* Permission of instructor required

**MC121A&B Sound/Silence 2 (Second Year)**

2 units / Semester I, II

Composition and analysis of works with electro-acoustic media using a variety of methods, technologies, and computer programs. In the second semester the emphasis will be on composition and analysis of electro-acoustic music in real-time performance situations. There will be readings in aesthetics and acoustics, as well as aural analysis of the works studied.

\* Prerequisites: MC201A&B

**MC123A&B U/G Experimental Music Workshop**

2 units / Semester I, II

Performance, composition, readings and discussion of music stemming from the experimental tradition. The first part of the class will feature performance and discussion of classic and obscure works by John Cage, Christian Wolff, Morton Feldman, Robert Ashley, Alvin Lucier, LaMonte Young, George Brecht and others. As the class progresses, more recent work and work by the students will be rehearsed and discussed. The goal of this class is to try to come to grips with the aesthetic, philosophical and performance issues of experimental music, and to try to understand how to develop these concerns in the present day.

\* Open to composition and non-composition students

**MC201A&B Introduction to Digital Signal Processing**

2 units / Semester I, II

Introduction to approaches in electronic media at CalArts. Includes an introduction to music software and digital signal processing, approaches to sound design and recording, and especially the use (and abuse) of visual media (including web-based) in conjunction with music.

\* Prerequisite: Prior experience with computers

\* Permission of instructor required

**MC250 Writing for Strings**

1 unit / Semester I

Techniques of writing for strings in both individual and ensemble contexts. Course will include composition and recording projects.

\* Open to graduate and undergraduate students

\* Enrollment limited to 10 students

**MC251 Writing for Woodwinds**

2 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 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

**MC252 Writing for Harp**

1 unit / Semester I

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

\* Open to graduate and undergraduate students

**MC253 Writing for Percussion**

1 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

**MC254 Writing for Brass**

1 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

**MC303A Advanced Sound Design**

2 units / Semester I

Emerging and evolving models for digital signal processing and synthesis will be explored, along with discussion of systems theory, methods for continuous transformation of sound, and related concepts from intelligent instrument design, psychoacoustics, and physical modeling.

\* Permission of instructor required

**MC303B Custom Software for Music and New Media**

2 units / Semester II

Students will create new electronic instruments and extend existing interactive systems with the creation of custom software in C/C++. Topics will include digital signal processing, GUI design, software plug-ins, real-time processing and object-oriented programming.

\* Prerequisite: Prior programming experience with C or C++

\* Permission of instructor required

**MC310A&B Undergraduate Jazz Composition:  
Analysis in Improvisational Music Forms and Traditions**

2 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

**MC312 Jazz Arranging and Advanced Ear Training**

2 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.

**MC315 Composition and Dance**

2 units / Semester I

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

\* Open to BFA4 and MFA1, or by permission of instructor

**MC316 Concert Theatre**

2 units / Semester I

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 open to upper level undergraduates and graduate students from the Schools of Music, Theater, Film/Video, Dance, and Critical Studies. It would be 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.

**MC321 Composition for Film and Video**

2 units / TBA

This course includes an introduction to the history of film music, the techniques of film and video scoring, and the analysis of a range of commercial and art film and video scores. The course features visits to other facilities and presentations by guest composers.

- \* Prerequisite: MC201A or equivalent (MC201B strongly encouraged), MC200A or equivalent
- \* Permission of instructor required
- \* Working knowledge of Digital Performer or Pro Tools required for this class

**MC400 Focused Topics**

A venue for formal issues within the expertise of the composition faculty. Topics may include pre-compositional approaches, improvisation and composition, indeterminacy, music and critical theory, etc.

**MC400-01 Chamber Thought**

2 units / Semester II

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

**MC400-11 Hyper-Opera: Song Without Borders**

2 units / Semester TBA

A performance-oriented and academically challenging course for graduate students and upper-level undergraduates from all schools who have an interest in exploring combinations of music, text, film, and movement within and across a variety of disciplines. By reading and discussing selected critical texts and librettos from diverse genres, and by hearing and viewing performances, students will gain an in-depth understanding of the historical trajectory of opera and of its contemporary plasticity. Vaporizing the boundaries of 'conventional' opera, students will form creative teams and embark upon projects culminating in an evening of live performances. Visiting guests will include noted composers, librettists, and musicologists.

- \* Open to the Institute
- \* Permission of instructor required
- \* May be taken either for Music History & Literature or Composition credit

**MC400-12 Musical Reflections of Surrealism**

2 units / TBA

"Surrealist forms of music could still arise, seeking the gold of sound as Breton sought the gold of time (Francois-Bernard Miche)." 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:

- to investigate the subsidiary role of music in the origins of surrealism;
  - to examine the philosophy and practice of surrealism as it relates to contemporary music (including collage techniques, automatism, and collaborative practices);
  - 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
  - \* May be taken either for Music History & Literature or Composition credit

**MC400-13 Critical Reading**

2 units / Semester I

In this course, musicians will read and discuss works of literature, science or acoustics, political theory and philosophy from the last two centuries (always in different configurations of authors). As a final project, students will create an aesthetic manifesto as well as a musical work that bears some relation to the writing. The goal of this course is twofold: to provide a theoretical, non-technical background for the musician, and, more importantly, to plumb the selected readings for their conceptual relevance to the act of making music.

\* May be taken either for Composition or Music Theory & Analysis credit

**MC400-14 Uncertainty**

2 units/ Semester II

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. Registration limited to upper-division BFA and MFA students. Permission of instructor required.

**MC/MH400-15 Form in Contemporary Music**

2 units/ Semester II

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.

**MC403 Methods**

2 units / Semester I

In this class we will review and analyze methods of tonal pitch organization. Exploring James Tenney's concept of a multidimensional space of harmonic pitch perception as presented in his paper "John Cage and the Theory of Harmony" we will compare it to some of our historic tuning systems (both just intonation and different temperaments), and discuss its relevance for traditional tonal music and perhaps for some future music yet to be composed.

**MC405A&B Circuit & Speaker**

3 units / Semester I, II

Advanced studies in the materials and discourses of live electronic music and sound art. Topics include improvisation, interactivity, sonification, acoustic space and resonance, as well as the analysis and realization of live electronic pieces from the experimental tradition.

