

"jazz beauties" as they were called  
originally danced primarily to the  
super mario bros. theme song.

this is not a  
fictitious  
statement



# CALARTS

The Herb Alpert 08/09  
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.

#### Undergraduate Students

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. If required, Fundamental Musicianship must be completed by the end of the first year in residence. **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.

- MT101A & B: Tonal Theory I & II and MT001A & B: Musicianship Skills must be completed by the end of the 2nd year
- MT202: Theory and Analysis and MT001 C & D: Musicianship Skills (if required) must be completed by the end of the 3rd year
- MT0004: Rhythm Skills A is a prerequisite for MT001C: Musicianship Skills C and must be completed by the end of the second year

FAILURE TO PASS CORE CLASSES ACCORDING TO THIS SCHEDULE MAY RESULT IN INELIGIBILITY TO ADVANCE IN YEAR LEVEL, LOSS OF FINANCIAL AID, ACADEMIC WARNING, AND POSSIBLE DISMISSAL FROM THE SCHOOL OF MUSIC.

- **All students must take core theory and skills courses each semester until these requirements are completed.**
- All incompletes in Music Theory and Musicianship Skills must be made up before the end of the following semester's "add/drop" period. Students will not be allowed to enroll in the next course in the sequence until incompletes are made up.

#### Graduate Students

For graduate students, placement exam results may indicate either that a student's prior training and current skill levels already are 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 degree. 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 of this Catalog.

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.

Core curriculum classes fulfill some of these requirements. 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 and the mentor. During these reviews, the student's course history is examined, progress is assessed, problems are discussed and changes to the curriculum are considered. Mentors and deans will officially approve any changes to the curriculum at this time.

All undergraduates are required to complete portfolio, recital and/or final project 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 of this Catalog.

Students must pass both Mid-Residence and Graduation Reviews. These reviews are conducted by one of the deans and the mentor. During these reviews, the student's course history is examined, progress is assessed, problems are discussed and changes to the curriculum are considered. Mentors and deans will officially approve any changes to the 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 métier MFA programs. In addition, students must complete one IM seminar, one IM critique class and carry out a specific IM project during each year of residency. Further coursework may include independent studies and elective courses on technical and theoretical subjects. Topics may include network topologies, new software and hardware, programming basics, operating systems, digital video production and editing, streaming media, interactive tools and new Internet applications.

## 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 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, form and analysis 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, ensemble singing 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	Introduction to Tonal Theory I
MT001A	Musicianship Skills
MT004A	Musicianship Skills: Rhythm
ME ...	Ensemble Singing elective

##### Second Semester

M002	Interim
MT101B	Introduction to Tonal Theory II
MT001B	Musicianship Skills
MT004B	Musicianship Skills: Rhythm
ME ...	Ensemble Singing elective

#### Second Year

##### First Semester

MT202	Theory and Analysis of Western Music since 1900
MT001C	Musicianship Skills
MH205A*	Survey of Western Music History
ME ...	World Music Ensemble Elective

**Second Semester**

M002 Interim

Any ONE of the following THREE Core Theory Options:

- 1) MT203 Form and Advanced Tonal Theory (2 units)—OR—
- 2) MT204 Counterpoint (2 units)—OR—
- 3) any two units drawn from the following list of courses:
  - MT003 Musicianship Skills—Transcription and Analysis (2 units)
  - MT150A Jazz Keyboard Theory (1 unit)
  - MT150B Jazz Keyboard Theory (1 unit)
  - MP200A Jazz Improvisation (1 unit)
  - MP200B Jazz Improvisation (1 unit)

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**

M002 Interim  
 MH200\* Music Cultures  
 MH300+... \* Music History Elective

**Fourth Year**

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

**Ensemble Singing Elective Options:**

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  
 CS217\* Digital Media and Web Development for Musicians  
 CS313\* Introduction to Object-Oriented Musical Programming  
 CS268\* Reproduction of Sound  
 MP326A/B Trigger: The Electronic Percussionist  
 MX321 Recording Techniques  
 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. Performer/Composer Program (from point of entry at BFA-3 level)****Performer-Composer Program (BFA-3 level)****Learning Goals**

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

- have developed a distinctive body of original work that thoroughly integrates performance mastery with original compositional models;
- have achieved high-level technical skills on their primary performance vehicle (i.e. instrument, voice, electronic media or other medium), as well as display a strong technical foundation in composition, including the ability to produce professional-quality scores;
- be able to perform a significant body of their own original work as well as have skills suitable to perform examples of extant literature for their performance vehicle;
- have developed systematic, individualized performance practices needed for the realization of their own original work, including knowledge of extended techniques, and also developed high-level comprehension and skills in a range of styles and methods for systematic improvisation;
- be skilled in organizing collaborative performing groups suited to realizing their original directions in creative music making, and also have collaborated with artists from other disciplines;
- have strong knowledge and skills in music technologies appropriate for their creative directions;
- be able to analyze and evaluate their own work effectively and make informed judgments guiding its further development;
- have strong communication skills with which to express their ideas to others and also be able to contextualize their work in light of current directions, historical antecedents and a wide range of aesthetic perspectives;
- have very advanced hearing and listening skills and the ability to hear beyond the obvious into remote regions of aural possibility;
- and have studied and considered strategic plans and enterprise initiatives that may assist them in developing career pathways that support their individual directions in creative music making.

**Program Requirements****Core Curriculum (if not completed) plus:**

MC100/MP405-479  
 Major Lesson(s) as assigned (4 classes)  
 MC101/MP104/203/MI205  
 Forums (1 each semester)  
 MC120A/B  
 Sound/Silence 1 (2 classes)

MC123A/B	Experimental Music Workshop (2 classes)
MT302	Acoustics (1 class)
MI150	Sound Synthesis (1 class)
ME400	Applied Experiments in World Music (1 class)
MH315	Survey of 20th and 21st Century Music (1 class)
MP002	Grammar of Conducting (1 class)
MP016	Non-major Piano (1 class)
M002	Interim (2 classes)

Improvisation electives (2 classes)

Workshops and ensembles appropriate to major emphasis, or courses dealing with extended techniques, improvisation and/or interpretation, chosen in consultation with mentor (4 classes)

Electives (to fulfill 120-unit degree requirement)

Additional requirements:

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)

## II. Composition Program

### Composition Program (BFA)

#### Learning Goals

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

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

problems before or as they emerge and make decisions based on this;

- have very advanced hearing and listening skills, developed as a practice, in and of itself; having been challenged in their listening behaviors and perceptions, they will be able to hear beyond the obvious into the remote regions of aural possibility.

## Program Requirements

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)
MT 302	Acoustics (1 class)
MC123A/&B	Experimental Music Workshop (1 class)
MI150	Sound Synthesis (1 class)
MC250–255	Writing for. . . (2 classes)
ME/MP . . .	Improvisation class (1 class)
MH315	Survey of 20th and 21st Century Music (1 class)
MC/MH/MI/MT400	Focused Topics (3 classes)
MP002	Grammar of Conducting (1 Class)
MP016	Non-Major Piano (2 classes)
M002	Interim (4 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

## III. Jazz Studies

### Jazz Studies (BFA)

#### Learning Goals

By the time of graduation, students in the Jazz Program will have acquired high level experience and skill and will:

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

sound, including control of dynamics and intonation;

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

## Program Requirements

These requirements are applicable to the following areas of study:

Jazz 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)
MT150	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)
MT225	Introduction to Forms of African Music (1 class)
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	Introduction to Tonal Theory I & II (2 classes)
MT202	Theory and Analysis of Western Music since 1900 (1 class)
MT300	Analysis of Musical Forms (1 class)
MH200	Music Cultures (1 class)
MH205A/B	Survey of Western Music History & Lit (1 class)
ME/MP . . .	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.)	
M002	Interim (4 classes)

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

## IV. Programs in Performance

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

### Brass (BFA)

#### Learning Goals

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

- develop and maintain a high standard of technical proficiency, sight-reading, transposition and aural skills while transcending physical challenges in music making;
- approach music-making from a well-grounded historical and theoretical context, knowing how one fits in, goes against, and breaks new ground in reference to tradition;
- integrate their mind-state into practice and performing, including developing the ability to deeply listen and concentrate with single-mindedness, while maintaining objectivity, healthy motivation, emotional awareness and an acceptance that artistic growth often comes in unexpected ways;
- balance ambition and compassion in their practice/performing, setting realistic goals that are neither too lofty nor lethargic, while simultaneously accepting where they are at the moment;
- have highly developed performing skills that allow them to express themselves through interpretation, improvisation, and close collaboration with others;
- be aware of responsibilities and function reliably in relation to others; this includes maintaining professional standards in concert/rehearsal preparation and supporting one's peers.

## Program Requirements

### 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 (first semester in residence and each spring semester thereafter - 5 classes)

MP104/203/204/MI205

Forums (3 classes, must be taken in the fall semesters due to MP203 requirement)

MP303 Radical Music Pedagogy (1 class)

MC110 Introduction to Composition (1 class)

MP016 Non-major Piano (2 classes)

M002 Interim (4 classes)

Chamber/Conducted Ensembles as assigned (each semester):

ME105 Conducted Instrumental Ensemble

ME106 Chamber Music Ensemble

ME500 New Century Players Ensemble

One improvisation class chosen from:

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

## Guitar (BFA)

### Learning Goals

The Guitar Program is based on the reality that the guitar is involved in virtually every aspect of the modern musical world, including classical, jazz, blues, rock, pop and many diverse forms of world music, and that there are no longer distinct borderlines between these musical genres. As a result of working in a collaborative and supportive learning environment upon graduation undergraduate guitarists will:

- be well on their way to defining their place in the musical spectrum, to developing a high degree of musical and technical skill and a strong original artistic persona, and to acquiring the knowledge, the intellectual tools and the confidence to begin to take personal charge of their development after graduation;
- have acquired a foundation set of skills in technique, interpretive artistry, improvisation, composition, ensemble skills, stage presence, practice discipline, self motivation, professional deportment and demeanor and be able to develop these in a comprehensive manner that is tailored to their unique individual needs and artistic aspirations;
- be able to grasp the relevance to their specific musical style to the general background of the Core Curriculum and the even broader artistic, social, and cultural world view of the Critical Studies curriculum and to understand how these expand and deepen their artistic possibilities;

- have an awareness that art is less an end result than a process in which excellence and self-transcendence are pursued endlessly.

## Program Requirements

### Core Curriculum plus:

MP423/436 Major Lesson as assigned (each semester)

MR120 Guitar Workshop (each semester)

Minimum three classes chosen from:

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)

MP104/203/204/MI205

Forums as assigned (each semester)

MP303 Radical Music Pedagogy (1 class)

MC110 Introduction to Composition (1 class)

M002 Interim (4 classes)

One class chosen from:

MP106 Non-Major Piano

MT150 Jazz Keyboard Theory

MT002-02 Bach Keyboard Pieces

One improvisation class chosen from:

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

## Harp (BFA)

### Learning Goals

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

- emplace their specific skill-set within the context of the music profession in as broad an application and variety of settings as possible;
- practice high standards of professional conduct and deportment, including stage presentation, communication skills, tuning skills and preparation of materials;

- sight-read with ease, including chord-charts, figured bass and various notation used in free improvisation;
- work easily in ensemble settings—in conducted and un-conducted ensembles of all sizes—maintaining good leading, following and collaborative skills;
- theoretically comprehend scores and parts, including a wide variety of notation and interpretive indications.