**MC410 Graduate Jazz Composition: Analysis in Improvisational Music Forms and Traditions**

2 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

**MC416 Media Theory: Getting & Using Critique**

3 units / Semester I

Critique isn't necessarily a dreaded moment of truth that you must bear up under. Responding to someone else's work doesn't have to be to a grim struggle between being honest and being polite. This class will explore ways in which criticism can take an active, creative role in artmaking. Looking at class members' work, we will explore different strategies for critique. We will critique the critical process, with the goal of gaining a deeper understanding of how we function as critics—our values and prejudices. We will also participate as critics for a variety of institute projects (tbd).

**MC417 Media Strategies: Rules and Space**

2 units / Semester I

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

**MC423A&B Graduate Experimental Music Workshop**

2 units / Semester I, II

Performance, composition, readings and discussion of music stemming from the experimental tradition. The first part of the class will feature performance and discussion of classic and obscure works by John Cage, Christian Wolff, Morton Feldman, Robert Ashley, Alvin Lucier, LaMonte Young, George Brecht and others. As the class progresses, more recent work and work by the students will be rehearsed and discussed. The goal of this class is to try to come to grips with the aesthetic, philosophical and performance issues of experimental music, and to try to understand how to develop these concerns in the present day. This course requires a final project in the form of a composition, an extra concert performance or a paper.

\* Enrollment open to composition and non-composition students

**MC465 Digital Recording Studio**

2 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

\* Permission of instructor required

**MC500 Lessons in Composition: Graduate**

4 units / Semester I, II

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

**MC501 Graduate Composers' Forum**

1 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 specialization in Experimental Sound Practices students

**MC515 Music and Video Ensemble**

2 units / Semester II

This course will explore the relationship of video images and sound in the context of experimental composition and improvisation. The focus of the class will be on live performance and not production. Topics will include computer networking and programming for performance, wireless cameras and transmitters, infrared video, streaming video, and other technologies. The ensemble will work collaboratively to develop a performance for a six screen projection system in ROD. A concert will be given near the end of the semester.

- Enrollment limited to six graduate students
- A Mac laptop is highly recommended

**MC600 MFA Portfolio**

2 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

**MC800 Undergraduate Independent Project: Composition**

0.5-2 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.

**MC900 Graduate Independent Project: Composition**

0.5-2 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.

**Ensemble Courses****ME003 World Percussion Ensemble**

1 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.

**ME105 Undergraduate Conducted Ensembles**

1 unit / Semester I, II

Conducted Ensembles perform at least two main concerts per semester, with an emphasis on ensemble playing and creativity. Size of ensembles vary depending on repertoire, with pieces ranging from four players to a full classical-size chamber orchestra. There is an emphasis on contemporary musical styles, although works from all periods are programmed where appropriate. Performances are often scheduled with prominent visiting artists. Because programming and repertoire varies, and because students may play in one or many pieces, two sections of the course are scheduled to accommodate differing levels of rehearsal time. Consult your mentor and the instructor regarding whether you should sign up for one or two sections.

**ME105-01 Chamber Orchestra**

\* Audition required

**ME105-02 New Millennium Performers**

\* Audition required

**ME106 Undergraduate Chamber Music**

1 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.

\* Corequisite: MP203 Musician's Toolkit

**ME114 Baroque Chamber Music and Bach Arias**

1 unit / Semester I, II

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

**ME117 Undergraduate Jazz Student Ensembles**

1 unit / Semester I, II

Performance of ensemble works written for small jazz groups.

**ME120 Undergraduate New Millennium Brass Ensemble**

1 unit / Semester I, II

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

**ME121 Undergraduate Jazz Faculty Ensembles**

1 unit / Semester I, II

Performance of ensemble works written for small jazz groups.

\* Permission of instructor required

**ME122 Percussion Ensemble**

1 unit / Semester I, II

Performance of ensemble works written for percussion instruments.



**ME123 Woodwind Ensemble/Workshop**

1 unit / Semester I, II

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

**ME124 Trumpet Ensemble**

1 unit / Semester I, II

Performance of ensemble works written for multiple trumpets

**ME125 Women's African Ensemble**

1 unit / Semester II

Because women are traditionally excluded from drum ensembles in some parts of Africa, this course was developed to provide the opportunity for women to study traditional African drumming techniques.

**ME128 Calabash Drum Ensemble (Women Only)**

1 unit / Semester II

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

\* Enrollment limited to eight

**ME200 Beginning African Music Ensemble**

1 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.

\* Corequisite: MH210 or MT225 for first-time enrollees

\* ME200-01 and ME200-02 may not be taken concurrently

**ME210 Beginning Javanese Gamelan: Kyai Doro Dasih**

1 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.

**ME220 Beginning Balinese Gamelan: Semar Pelgulingan ("Burat Wangi")**

1 unit / Semester I, II

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

**ME221 Gender Wayang Ensemble**

1 unit / Semester I, II

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

**ME222 Gong Suling: Balinese Flute Ensemble**

1 unit / Semester I, II

Balinese flute ensemble performances-with sixteen various-sized bamboo flutes and percussion instruments.

### **ME223 Kecak**

1 unit / Semester TBA

Balinese Monkey Chant ensemble.

### **ME230 Beginning North Indian Music Ensemble**

1 unit / Semester I, II

Vocal and instrumental performance using both Indian and European instruments.

### **ME300 Conducted Vocal Ensembles**

#### **ME300-01 Chamber Singers**

1 unit / Semester II

Study and performance of literature for small groups of singers, sometimes one-on-a-part, from several historical periods.

- \* Prerequisite: Demonstrated musicianship and vocal skills, including control of intonation and the ability to blend within a section
- \* Permission of instructor and audition required

#### **ME300-02 Bulgarian Vocal Ensemble**

1 unit / Semester I

This course will focus on the highly ornamental vocal music of Bulgaria, emphasizing work in asymmetrical meters, regional styles and dialects, and the choral repertoire made famous by the legendary Bulgarian Women's Choir.

- \* Permission of the instructor and audition required

### **ME325 Projects in Improvisation**

#### **ME325-01 Creative Music Electronic Ensemble**

2 units / Semester I

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

### **ME326 Improvisation Ensemble**

2 units / 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.

**ME327 Multi-Focus Ensemble**

1 unit / Semester I, II

Cross-disciplinary ensembles in which students from various programs within the School of Music may combine for special projects or to perform selected repertoire.

- \* Permission of instructor required
- \* Offered as needed and according to faculty availability

**ME400 Applied Experiments in World Music**

1 unit / Semester I, II

A course in which advanced students may investigate applications of techniques learned in world music performance courses to projects extending outside these traditions. Activities may include cross-cultural composition and improvisation, studying principles of performance practice and theory that may be applied across several styles, and exploring uses for world music skills in the context of Western culture.

**ME401 Advanced African Music Ensemble**

1 unit / Semester I, II

Advanced instruction and performance of West African music and dance.

- \* Prerequisites: ME200 and either MH210 or MT225
- \* Enrollment limited

**ME404 Creative Orchestra**

1 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 jazz and creative music masters.

- \* Enrollment open to undergraduate and graduate students
- \* Permission of instructor required

**ME405 Graduate Conducted Ensembles**

1 unit / Semester I, II

Conducted Ensembles perform at least two main concerts per semester, with an emphasis on ensemble playing and creativity. Size of ensembles vary depending on repertoire, with pieces ranging from four players to a full classical-size chamber orchestra. There is an emphasis on contemporary musical styles, although works from all periods are programmed where appropriate. Performances are often scheduled with prominent visiting artists. Because programming and repertoire varies, and because students may play in one or many pieces, two sections of the course are scheduled to accommodate differing levels of rehearsal time. Consult your mentor and the instructor regarding whether you should sign up for one or two sections.

**ME405-01 Chamber Orchestra**

- \* Audition required

**ME405-02 New Millennium Performers**

- \* Audition required

**ME406 Graduate Chamber Music**

1 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.

\* Corequisite: MP501 Graduate Performance Forum

**ME411 Advanced Javanese Gamelan: Kyai Doro Dasih**

1 unit / Semester I, II

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

\* Prerequisite: ME210

**ME414 Graduate Baroque Chamber Music and Bach Arias**

1 unit / Semester I, II

An advanced, specialized course for instrumentalists and singers given in conjunction with ME405 and ME406.

**ME417 Graduate Jazz Student Ensembles**

1 unit / Semester I, II

Performance of ensemble works written for small jazz groups.

**ME420 Advanced Balinese Gamelan: Semar Pelgulingan (“Burat Wangi”)**

1 unit / Semester I, II

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

**ME421 Graduate Jazz Ensemble**

1 unit / Semester I, II

Jazz ensemble performance for graduate students.

\* Permission of instructor required

**ME422 Advanced Percussion Ensemble**

1 unit / Semester I, II

Advanced performance of ensemble works written for percussion instruments.

**ME423 Advanced Woodwind Ensemble Workshop**

1 unit / Semester I, II

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

**ME424 Advanced Trumpet Ensemble**

1 unit / Semester I, II

Performance of ensemble works written for multiple trumpets

**ME426 Advanced Improvisation Ensemble**

2 units / Semester I, II

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

- \* Previous improvisational experience required
- \* Permission of instructor required

**ME430 Advanced North Indian Music Ensemble**

1 unit / Semester I, II

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

**ME440 Graduate New Millennium Brass Ensemble**

1 unit / Semester I, II

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

- \* Permission of instructor required

**ME450 Sonic Boom**

1 unit / Semester II

An ensemble/band between avantgarde rock, noise, ambient, new music, and other things that fall between the cracks.

Exploring the hidden tradition of experimental rock music.

Where do 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, leftfield covers of rock songs, and rock versions of new music pieces. Open for all instruments.

- \* Permission of instructor required

**ME500 New Century Players Ensemble**

1 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

**ME800 Undergraduate Independent Study: Ensemble or Accompanying Project**

1 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.

**ME900 Graduate Independent Study: Ensemble or Accompanying Project**

1 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.

**Music History and Literature Courses****MH116 Piano Literature**

1 unit / Semester I

This course will provide an overview of the rich body of repertoire written for the piano, including solo, chamber, and concerto repertoire. The course will include listening, analysis and source readings, and will cover historical and aesthetic aspects through group discussions. Independent research projects may also be assigned according to individual students' levels and pedagogical needs.

Each semester-long class will focus on a specific time period: Baroque/XXth Century, The Classical Era, The Romantic Era

\* May be repeated for credit

**MH190 Blues Before 1960**

1 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

**MH200 Music Cultures**

2 unit / Semester I, II

Study of musical practices of various world cultures. The geographic area covered varies each semester.

\* May be repeated for credit

\* Enrollment limited

\* Priority registration given in order as follows: World Music graduate students, BFA 2-4 World Music majors, BFA 3-4 Music majors. For all others, instructor's permission is required

*Fall 2007:* "Music of Sub-Saharan Africa": A survey of the music of sub-Saharan Africa will include traditional instrumental and vocal traditions, as well as religious, folk, and contemporary popular music traditions, and indigenous musical instruments. Historical and external musical, political, and cultural influences will also be examined.

\* Enrollment limited

\* Priority registration given in order as follows: World Music graduate students, BFA2 - 4 World Music majors, BFA3 - 4 Music majors. For all others, instructor's permission is required.

*Spring 2008: "Music of the Middle East".* A survey of the musics of the Middle East will include vocal and instrumental traditions of the Middle East (including North African cultures); selected minority musics; and religious, folk, and popular music traditions (ancient and contemporary). Historical and external musical and cultural influences will also be examined, including the impact of Islam on the cultures and musics of the region.

\* Enrollment limited

\* Priority registration given in order as follows: World Music graduate students, BFA 2-4 World Music majors, BFA 3-4 Music majors. For all others, instructor's permission is required

### **MH205A Survey of Western Music History & Literature**

2 units / Semester I

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

\* Prerequisite: MT101A

### **MH205B Survey of Western Music History & Literature**

2 units / Semester II

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

\* Prerequisite: MT101A

Analyzing, discussing and learning song texts; the essence of composing and the role of drum language in traditional West African music.

\* Corequisite: ME200

### **MH215 Introduction to the Music of Flamenco**

1 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.

\* Open to the Institute

### **MH220 African Song**

1 unit / Semester I, II

Study of traditional West African songs, their meanings and singing techniques, with special attention on tone production, melody, harmony and embellishment.