## Program Requirements

### Core Curriculum plus:

MP412	Major Lesson as assigned (each semester)
MR123	Harp Workshop (each semester)
MP203	Musician's Toolkit (first semester in residence and each spring semester thereafter - 5 classes)
MP104/203/204/MI205	Forums (3 classes, must be taken in the fall semesters due to MP203 requirement)
MP303	Radical Music Pedagogy (1 class)
MC110	Introduction to Composition (1 class)
MP016	Non-major Piano (2 classes)
M002	Interim (4 classes)

### Chamber/Conducted Ensembles as assigned: (each semester)

ME105	Conducted Instrumental Ensemble
ME106	Chamber Music Ensemble
ME500	New Century Players Ensemble

### 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

## Percussion (BFA)

### Learning Goals

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

- have the ability to play in a conducted ensemble setting such as a percussion ensemble or chamber orchestra; this means to be prepared for rehearsals, have practiced the music and be on time;
- have developed a good practice work ethic that gets one to the practice room around four hours each day preparing solo and ensemble work as well as engaging in pure technical practice; graduates should be good sight-readers and have the discipline and patience to decipher and prepare difficult composed parts;
- have developed professional skills on mallet percussion instruments, such as marimba and

vibraphone, and be able to play composed solos and etudes, improvise, sight-read and have solid two and four mallet techniques;

- have good fundamental skills on snare drum, timpani, tambourine, triangle, castanets, and bass drum; graduates should be able to execute all of the rolls, dynamics and ornamentation that are expected of players of these instruments;
- have experience with and understanding of percussion instruments, playing, and technique from other musical cultures; this should include a good foundation in hand drumming through the study of congas, tabla, pandero, ric, frames drums, tonbak or African music;
- have a working knowledge of trigger percussion and digital recording.

## Program Requirements

### Core Curriculum plus:

MP415	Major Lesson as assigned (each semester)
MP . . .	Non-Major Lesson electives (4 classes) – Jazz, World or Orchestral Repertoire
ME122	Percussion Ensemble (each semester)
MR129	Percussion Workshop (each semester)
MP104/203/204/MI205	Forums (4 classes)
ME105	Conducted Ensembles (2 classes)

### Ensembles as assigned (each semester)

World Music Ensembles (2 classes) – in addition to Core Curriculum

MP303	Radical Music Pedagogy (1 class)
MC110	Introduction to Composition (1 class)
MP016	Non-Major Piano (1 class)
M002	Interim (4 classes)

### Improvisation classes chosen from (2 classes):

ME121	Jazz Ensembles
ME326/426	Improvisation Ensembles
MP200	Jazz Improvisation I
MP201	Jazz Improvisation II

### 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 (BFA)

### Learning Goals

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

- a thoroughly developed sense of professional etiquette, including preparedness, punctuality,



and a determination to consistently attain ever higher standards in all respects;

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

## Program Requirements

### 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 (first semester in residence and each spring semester thereafter – 5 classes)
MP104/203/204/MI205	Forums (3 classes, must be taken in the fall semesters due to MP203 requirement)
MR129	Percussion Workshop (each semester)
MX800P	Pedagogy Project (2 classes)
MC110	Introduction to Composition (1 Class)

Specialized Ensembles appropriate to major emphasis

Chamber/Conducted Ensembles as assigned (each semester):

ME105	Conducted Instrumental Ensemble
ME106	Chamber Music Ensemble
ME500	New Century Players Ensemble
ME114	Baroque Chamber Music

Improvisation class chosen from (1 Class):

ME325	Projects in Improvisation
ME326/426	Improvisation Ensemble
MP200	Jazz Improvisation
MT150	Jazz Keyboard Theory
ME . . .	Jazz Ensembles

Keyboard Studies electives (2 classes)

M002	Interim (4 classes)
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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

## Strings (BFA)

### Learning Goals

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

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

## Program Requirements

### Core Curriculum plus:

MP420/421/406/409	Major Lesson as assigned (each semester))
MR128	String Workshop (each semester)
MP203	Musician’s Toolkit (first semester in residence and each spring semester thereafter - 5 classes)
MP104/203/204/MI205	Forums (3 classes, must be taken in the fall semesters due to MP203 requirement)
MP303	Radical Music Pedagogy (1 class)
MC110	Introduction to Composition (1 class)
MP016	Non-major Piano (2 classes)

Chamber/Conducted Ensembles as assigned (each semester):

ME105	Conducted Instrumental Ensemble
ME106	Chamber Music Ensemble

ME500 New Century Players Ensemble  
 Improvisation class chosen from (1 class):  
 ME325 Projects in Improvisation  
 ME326/426 Improvisation Ensemble  
 M002 Interim (4 classes)

Electives (to fulfill 120-unit degree requirement)

Additional requirements:

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

## Voice (BFA)

### Learning Goals

By graduation, students should display a flexible, controlled and healthy vocal apparatus along with compelling, well-contextualized performance skills that allow creative expression and freedom. Specifically, s/he will demonstrate:

- vocal technique that is healthy, consistent and versatile with an even and resonant timbre evident throughout an extensive range; a voice produced with energetic freedom that is able to adapt to the demands of a diverse repertoire;
- musicality that arises from attention to detail and intent informed by a thorough understanding of history, style and performance practice;
- a comprehensive knowledge of historical, theoretical and stylistic contexts and the ability to perform convincingly and communicate (verbally and in written form) about the place of his/her work within such contexts;
- a thorough knowledge of the International Phonetic Alphabet (IPA), its sounds and symbols, and the ability to apply these to render accurate pronunciations when singing; a working knowledge of English, Italian, French and German languages, with an understanding of the unique principles of grammar and meaning for each;
- physical performance skills solidly based in the music and text, including confident movement, body language, facial expression, and fully inhabited character;
- exposure to and experience in the singing practices of cultures outside western European classical traditions, as well as improvisation and extended vocal techniques;
- an understanding of and commitment to professional etiquette, including preparedness and punctuality and the commitment to attaining ever higher standards of excellence;
- development of a distinctive, expressive, broad-minded, entrepreneurial artistic persona that is comfortable performing in a wide variety of musical styles and genres, and exploring new contexts and arenas;
- an ability to develop self-promotion strategies and materials including résumés, artist biographies and personal website management.

## Program Requirements

### 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  
 MP402 Opera Theatre Performance Project  
 T 060 Acting for Singers  
 MH345A&B Solo Vocal Literature (2 classes) (also fulfills Core Curriculum MH300+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 Musician's Toolkit (first semester in residence and each spring semester thereafter - 5 classes)

MP104/203/204/MI205

Forums (3 classes, must be taken in the fall semesters due to MP203 requirement)

MC110 Introduction to Composition (1 class)

MP016 Non-major Piano (2 classes)

M002 Interim (4 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.

## Winds (BFA)

### Learning Goals

At the time of graduation, woodwind students will demonstrate solid musical, intellectual and

technical skills appropriate for their instrument and their career goals. They will have developed advanced interpretive standards appropriate to all major periods of music, as well as a commitment to the art of music with an intense focus on their instrument as the main conduit of their artistic expression. Specifically, they will show:

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

## Program Requirements

### 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 (first semester in residence and each spring semester thereafter - 5 classes)

MP104/203/204/MI205

Forums (3 classes, must be taken in the fall semesters due to MP203 requirement)

MP303 Radical Music Pedagogy (1 class)

MC110 Introduction to Composition (1 class)

M002 Interim (4 classes)

MP016 Non-major Piano (2 classes)

Chamber/Conducted Ensembles as assigned (each semester):

ME105 Conducted Instrumental Ensemble

ME106 Chamber Music Ensemble

ME500 New Century Players Ensemble

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

## World Music (BFA)

### Learning Goals

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

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

## Program Requirements

MP440-478 Major Lesson as assigned (each semester)

MH200 Music Cultures (4 classes)

MT200 Sargam (1 class)

MT . . . World Music Theory Electives chosen from (3 classes) – courses must span at least two areas:

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

Musical Transcription class (1 class) – (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 Introduction to Tonal Theory I & II

MT202 Theory and Analysis of Western Music since 1900

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
M002	Interim (4 classes)

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

Electives (to fulfill 120-unit degree requirement)

Additional requirements:

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

## V. Music Technology: Interaction, Intelligence & Design Program

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

#### Learning Goals

Students graduating from the Music Technology program will have built strong musical skills while mastering a variety of music-related technologies in the context of pursuing creative work. Specifically, they will:

- become trained musicians able to work in any orchestral, ensemble or global music production, including knowing how to produce a concert, manage a stage, understand a sound board and run stage monitor and main audience sound;
- have attained strong theory, ear training and rhythm training, with a focus on 21st century technology;
- know how to run a music studio for recording production, with full knowledge of microphone techniques, software editors, audio effects, mixing and mastering;
- have strong contextualization abilities for the history of electro-acoustic music;
- know how algorithms for traditional synthesis and audio affect production;
- be proficient software engineers, with the ability to code for websites and utilize advanced object-oriented languages for artistic expression;
- understand basic digital signal processing and its relationship to audio, including time and frequency domains and how these can be manipulated for artistic purposes; also be able to use basic electronics and know how to design human computer interfaces for artistic practices;
- have project implementation and production capabilities, including planning, execution, time management and documentation skills.

#### Program Requirements

MI150	Sound Synthesis (1 class)
MI260	Digital Audio Effects (1 class)
MX321	Recording Techniques (1 class)
MX320	Concert & Performance Production (4 classes)
MC121A&B	Sound/Silence II (2 classes)
MC465	Digital Recording Studio (1 class)

MC405A&B	Circuit & Speaker I & II (2 classes)
MI220	Advanced Musical Programming Techniques (1 class)
MI330A&B	Interface Design for Music and Media Expression (2 classes)
MI205	Music Technology Forum (each semester offered)
MT302	Acoustics (1 class)
MI499	Music Technology Final Project (2 classes)
MT001A&B	Musicianship Skills-Tonal Forms (2 classes)
MT004A	Musicianship Skills-Rhythm (1 class)
MT101A&B	Introduction to Tonal Theory I & II (2 classes)
MH200	Music Cultures (2 classes)
MH205A&B	Survey of Western Music History & Lit (2 classes)
MH315	Survey of 20th-21st Century Music History & Lit (1 class)
MH310	History of Electro-Acoustic Music (1 class)

Keyboard Studies, 1 class, chosen from:

MP016	Non-Major Piano
MT115	Keyboard Skills
MT150A&B	Jazz Keyboard Theory
MT175	Figured Bass Realization

MC110	Introduction to Composition (1 class)
F/TP . . .	Sound for other Media (2 classes)
Video or Computer Graphics	(1 class)
IM . . .	Integrated Media Course (1 class)
MI400	Focused Topics in Music Technology (2 classes)

Composition Elective, chosen from (1 class):

ME450	Sonic Boom
MC400	Focused Topics in Composition
MC400-14	Uncertainty
MC416	Media Theory
MC417	Media Strategy

Digital Performance Ensemble, chosen from (2 classes):

MI530	21st Century Raga and Tala: Digitizing North Indian Music
MI531	21st Century Gamelan: Digitizing Indonesian Music
ME540	Machine Orchestra
MI445	Robotic Design for Music and Media Applications
ME325-01	Creative Electronic Music Ensemble
MC408	Musical Robotics
MC515	Music and Video Ensemble

ME . . .	Ensemble Singing (1 class) – see Core Curriculum for options
ME . . .	World Music Ensemble elective (1 class)

Improvisation class chosen from (1 class):

ME325	Projects in Improvisation
ME326/426	Improvisation Ensemble
M002	Interim (4 classes)

As Part of Critical Studies (fulfills core Technology requirement):

CS217	Digital Media and Web Development for Musicians (1 class)
CS313	Introduction to Object-Oriented Musical Programming (1 class)
CS268	Reproduction of Sound (1 Class)

Electives (to fulfill 120-unit degree requirement)

Additional requirements:

- Music Listening Exam

## VI. Musical Arts Program

### Musical Arts Program (BFA)

#### Learning Goals

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

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

#### Program Requirements

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

#### Core Curriculum plus:

At least 32 units of private lessons and additional specialized courses, as assigned (each semester).