\* May be repeated for credit

### **MH240 Jazz History**

2 units / Semester I

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

\* Permission of instructor required

\* Enrollment limited to 25 students

**MH310 History & Practice of Electro-Acoustic Music**

2 units / Semester I

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

\* Prerequisites: MH205A&B

**MH315 Survey of 20th Century Music**

2 units / Semester I

An overview of the music of this century-of-changes, and its exploding diversity in the arts and society as we are facing it today. The course covers the development of the most important and influential musical branches of the

20th century: classical new music, jazz, rock, blues, improvisation, noise and more. Expand your knowledge of styles, philosophies, and perspectives.

\* Prerequisites: MH205A&B

**MH316 Survey of 19th Century Music**

2 units / Semester TBA

A focused study of the romantic era in Western art music, including the relatively well-known repertoire of this period, along with a critical evaluation of the revolutions and radical developments that were self-proclaimed by the master-composers of the 19th century. In addition to gaining familiarity with important literature, this study will affect assumptions about how originality and radicality are viewed today.

\* Prerequisites MH205A&B or graduate status

**MH317 J.S. Bach**

2 units / Semester TBA

This course will explore the music of Bach from a variety of points of view and as a focal point for examining the music of other Baroque composers and their historical and cultural context.

\* Prerequisites: MH205A&B

**MH318 Medieval Music: History, Theory and Practice**

2 units / Semester TBA

This class is an introduction to the history, theory, and performance practice of major areas of medieval music from early chant through the Ars Nova. Classes will alternate between discussions of the historical and theoretical aspects of the music and actual performance of important works.

\* Prerequisites: MH205A&B, MT101D/001D

**MH325 Music and the Age of Enlightenment**

2 units / Semester TBA

This course will cover selected topics relating to European music of the late 18th to early 19th century in the context of the philosophy and politics of the Enlightenment. Subjects covered will include the operas of Mozart, the developing sense of complex classical forms in the string quartets and symphonies of Haydn and Mozart, the precursors to the classical enlightenment aesthetic, and the influence of this aesthetic on later composers.

\* Prerequisites: MH205A & MT101C



**MH345A&B Solo Vocal Literature**

2 units / Semester I, II

An historical survey of solo vocal literature from the 17th century to the present, with emphasis on the 19th, 20th, and 21st centuries. Topics to be studied include musical structure and style, text setting and prosody, nationalistic trends, experimentalism and crossover tendencies. The course will place developments in solo vocal literature within their social and historical contexts. MH345A covers Italian, French, German, British, American and Spanish song from the 17th-19th centuries. MH345B covers 20th and 21st century art music from Eastern and Western Europe, the US, Asia, and South America. Offered every other year.

\* Prerequisites: MH205A&B or graduate standing

**MH400 Focused Topics in Music Literature****MH400-02 Seminar on African and African American Music Literature**

2 units / Semester II

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

\* May be repeated for credit

**MH400-03 Contemporary Composer: Printed Words, Music and Ideas**

2 units / Semester TBA

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

\* Course offered in rotation and according to faculty availability

**MH400-06 Music in Transition: Opera, Madrigal, Sonata and Musical Oddity from the End of the Renaissance (1600) to the High Baroque (1720)**

2 units / Semester TBA

The seventeenth century was a period in Western Art music full of invention, experimentation and unexpected cultural departures—apart from a few ‘masterpieces,’ it is not usually studied in too much detail. Yet the creative solutions composers realized in this period, where style (and idea) was in a state of wild flux, hold much relevance to contemporary culture as we prepare to grapple with the vast array of potentials in our own time. This course will be a hands-on experience involving critical listening and research aided by playing and singing.

\* Prerequisite: MH205A&B or graduate standing

\* Course offered in rotation and according to faculty availability

**MH400-12 Musical Reflections of Surrealism**

2 units / Semester TBA

“Surrealist forms of music could still arise, seeking the gold of sound as Breton sought the gold of time (Francois-Bernard Mische).” 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:

- to investigate the subsidiary role of music in the origins of surrealism;
- to examine the philosophy and practice of surrealism as it relates to contemporary music (including collage techniques, automatism, and collaborative practices);

- 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
- \* May be taken either for Music History & Literature or Composition credit

**MH/MT 400-14 The Music of Edgard Varèse**

2 units/ Semester I

Using the topic of atonal pitch organization, this analysis class will yield an overview of the complete work of Edgard Varèse and an appreciation of his revolutionary thinking, discussing his musical concepts and compositional methods with respect to their historical and contemporary relevance – for our music-making today and in the future.

**MC/MH400-15 Form in Contemporary Music**

2 units/ Semester II

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.

**MH401 Music and the 20th Century Transformation of Culture**

2 units / Semester TBA

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.

\* Prerequisites: MH315, graduate status or permission of instructor

**MH420 Music Improvisation Out of This World**

2 units / Semester TBA

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

**MH425 Survey of Sound Art**

2 units / Semester II

Sound art draws on many fields, among them: experimental music, experimental theatre, 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 20<sup>th</sup> century till the present day. This is primarily a lecture class but there will be reading, writing and performance of Fluxus and other works in class.

**MH430 Her Music**

2 units / Semester TBA

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

\* Permission of instructor required

**MH516 Piano Literature**

2 units / Semester I

This course will provide an overview of the rich body of repertoire written for the piano, including solo, chamber, and concerto repertoire. The course will include listening, analysis and source readings, and will cover historical and aesthetic aspects through group discussions. Each semester-long class will focus on a specific time period: Baroque/XXth Century, The Classical Era, and The Romantic Era. Independent research projects may also be assigned according to individual students' levels and pedagogical needs.

\* May be repeated for credit

**MH800 U/G Independent Study: Music History and Literature**

0.5-2 units / 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 the semester.

**MH900 Grad Independent Study: Music History and Literature**

0.5-2 units / 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 the semester.

**Performance Technique Courses****MP005-099 Individual Lessons: Non-Major**

1 unit / Semester I, II

One half-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. This instruction is offered based on faculty availability. Priority is given to students for whom non-major lessons are required.

\* Non-Major Piano instruction may be given in small group class meetings

\* Enrollment limited

\* Permission of instructor and School of Music office required

**MP405-599 Individual Lessons: Undergraduate and Graduate Major****MP405-499 Undergraduate Major**

3 units / Semester I, II

**MP505-599 Graduate Major**

4 units / Semester I, II

One-hour lessons for performance majors in their area of specialization. Instruction is offered based on faculty availability.

\* Priority given to students for whom major lessons are required.

\* Permission of instructor and School of Music office required

NON-MAJOR	U/G MAJOR	GRAD MAJOR	
MP005	MP405	MP505	Bassoon
MP006	MP406	MP506	Cello
MP007	MP407	MP507	Clarinet
MP008	MP408	MP508	Conducting
MP009	MP409	MP509	Contrabass
MP010	MP410	MP510	Flute
MP011	MP411	MP511	French Horn
MP012	MP412	MP512	Harp
MP013	MP413	MP513	Harpsichord
MP014	MP414	MP514	Oboe
MP015	MP415	MP515	Multi-Focus Percussion
MP016	MP416	MP516	Piano
MP017	MP417	MP517	Trombone
MP018	MP418	MP518	Trumpet
MP019	MP419	MP519	Tuba
MP020	MP420	MP520	Viola
MP021	MP421	MP521	Violin
MP022	MP422	MP522	Voice
MP023	MP423	MP523	Guitar
MP029	MP429	MP529	Trumpet, Improvisation
MP030	MP430	MP530	Winds, Improvisation
MP031	MP431	MP531	Jazz Electric Bass
MP032	MP432	MP532	Jazz Trombone
MP033	MP433	MP533	Jazz Piano
MP034	MP434	MP534	Jazz Saxophone
MP036	MP436	MP536	Jazz Guitar
MP037	MP437	MP537	Jazz Drums
MP038	MP438	MP538	Jazz Trumpet
MP039	MP439	MP539	Jazz Bass
MP040	MP440	MP540	African Drums
MP050	MP450	MP550	Kendang (Balinese Drum)
MP051	MP451	MP551	Gender Semar Pelgulingan
MP060	MP460	MP560	Bonang
MP061	MP461	MP561	Kendang (Javanese Drum)
MP062	MP462	MP562	Rebab
MP063	MP463	MP563	Gender (Javanese)
MP064	MP464	MP564	Gambang
MP065	MP465	MP565	Javanese Voice
MP066	MP466	MP566	Javanese Zither
MP070	MP470	MP570	Tabla
MP071	MP471	MP571	Sitar
MP072	MP472	MP572	Sarod
MP073	MP473	MP573	North Indian Voice
MP077	MP477	MP577	North Indian Flute
MP078	MP478	MP578	North Indian Music on Western Instruments

**MP002 The Grammar of Conducting**

2 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, techniques appropriate for both choral and instrumental conducting;

Treatment of preparatory beats and fermatas in typical situations;  
 Use of left hand in cueing and control of dynamics;  
 Problems in accompanying and proportional notation.

\* Prerequisites: MT101C and MT001C

\* Permission of instructor required

#### **MP104 Undergraduate Jazz Forum**

1 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 with other School of Music Forums for special presentations or collaborative projects and a minimum number of attendances at School of Music concerts are required.

#### **MP105 Instrumental Conducting**

2 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: MP002 (or equivalent), MT001D and MT300

\* Enrollment limited

\* Permission of instructor required

#### **MP115 Yoga for Musicians**

1 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.

#### **MP140A&B Contemporary Performance Practice for Winds**

1 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.

\* Permission of instructor required

\* May be repeated for credit

#### **MP141 Studio Projects for Guitar**

1 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: MC201A or permission of instructor

\* May be repeated for credit

### **MP200A&B Jazz Improvisation I**

1 unit / Semester I, II

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

### **MP201A&B Undergraduate Jazz Improvisation II**

Continued development of individual techniques required for group improvisation.

\* Prerequisite: MP200 or permission of instructor

#### **MP201-01 Systemic Improvisation**

1 unit / Semester I

Systemic Languages

Performance Practice Seminar and Ensemble

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

#### **MP201-02 Improvisation: The Spirituality of Improvisation-Discovering Your Voice on Your Instrument**

1 unit / Semester I, II

\* All instruments are welcome

\* Private lessons are offered in conjunction with this class

#### **MP201-03 Harmonic Improvisation**

1 unit / Semester II

Emphasis on increasing facility with intricate, harmonic techniques.

### **MP203 Musician's Toolkit**

1 unit / Semester I, II

In the Fall Semester, 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. In the Spring Semester, Musician's Toolkit will provide an experiential approach to the information learned in the Fall 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.

\* Required for all Performance Students, BFA and MFA, Fall and Spring Semesters.

### **MP204 Forum for Musical Arts**

1 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.

**MP208 Stagecraft for Singers**

1 unit / Semester I, I

The study of rudimentary aspects of stage techniques used in the performance of various types of music-theatre. Particular emphasis will be placed on voice and body synthesis, spontaneity, improvisation, emotional projection, body awareness, and the physicality of character development. The Spring semester will culminate with a performance of music-theatre excerpts.

\* Permission of instructor required

**MP220 African Dance**

1 unit / Semester I, II

Instruction in the traditional dances of West Africa.

\* Enrollment limited to twenty students

\* Permission of instructor and School of Music required

**MP230 Balinese Dance**

1 unit / Semester I, II

Instruction in the traditional dances of Bali.

**MP235 Beginning Shakuhachi Workshop**

1 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.

\* Limited to 5 students

**MP240 Javanese Dance**

1 unit / Semester I, II

Instruction in the traditional dance techniques of Indonesia. Separate sections for women and men.

**MP240-01 (Women)****MP240-02 (Men)****MP250 Institute Voice**

1 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 non-voice majors by audition

**MP255A&B Diction for Singers**

1 unit / Semester I, II

Basic instruction and practice in the proper pronunciation for singing in English, Italian, German and French. Students will be exposed to the International Phonetic Alphabet (IPA), basic diction-related terminology, and general diction principles for each of these languages.

### **MP303 Radical Music Pedagogy**

2 units / Semester I

Course in pedagogy for undergraduate music students. Explores 20th century Western music pedagogical methods including Kodály, Orff-Schulwerk, and Dalcroze, as well as more recent approaches and varying pedagogies of world music. Field experience and research as well as written journals, lesson and class plans will be included.

\* Enrollment limited to upper-division undergraduates or by permission of instructor

### **MP309 Latin Percussion**

1 unit / Semester I, II

Class instruction in general Latin percussion music.

### **MP311 Solkattu**

2 units / Semester II

Class instruction in the theory and practice of South Indian rhythmic forms including recitation of drumming syllables and projects in applying knowledge to other areas of music.