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)
MP303	Radical Music Pedagogy (1 class)

Improvisation class chosen from (1 class):

ME325	Projects in Improvisation
ME326/426	Improvisation Ensemble

M002 Interim (4 classes)

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. Faculty will review the portfolio at the end of each year.

## 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. Performer—Composer (MFA)

#### Performer—Composer Program (MFA)

#### Learning Goals

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

- have developed a distinctive, creative musical voice recognizable to others and supported by a body of professional-level, original work that thoroughly integrates performance virtuosity with innovative compositional models;
- display professional-level technical skills in both composition and their primary performance vehicle (i.e. instrument, voice, electronic media or other medium), as well as have developed systematic, individualized performance practices, including appropriate extended techniques, needed for the realization of their own original work;
- have significant experience in organizing and directing collaborative performing groups to realize original, innovative directions in creative music making, including those involving artists from other disciplines;
- have mastered a range of styles and methods for systematic improvisation, demonstrated the ability to bring the full complement of their composing and performing skills to each moment of spontaneous music making and shown cognitive acumen in conceiving, hearing and adapting to both large- and small-scale musical forms as they may emerge through interactive musical processes;
- have mastered music technologies that may be needed to support their creative directions, including ability to produce professional quality recordings of their work;
- have strong communication skills with which to express their ideas to others in spoken, written and musical forms and be able to produce potentially publishable musical documents and journal-style articles about their work;
- be skilled at analyzing and contextualizing their own work and that of others in the light of current directions, historical antecedents and a wide range of aesthetic perspectives;
- have developed hearing and listening skills on the highest levels and fully integrated them with performance and composition practices, including listening analytically, creatively, and hearing beyond the obvious into remote regions of aural possibility;
- have developed strategic plans and enterprise initiatives with which to develop career pathways to support their individual directions in creative music making.

## Program Requirements

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

MC500/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
MT500	Intonation Workshop
MI260	Digital Audio Effects
MI220	Advanced Musical Programming Techniques

ME/MP . . . Studies in Extended Techniques, Improvisation and/or Interpretation (minimum 4 classes)

Minimum one class chosen from:

MC315	Choreographers and Composers
MC316	Concert Theatre
MC321	Composition for Film/Video
MC/MH400-11	Hyper-Opera/ Lyrical Psychogeography
MC515	Music and Video Ensemble

MH425 Survey of Sound Art (1 class)

MH/MT300+ . . . Advanced Music History, Theory or Analysis (minimum 3 classes)

MC501 or MP503/504

Graduate Forums (each semester)

Additional composition electives (minimum 2 classes) – (MC250-255 recommended)

Advanced Ensemble electives (minimum 2 classes)

M002	Interim (2 classes)
MC600	MFA Portfolio (1 class)
MP600	MFA Graduation Recital (1 class)

Non-Music electives (2 classes)

Electives (to fulfill 60-unit degree requirement)

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

## Performer—Composer Program: African-American Improvisational Music (MFA)

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.

### Learning Goals

Students will enter this program having already demonstrated advanced skills in composing, performing and improvising practices, seeking a broader, diverse evolution of creative languages, styles, systems and idioms representing a varied spectrum of musical forms and cultural properties. By the time they graduate, they will:

- have developed a distinctive creative voice in instrumental performance, compositional and improvisational practice, able to appropriate a vast range of creative music theories, historical and aesthetics resources;

- be able to engage in a dialogue of the philosophical, experimental and aesthetic traditions of creative music literature covering a wide range of artistic languages and improvisational disciplines;

- have experience in developing constructive ensemble designs for creative musicians while also being able to illustrate in performance their use of improvisational languages that model communication in contemporary times;

- have realized the unique relationship of the creative music ensemble and the composer-musical director that exists as a utopian model in society, functioning within the context of democratic ideas embodying individual and collective expression;

- have comprehended how to deliver creative musical thoughts and ideas at the moment they are conceived, while instantaneously organizing sounds, silence, space and rhythms into an intelligent musical expression;

- be knowledgeable concerning an expanded instrumental philosophy regarding constructive tonalities, and how to treat those relationships when orchestrating according to tonal family, mixed tonal family and electronic musical instruments;

- be equipped with writing skills and the ability to verbally articulate with confidence the meaning and research embodied in the works (compositions and performance) and their perspective and perceptions regarding music performance, art in society and the role artists play in transforming and shaping the world through critical and cultural scholarship.

## Program Requirements

MC500/MP526-MP539

Major Lesson(s) as assigned (minimum 4 classes)

MP401-01	Advanced Systemic Improvisation (1 class)
MC410A&B	Graduate Jazz Composition: Analysis (2 classes)
ME404	Creative Orchestra (1 class)
ME . . .	Specialized ensembles (2 classes)
MP502	Improvisers' Visiting Artist Colloquium (each semester offered)
MH400-02	Seminar on African & African-American Music Literature (2 classes)
MP235	Beginning Shakuhachi Workshop – OR –
ME222	Gong Suling: Balinese Flute Ensemble
ME . . .	African Music Ensemble elective (1 class)
MT225	Intro to Forms of African Music
MP600	MFA Graduation Recital (1 class)
MH900	Graduate Independent Study: Thesis (1 class)
M002	Interim (2 classes)

Non-Music electives (2 classes)

Electives (to fulfill 60-unit degree requirement)

Additional requirements:

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

## II. Composition

### Composition Program (MFA)

#### Learning Goals

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

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

#### Program Requirements

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

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

Nine classes chosen from:

MC416 Media Theory: Getting and Using Critique

MC417 Media Strategies: Rules and Space  
MC465 Digital Recording Studio  
MT302 Acoustics  
MT500 Intonation Workshop  
MH310 History of Electro-Acoustic Music  
MC/MH/MI/MT400 Focused Topics  
MH425 Survey of Sound Art

MC423 Experimental Music Workshop – OR –  
ME 325 Creative Music Ensemble – OR –  
ME326/426 Improvisation Ensemble – OR –  
ME450 Sonic Boom

Six classes chosen from:

MC250-255 Writing for . . .  
MC315 Choreographers and Composers  
MC316 Concert Theatre  
MC321 Composition for Film/Video  
MC403 Methods  
MC405A&B Circuit & Speaker  
MC515 Music & Video Ensemble  
MH400-11 Hyper-Opera/Lyrical Psychogeography  
MI260 Digital Audio Effects  
ID370 The People’s Theory  
MT500 Intonation Workshop

M002 Interim (2 classes)  
MC600 MFA Portfolio (1 class)

Electives (to fulfill 60-unit degree requirement)

Additional requirements:

- Mid-Residence review

### Specialization in Experimental Sound Practices (MFA)

#### Program Requirements

MC500 Major Lesson as assigned (each semester)  
MC501 Graduate Composers’ Forum (each semester)

Nine classes chosen from:

MC416 Media Theory: Getting and Using Critique  
MC417 Media Strategies: Rules and Space  
MC403 Methods  
MC405A/B Circuit & Speaker  
MC/MH/MI/MT400 Focused Topics  
MT302 Acoustics  
MT500 Intonation Workshop  
MC465 Digital Recording Studio  
MI260 Digital Audio Effects  
MI220 Advanced Musical Programming Techniques

MC423 Experimental Music Workshop – OR –  
ME 325 Creative Music Ensemble – OR –

ME326/426 Improvisation Ensemble – OR –  
ME450 Sonic Boom

Six classes chosen from:

MC250-255 Writing for . . .  
MC315 Choreographers and Composers  
MC316 Concert Theatre  
MC321 Composition for Film/Video  
MC515 Music and Video Ensemble  
MH400-11 Hyper-Opera/Lyrical Psychogeography  
MC/MH/MI/MT400  
Focused Topics  
MH425 Survey of Sound Art  
ID370 The People's Theory

MC600 MFA Portfolio (1 class)  
M002 Interim (2 classes)

Electives (to fulfill 60-unit degree requirement)

Additional requirements:

- Mid-Residence review

### III. Jazz Studies

#### Jazz Studies (MFA)

##### Learning Goals

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

- have highly developed improvisation, orchestration and arranging, and composition skills, facilitating spontaneous communication and interaction and developing an individual voice as a composer through frequent writing for ensemble performance and recording; graduates will be able to apply principles of form and composition in real time, using existing compositions or open structures and will be able to utilize instruments and voices in any size ensemble to maximize their musical and emotional effect;
- exhibit a consistent, relaxed mental focus under a variety of conditions, and will show efficient and productive time management in practice and rehearsal situations; they will also display creative group decision making in rehearsals;
- exhibit instrumental technique that allows physical facility without tension and that is sufficient to express one's creative ideas; they also will be able to establish a beautiful, expressive sound, including control of dynamics and intonation;
- have a feeling for time that includes a strong, steady sense of pulse, while moving beyond into projecting rhythmic energy and intensity with fluid articulation and phrasing;
- understand melodic and harmonic development and form, including what makes a good melody and the ability to tell a melodic story through repetition and variation; they also will know the relationship among chords and progressions in a variety of styles and musical contexts and will also clearly understand musical organization and structure;
- have sophisticated ear training skills, including the ability to hear and identify melodic, rhythmic and harmonic ideas with sufficient clarity and speed for success as an improviser and composer;

- have historical knowledge of musical developments that led to creative breakthroughs for composers and improvisers in the past, and also will have exposure to other rich musical traditions from around the world, thus expanding the creative possibilities for finding a unique voice;

- have the keyboard skills necessary to voice lead through chord progressions at the piano in steady time in order to facilitate harmonic understanding, improvisation and composition;

- have strong sight-reading skills allowing the reading of both notation and chord symbols in a variety of styles and musical contexts and also facilitating the ability to learn unfamiliar jazz standards quickly;

- have a unique and creative approach to the playing of standard jazz repertoire;

- have performing skills in a variety of situations, including concert presentations and recording studio experience; graduates will have performed in a variety of venues and be able to establish rapport with audiences in any musical style or direction; graduates also will be comfortable in a studio environment and will know how to document their creative and musical work;

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

- have extensive experience as ensemble leaders and well-developed teaching skills.

#### Program Requirements

These requirements are applicable to the following areas of study:

Jazz 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: Analysis (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)
MT225	Intro to the Forms of African Music (1 class)
M002	Interim (2 classes)
MP600	MFA Graduation Recital (1 class)

Non-Music electives (2 classes)

Electives (to fulfill 60 unit degree requirement)

Additional requirements:

- Ensemble performances followed by Critiques (each semester)
- Mid-Residence Recital



## IV. Programs in Performance

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

African Music and Dance, Balinese and Javanese Music and Dance, Brass, Guitar, Harp, North Indian Music, Percussion, Piano/Keyboard, Collaborative Keyboard Emphasis, Strings, Voice, Winds, World Percussion.

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

### African Music and Dance (MFA)

#### Learning Goals

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

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

#### Program Requirements

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

MP540	Graduate Major Lesson as assigned (each semester)
MP040-078	Minor Lesson (each semester)
ME400	Applied Experiments in World Music (1 class)
MH400-02	Seminar on African and African-American Music Literature (1 class)
MH300+ . . .	Advanced Music History & Literature (1 class)

One class in Transcription chosen from:

MT325	Projects in Transcription
MT003	Musicianship Skills: Transcription and Analysis

Two classes chosen from:

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)
MR527	African Rhythm Workshop
MP220	African Dance (minimum once class)
MH220	African Song (minimum one class)
MX900P	Pedagogy Project (2 classes)
M002	Interim (2 classes)
MP600	MFA Graduation Recital (1 class)

Non-Music electives (2 classes)

Electives (to fulfill 60 unit degree requirement)

### Balinese and Javanese Music and Dance (MFA)

#### Learning Goals

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

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

## Program Requirements

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

MP550-566	Graduate Major Lesson as assigned (each semester)
MP040-078	Minor Lesson (each semester)
ME400	Applied Experiments in World Music (1 class)
MH300+ . . .	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:

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)
MP230/240	Balinese and/or Javanese Dance (each semester)
MX900P	Pedagogy Project (2 classes)
M002	Interim (2 classes)
MP600	MFA Graduation Recital (1 class)

Non-Music electives (2 classes)

Electives (to fulfill 60 unit degree requirement)

## Brass (MFA)

### Learning Goals

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

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

## Program Requirements

MP511/517-519	Major Lesson as assigned (each semester)
MR532	Graduate Brass Workshop (2 classes)
ME440	Graduate Brass Ensemble (each semester)
MH300+ . . .	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

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

MP503	Musicians' Toolkit (2 classes) (recommended taken in spring semester)
MP502/503/504	Forums (2 classes)
MX350	Career Design for Musicians (1 class)
MX900P	Pedagogy Project (1 class) –OR–
ID550	Arts Pedagogy
M002	Interim (2 classes)
MP600	MFA Graduation Recital (1 class)

Non-Music electives (2 classes)

Electives (to fulfill 60-unit degree requirement)

Additional requirements:

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

## Guitar (MFA)

### Learning Goals

Graduate guitar students come to CalArts with a high degree of technical skill and musical artistry in some part of the musical spectrum. The graduate requirements are deliberately broad and non-specific to provide maximum flexibility to accommodate a wide range of musical interests and styles and to allow maximum opportunity to participate in the diverse artistic culture at CalArts. Graduate students are expected to be highly self-directed in their creative explorations and upon graduation they will:

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

## Program Requirements

MP523/536	Major Lesson as assigned (each semester)
MR520	Graduate Guitar Workshop (each semester)
MH300+ . . .	Advanced Music History & Literature (2 classes)
MT/MC . . .	Advanced Theory/Analysis or Composition (2 classes)
ME . . .	Ensembles as assigned (each semester)
MP502/503/504	Forums (each semester)
MX350	Career Design for Musicians (1 class)
M002	Interim (2 classes)
MP600	MFA Graduation Recital (1 class)

Non-Music electives (4 classes)

Electives (to fulfill 60 unit degree requirement)

Additional requirements:

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

## Harp (MFA)

### Learning Goals

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

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

### Program Requirements

MP512	Major Lesson as assigned (each semester)
MR523	Harp Workshop (each semester)
MH300+ . . .	Advanced Music History and Literature (2 classes)
MT . . .	Advanced Theory/Analysis (2 classes) – MT350 recommended
ME/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
MP503	Musicians' Toolkit (2 classes) (recommended taken in spring semester)
MP502/503/504	Forums (2 classes)
MX350	Career Design for Musicians (1 class)
MX900P	Pedagogy Project (1 class)
M002	Interim (2 classes)
MP600	MFA Graduation Recital (1 Class)

Non-Music electives (2 Classes)

Electives (to fulfill 60 unit degree requirement)

Additional requirements:

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

## North Indian Music (MFA)

### Learning Goals

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

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

### Specifically for the North Indian Music Tabla Program, students will:

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

### Program Requirements

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

MP570-578	Graduate Major Lesson as assigned (each semester)
MP040-078	Minor Lesson (each semester)
ME400	Applied Experiments in World Music (1 class)
MH300+ . . .	Advanced Music History & Literature (2 classes)

One class in Transcription chosen from:

MT325	Projects in Transcription
MT003	Musicianship Skills: Transcription and Analysis

Two classes chosen from:

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)
M002	Interim (2 classes)
MP600	MFA Graduation Recital (1 class)

Non-Music electives (2 classes)

Electives (to fulfill 60 unit degree requirement)

## Percussion (MFA)

### Learning Goals

By the time students graduate, they should:

- be self-motivated and working on projects that are reflective of their own personal learning goals and artistic visions, and also able to articulate their visions and the processes involved in reaching them;
- be committed to continuous development of technical skills on core orchestral percussion instruments through solo playing, chamber music, and technical practice;
- be heading to young professional levels of marimba and vibraphone playing through solo work and technical practice;
- have knowledge of and experience with pedagogical goals and philosophies that they will use in their own work as teachers;
- be increasingly engaged in collaborative projects with other musicians as well as artists from other disciplines;
- be developing themselves as improvisers through work with world music and/or jazz, and be cultivating compositional skills, especially in the context of interdisciplinary work.

### Program Requirements

MP515	Graduate Major Lesson as assigned (each semester)
MR529	Graduate Percussion Workshop (each semester)
ME422	Percussion Ensemble (each semester)
MT/MH300+ . . .	Advanced Theory/Analysis or Music History & Literature (4 classes)
ME . . .	Ensembles as assigned (each semester)
MP502/503/504	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)
M002	Interim (2 classes)
MP600	MFA Graduation Recital (1 class)

Non-Music electives (2 classes)

World Music Ensemble elective (each semester)

Electives (to fulfill 60 unit degree requirement)

Additional requirements:

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

## Piano/Keyboard (MFA)

### Learning Goals

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

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

### Program Requirements

MP513/516	Major Lesson as assigned (each semester)
MT515	Keyboard Skills (2 classes)
MH516	Piano Literature (2 classes)
MH300+ . . .	Advanced Music History and Literature (2 classes)
MP503	Musicians’ Toolkit (2 classes) (taken in spring semesters)
MP502/503/504	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/D . . .	Movement class (Yoga, T’ai Chi, Dance, etc.) (each semester)
M002	Interim (2 classes)
MP600	MFA Graduation Recital (1 class)

Non-Music electives (2 classes)

Electives (to fulfill 60-unit degree requirement)

Additional requirements:

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

## Collaborative Keyboard Specialization (MFA)

### Learning Goals

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

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

## Program Requirements

MP516	Major Lesson as assigned (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
MP503	Musicians' Toolkit (1 class)
MP502/503/504	Forums (1 class)
MX350	Career Design for Musicians (1 class)
MP115/T/D . . .	Movement class (Yoga, T'ai Chi, Dance, etc.) (2 classes)
M002	Interim (2 classes)
MP600	MFA Graduation Recital (1 class)

Non-Music electives (2 classes)

Electives (to fulfill 60-unit degree requirement)

Additional requirements:

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

## Strings (MFA)

### Learning Goals

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

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

ticularly essential for MFA students; this could include, and is not limited to: teaching; the skills to create, lead or maintain and promote ensembles; a solo career; a spectacular hybrid career that is astonishingly interdisciplinary.