### **MP312 Tabla**

1 unit / Semester I, II

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

### **MP325 Perspectives on Hand Drumming**

1 unit / Semester I, II

Techniques of performance on hand drums of varied cultural origins.

### **MP326A&B Trigger: the Electronic Percussionist**

1 unit / Semester I, II

A series of hands-on workshops exploring the possibilities for percussionists performing with electronics, electronic percussion controllers, computer music software, processors, sampling, loops based performance, and interactive audio/video.

\* Enrollment limited

\* Permission of instructor required

### **MP401 Graduate Jazz Improvisation**

Advanced techniques for graduate students.

\* Permission of instructor required

### **MP401-01 Systemic Improvisation**

1 unit / Semester I

Systemic Languages

Performance Practice Seminar and Ensemble

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



**MP401-02 Advanced Improvisation:****The Spirituality of Improvisation-Discovering Your Voice on Your Instrument**

1 unit / Semester I, II

- \* All instruments are welcome
- \* Private lessons are offered in conjunction with this class

**MP401-03 Harmonic Improvisation**

1 unit / Semester II

Advanced development with jazz harmonic language.

**MP402 Opera Theatre Performance Project**

2 units / TBA

A project-based class taught in collaboration with the School of Theater. Performers develop aural, visual, and kinesthetic skills through the study and actualization of character development as it applies to the preparation of fully staged opera/music theater work. Students will be asked to research political, cultural and social currents in relation to their assigned roles and to generate a contemporary context for the presentation of this work.

- \* Permission of instructor required
- \* Audition required

**MP403 Vocal Pedagogy**

2 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

**MP404 Special Studies in Collaborative Performance**

2 units / Semester TBA

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.

**MP480 Tabla Accompaniment**

1 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

**MP502 Improvisors Visiting Artist Colloquium**

1 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 aesthetical ideas explored by creative artists, through a series of performance, lecture, and master classes. Visiting artists will address important issues in a dialogue about creative improvisation.

**MP503 Musician's Toolkit**

1 unit / Semester I, II

A forum for the discussion of ideas, ranging from the practical to the provocative, about topics of interest to performers. Occasional joint meetings with other School of Music Forums for special presentations or collaborative projects and a minimum number of attendances at School of Music concerts is also required.

**MP504 Graduate Jazz Forum**

1 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 with other School of Music Forums for special presentations or collaborative projects and a minimum number of attendances at School of Music concerts are required.

**MP600 MFA Graduation Recital**

2 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 Multi-Focus Performance programs additionally are required to give a pre-recital jury and to research and write substantial program notes for each piece on the recital. Please see the Music School Student Handbook for more information on pre-recital juries and deadlines.

\* Permission of instructor required

**MP800 Undergraduate Independent Study: Performance**

0.5-1 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.

**MP900 Graduate Independent Study: Performance**

0.5-1 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.

**Repertoire Courses****MR110 Vocal Repertoire Coaching**

0.5-1 unit / Semester I, II

Private and/or group coaching for undergraduate students of voice.

\* Permission of instructor required

**MR510 Vocal Repertoire Coaching**

1 unit / Semester I, II

Private coaching for graduate students of voice.

\* Permission of instructor required

**MR120-133 Workshops for Undergraduate Majors**

0.5 unit / Semester I, II

**MR520-533 Workshops for Graduate Majors**

1 unit / Semester I, II

U/G #	GRAD #	
MR120	MR520	Guitar Workshop
MR121	MR521	Cello Workshop
MR122	MR522	Flute Workshop
MR123	MR523	Harp Workshop
MR124	MR524	Oboe Workshop
MR126	MR526	Voice Workshop
MR127	MR527	African Rhythm Workshop
MR128	MR528	String Workshop
MR129	MR529	Percussion Workshop
MR130	MR530	Clarinet Workshop
MR131	MR531	Bassoon Workshop
MR132	MR532	Brass Workshop
MR133	MR533	Horn Workshop

**Theory and Musicianship Courses**

Incoming students will be assigned to appropriate musicianship skills and music theory classes on the basis of proficiency exams given prior to registration. Please see Entrance Requirements at the beginning of the School of Music section of this catalog.

**MT001A-D Musicianship Skills-Tonal Forms**

2 units / Semester I, II

A sequence of courses in ear training and basic musicianship skills related to the comprehension of tone and tonal relationships in music including intervallic, harmonic and melodic comprehension and fundamental rhythmic skills. Exercises include chorales and keyboard music, scales and modes, sight singing and dictation exercises progressing from simple tonal music to more complex chromatic and atonal materials on advanced levels. Extensive practice outside class time is required. Successful performance in these courses is critical for adequate progression through the Core Curriculum.

\* MT001A&B must be completed by the end of the second year

\* MT001C&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

\* Prerequisite for MT001C: MT004A

**MT002 Musicianship Skills-Bach**

1 unit / Semester II

**MT002-01 Bach Cantatas, Chorales & Inventions****MT002-02 Bach Keyboard Pieces**

A careful study of Bach chorales and shorter keyboard pieces (little preludes and two part inventions) with these goals in mind: understanding and appreciation of the music, intervals, intonation, phrasing, ensemble skills and, when possible, piano playing.

\* May be repeated for credit

**MT003 Musicianship Skills-Transcription and Analysis**

2 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 jazz majors in their first year

\* Fulfills the transcription requirement for World Music majors

**MT004A&B Musicianship Skills-Rhythm**

2 units / Semester I, II

A course designed to build skills in the performance practices of composed rhythm. Exercises are intended to help students interpret, read, and perform rhythms in all their variations with advanced facility. The class will examine the vocabulary of notated rhythms from simple to modernist and post-modernist compositional ideas. Musical materials will be drawn from the Renaissance, Baroque, Classical and Romantic periods and will emphasize the development of rhythmic practices in the 20th century across a variety of musical styles. Extensive practice outside class time is required. Successful performance in these courses is critical for maintaining adequate progress through the Core Curriculum.

**MT100 Fundamental Musicianship**

3 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

**MT101A-D Music Theory**

2 units / Semester I, II

A four-semester sequence in music theory that integrates comprehensive studies in harmony and counterpoint and leads to a study of 20th century systems. Theory A emphasizes melody, imitative counterpoint, tonal functions and modulation; Theory B emphasizes modulating counterpoint and short, harmonic forms; Theory C examines chromatic harmony and longer musical

forms; and Theory D explores examples of contemporary systems, such as extended harmonic relations, symmetrical systems, serialism, minimalism, tuning, and other concepts. The musical examples for study and reference are drawn from Western classical traditions, jazz, and other sources in order to develop a common understanding of diverse musical languages. Where possible, the underlying bases in musical perception for the nature of musical materials are introduced. Successful performance in these courses is critical for maintaining adequate progress through the Core Curriculum.

\* MT101A&B must be completed by the end of the second year

\* MT101C&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

### **MT115 Keyboard Skills**

1 unit / Semester II

This course serves to develop and hone the many skills required of pianists. Sight-reading, score-reading, figured-bass realizations, chord progressions, analysis and listening skills will be developed. Discussions on performance related topics such as performance anxiety, memorization and practice techniques will also be included.

\* May be repeated for credit

### **MT150A&B Jazz Keyboard Theory**

1 unit / Semester I, II

Fundamentals of jazz harmony, primarily covering chord symbols, voicings, and voice leading.

\* Permission of instructor required

### **MT170 Transcription for Guitar**

1 unit / Semester TBA

Specific projects in transcription of music originally written for other instruments.

\*May be repeated for credit

### **MT173 Lute Tablature Transcription**

1 unit / Semester TBA

Specific projects in transcription of various tablature systems for Renaissance and Baroque lutes.

\* May be repeated for credit

### **MT174 Fretboard Theory**

1 unit / Semester I

Practical applications of music theory and theory class projects on the guitar.

### **MT175 Figured Bass Realization**

1 unit / Semester TBA

Studies in written and improvised accompaniment in Baroque music.

\* May be repeated for credit

**MT176 Analysis of Guitar Repertoire**

1 unit / Semester TBA

Formal Analysis of a major work from the classical repertoire with emphasis on application to performance.

\* May be repeated for credit

**MT177 Continuo and Baroque Accompaniment**

1 unit / Semester TBA

Baroque accompaniment studies for basso continuo realization from figured bass along with stylistic considerations for instrumentalists (keyboard, cello, gamba, bass, bassoon).

**MT200 North Indian Sargam**

2 units / Semester I, II

Exercises in singing scales.

\* May be repeated for credit

**MT201 Sargam for Instruments**

1 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 ten

**MT210 North Indian Theory**

1 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: MT200

**MT225 Introduction to the Forms of African Music**

1 unit / Semester I, II

A survey of the structural principles contained in traditional African musics.

\* Prerequisite: ME200 or permission of instructor

**MT260 Javanese and Balinese Music, Dance & Theory**

1 unit / Semester I, II

The history, theory and performance traditions of Javanese and Balinese gamelan music and the associated dance forms.

**MT300 Analysis of Musical Forms**

2 units / Semester II

Topics in analytic techniques applied to a variety of musical styles.

\* Prerequisites: MT101A-D or permission of instructor

**MT302 Acoustics**

2 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.

**MT325 Projects in Transcription**

2 units / Semester TBA

Course offered periodically and by individual arrangement. Studies in transcription using materials from various music cultures.

\* Limited to upper-division undergraduates and graduate students

\* Permission of instructor required

**MT350 Analysis and Interpretation for Performers**

2 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

**MT400 Focused Topics in Music Theory And Analysis****MT400-08 Tuning: Theory and Practice in 20th Century Music (year-long class)**

2 units / Semester TBA

A study of music in tuning systems other than 12-tone equal temperament. Course will include a brief summary of non-western and early western systems, but the main focus will be on 20th century music, tuning theory, and practice.

\* May be taken either for Music History & Literature or Music Theory & Analysis credit

\* Course offered in rotation and according to faculty availability

**MT400-13 Critical Reading**

2 units / Semester I

In this course, musicians will read and discuss works of literature, science (and/or) acoustics, political theory and philosophy from the last two centuries (always in different configurations of authors). As a final project, students will create an aesthetic manifesto as well as a musical work that bears some relation to the writing. The goal of this course is twofold: to provide a theoretical, non-technical, background for the musician, and, more importantly, to plumb the selected readings for their conceptual relevance to the act of making music.

\* May be taken either for Composition or Music Theory & Analysis credit

**MH/MT 400-14 The Music of Edgard Varèse**

2 units/ Semester I

Using the topic of atonal pitch organization, this analysis class will yield an overview of the complete work of Edgard Varèse and an appreciation of his revolutionary thinking, discussing his musical concepts and compositional methods with respect to their historical and contemporary relevance – for our music-making today and in the future.

**MT401 The History and Theory of Two Indian Rhythm Systems (Tala Systems)-North and South Indian**

1 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

**MT500 Sound, Hearing, and Musical Perception**

4 units / Semester II

This class will present some basic acoustical and psychoacoustical phenomena that are of particular interest to musicians (composers and instrumentalists), reviewing the classical book by Hermann von Helmholtz “On the Sensations of Tone as a Physiological Basis for the Theory of Music” (1863), translated by Alexander J. Ellis (1875/1885), and also drawing upon more recent research, as presented by Juan G. Roederer in his “Introduction to the Physics and Psychophysics of Music” (1973,1995).

**MT501 Graduate Theory Review**

2 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

**MT502 Graduate Skills Review**

2 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 solfage, 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.

\* Course does not count toward overall 60 unit MFA requirement



**MT510 Explorations into the Ontology & Aesthetics of Free Improvisation**

2 units / Semester II

Moving beyond historical notions of artistic aesthetics and into 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.

**MT515 Keyboard Skills**

2 units / Semester II

This course serves to develop and hone the many skills required of pianists. Sight-reading, score-reading, figured-bass realizations, chord progressions, analysis and listening skills will be developed. Discussions on performance related topics such as performance anxiety, memorization and practice techniques will also be included.

\* May be repeated for credit

**MT800 Undergraduate Independent Study: Theory**

0.5-2 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.

**MT900 Graduate Independent Study: Theory**

0.5-2 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.

**Technological, Production, Language and Miscellaneous Courses****CS268 The Reproduction of Sound**

2 units / Semester I

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

**CS313A Introduction to C**

2 units / Semester TBA

An introduction to procedural programming, covering C language fundamentals including data types, functions, control structures, arrays, pointers, and memory management. Assignments include analyzing example code and creating original programs.

\* Permission of instructor required

\* Enrollment limited to fourteen

**CS313B Topics in Object-Oriented Programming**

2 units / Semester TBA

A continuation of the concepts introduced in CS313A, with an emphasis on practical analysis and design. Topics covered will include a discussion of object-oriented programming as applied in C++ and Objective-C, as well as relevant technical and cultural reading assignments.

- \* Prerequisite: CS313A or equivalent programming experience
- \* Permission of instructor required

**CS314 Digital Electronics**

2 units / Semester TBA

This course first looks at number systems and bases, including decimal, binary, and hexadecimal, and their underlying similarities. This leads to an investigation of digital logic expressed through the permutations of basic “gate” structures: AND, OR, their negations and combinations. The balance of the course deals with the practical implementation of these principles, first via switches, diodes, and transistors, and then digital logic ICs. Weekly homework assignments include the design of simple digital circuits.

- \* Prerequisite: Strong math and computer background
- \* Permission of instructor required

**CS315 Basic Electronics**

2 units / Semester TBA

An introductory course in analog electronics, covering fundamentals of electricity (current, voltage, resistance, and power); Ohm’s Law and DC circuit analysis; AC power, inductance, capacitance, and impedance; power supplies, diodes, and LEDs; transistors and operational amplifiers; and design of simple circuits. The course proceeds primarily by solving electronic problems using algebraic formulas. Weekly assignments.

- \* Prerequisite: Strong math background, including algebra and exponential notation
- \* Permission of instructor required
- \* Access to a personal computer is necessary

**CS417 Audio Engineering Seminar**

2 units / Semester II

An advanced course for upper-division BFA and MFA students who have substantial experience with professional audio equipment. Covers a variety of technical topics in audio engineering including: decibel calculation, reference levels; metering, impedance, grounding, AC power, balanced lines, resonance and room acoustics; objective audio equipment evaluation, test equipment, auditory perception and psychoacoustics, critical listening, and subjective evaluation; and digital audio theory. Each student produces a final research paper modeled after those published in Journal of the Audio Engineering Society. Offered alternate years.

- \* Prerequisites: BFA3 or higher year level; CS268, and CS314 and/or CS315
- \* Permission of instructor required
- \* Enrollment limited

**FRNCH101 Elementary French I**

4 units / Semester I

Pronunciation, oral practice, study of French cultures and civilization and basic grammar of the French language. Corresponds to the first two years of high school French.

- \* Priority given to undergraduate voice students
- \* Enrollment limited

**FRNCH102 Elementary French II**

4 units / Semester II

Continuation of French 101. Pronunciation, oral practice, study of French culture and civilization and basic grammar of the French language. Corresponds to the third year of high school French.

- \* Prerequisite: FRNCH-101 or two years of high school French with a grade of C or better
- \* Priority given to undergraduate voice students
- \* Enrollment limited

**GERMAN101 Elementary German I**

4 units / TBA

An introduction to understanding, speaking, reading and writing simple German, using a basic vocabulary and stressing idiomatic expressions. Intensive drill in pronunciation and the fundamentals of German. Corresponds to the first two years of high school German.

- \* Priority given to undergraduate voice students
- \* Enrollment limited

**GERMAN102 Elementary German II**

4 units / TBA

Review and further study of the fundamentals of the German language with emphasis upon correct pronunciation and mastery of a practical vocabulary. Practice in oral and written expression. Corresponds to the third year of high school German.

- \* Prerequisite: GERMAN-101 or two years of high school German with a grade of C or better
- \* Priority given to undergraduate voice students
- \* Enrollment limited

**ITAL101 Elementary Italian I**

4 units / Semester TBA

Develops language skills in listening, reading, speaking and writing within a cultural context with a strong emphasis on communication. Emphasizes acquisition of vocabulary, structures, and grammatical patterns necessary for comprehension and production of spoken and written Italian at the beginning level. This course is taught in Italian. Corresponds to the first two years of high school Italian. Not appropriate for native or heritage speakers.

- \* Priority given to undergraduate voice students
- \* Enrollment limited

**ITAL102 Elementary Italian II**

4 units / Semester TBA

- \* Priority given to undergraduate voice students
- \* Enrollment limited

**MX320 Concert and Performance Production**

2 units / Semester I class, Semester II individual projects

This course will introduce the fundamentals of music production from a variety of points of view including: management techniques, on-line concert production, sound and sound reinforcement, recording, lighting, performance technology, stage managing, good presentation techniques, and the business of production. The primary laboratory experiences will take place as part of the School of Music's concert production season with the intended result that music students will become skilled and knowledgeable in self-producing their own work. First-

time enrollees must enroll Fall semester for lectures, workshops, and to undertake practical experience assignments. Students who have completed the fall semester class may enroll in subsequent semesters to pursue individual production projects.

\* May be repeated for credit

### **MX321 Recording Techniques**

2 units / Semester II

Recording Techniques will cover various principles and practices used in live and studio recordings. The class structure will include discussions and projects relating to acoustics, recording environments, traditional and non-traditional miking techniques, mixing principles, processing effects, signal strength and routing, equalization panning, sound manipulation, recording software, processing and an introduction to mastering techniques.

\* Permission of instructor required

### **MX350A&B Career Design for Musicians**

2 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.

\* Permission of instructor required

\* Priority given to upper division undergraduate and graduate students

### **MX420 Projects in Music Technology**

2 units / Semester I, II

Students create and carry out independent projects in various aspects of music technology.

\* Enrollment limited to BFA4 Multi-Focus Music Technologies Students

\* Permission of instructor required

### **MX425 Webpace: Site Design and Development**

2 units / Semester TBA

A conceptual, creative and pragmatic introduction to information architecture for the browser internet portal. Discussion will include site design and development strategy, with a practical exploration of HTML/XHTML, CSS, introductory Javascript, PHP, and other technologies. Students will be required to implement class topics in their own websites.

\* Permission of instructor required

\* Enrollment limited to fourteen

### **MX800E Undergraduate Independent Study: Electronics**

0.5-2 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 the semester.

**MX900E Graduate Independent Study: Electronics**

0.5-2 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 the semester.

**MX800P Undergraduate Independent Study: Pedagogy**

0.5-2 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 the semester.

**MX900P Graduate Study: Pedagogy**

0.5-2 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 the semester.