## Program Requirements

MP506/509/520/521

Major Lesson as assigned (each semester)

MR528 String Workshop (each semester)

MH300+ . . . Advanced Music History and Literature (2 classes)

MT . . . Advanced Theory/Analysis (2 classes) – MT350 recommended

ME/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

MP503 Musicians' Toolkit (2 classes) (recommended taken in spring semester)

MP502/503/504

Forums (2 classes)

MX350 Career Design for Musicians (1 class)

MX900P Pedagogy Project (1 class) –OR–

ID550 Arts Pedagogy

M002 Interim (2 classes)

MP600 MFA Graduation Recital (1 class)

Non-Music electives (2 classes)

Electives (to fulfill 60-unit degree requirement)

Additional requirements:

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

## Voice (MFA)

### Learning Goals

By graduation, students should have mastery over a flexible, controlled and healthy vocal apparatus leading to compelling, well-contextualized performance skills that encourage creative expression and freedom. Specifically, s/he will demonstrate:

- vocal technique that is healthy, consistent and versatile with an even and resonant timbre evident throughout an extensive range; a voice produced with energetic freedom that is able to adapt to the demands of a diverse repertoire;
- musicality that arises from attention to detail and intent informed by a thorough understanding of history, style and performance practice;
- a comprehensive knowledge of historical, theoretical and stylistic contexts and the ability to perform convincingly and communicate (verbally and in written form) about the place of his/her work within such contexts;
- a thorough knowledge of the International Phonetic Alphabet (IPA), its sounds and symbols, and the ability to apply these to render accurate pronunciations when singing; a working knowledge of at least English, Italian, French and German languages, with an understanding of the unique principles of grammar and meaning for each;

- physical performance skills solidly based in the music and text, including confident movement, body language, facial expression, and fully inhabited physical characterizations;
- experience in the singing practices of cultures outside western European classical traditions, including improvisation and extended vocal techniques, and how these can inform each other in diverse artistic contexts;
- an understanding of and commitment to professional etiquette, including preparedness and punctuality and the commitment to attaining ever higher standards of excellence;
- development of a distinctive, expressive, broad-minded, entrepreneurial artistic persona that is comfortable performing in a wide variety of musical styles and genres, and exploring new contexts and arenas;
- an ability to develop self-promotion strategies and materials including résumés, artist biographies and personal website management;
- significant experience in designing and executing innovative programming that includes interdisciplinary or multi-disciplinary aspects;
- the ability to communicate music and performance related concepts in pedagogical settings.

## Program Requirements

**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 or on-line 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/MT300+ . . .

Advanced History/Literature or Theory/Analysis (3 classes)

MC/ME/MP . . . Studies in Extended Techniques, Improvisation, Interpretation, and/or Cross Disciplinary Studies (2 classes) – MC523 recommended

MH900 Project in Vocal Literature (1 class)

MP403 Vocal Pedagogy (1 class)

MX900P Pedagogy Project (1 class) –OR–

ID550 Arts Pedagogy

MR526 Voice Workshop (2 classes)

MP503 Musicians' Toolkit (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)

T060 Acting for Singers (2 classes)

MP115/T/D. . . Movement class (Yoga, T'ai Chi, Dance, etc.) (2 classes)  
 M002 Interim (2 classes)  
 MP600 MFA Graduation Recital (1 Class)

Electives (to fulfill 60 unit degree requirement)

Additional requirements:

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

## Winds (MFA)

### Learning Goals

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

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

### Program Requirements

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)  
 MH300+ . . . Advanced Music History and Literature (2 classes)  
 MT . . . Advanced Theory/Analysis (2 classes) – MT350 recommended  
 ME/MP.. Studies in Extended Techniques, Improvisation and/or Interpretation (2 classes)

MX900P Pedagogy Project (1 class) –OR–  
 ID550 Arts Pedagogy

Chamber/Conducted Ensembles as assigned (each semester):

ME405 Conducted Instrumental Ensemble  
 ME406 Chamber Music Ensemble  
 ME500 New Century Players Ensemble  
 MP503 Musicians' Toolkit (2 classes)  
 MP502/503/504 Forums (2 classes)  
 MX350 Career Design for Musicians (1 class)  
 M002 Interim (2 classes)  
 MP600 MFA Graduation Recital (1 class)

Non-Music electives (2 classes)

Electives (to fulfill 60-unit degree requirement)

Additional requirements:

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

## World Percussion (MFA)

### Learning Goals

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

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

## Program Requirements

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

MP515/540/550/561/570

Graduate Major Lesson as assigned (each semester)

MP015/040/050/061/070

Minor Lesson (each semester)

ME400 Applied Experiments in World Music (1 class)

MH300+ . . . Advanced Music History & Literature (2 classes)

One class in Transcription chosen from:

MT325 Projects in Transcription

MT003 Musicianship Skills: Transcription and Analysis

Four classes chosen from:

MP309 Latin Percussion

MP325 Perspectives on Hand Drumming

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)

ME003 World Percussion Ensemble (each semester)

ME . . . Other advanced World Music Ensembles (each semester)

MX900P Pedagogy Project (2 classes)

M002 Interim (2 classes)

MP600 MFA Graduation Recital (1 class)

Non-Music electives (2 classes)

Electives (to fulfill 60 unit degree requirement)

## M 002 Interim—Workshops, Classes and Special Projects

1 unit / Semester II

During the first two weeks of the spring semester, the School of Music, along with other Schools within the Institute, offers students the opportunity to engage in immersive and intensive experiences that normally would not be possible during the regular academic schedule. Regular School of Music courses do not meet during this time; instead, students may choose from a wide variety of mini-courses, intensive projects, interdisciplinary work and self-directed study. Students should check with other schools in which they are taking courses to see if they will meet during Interim; if so, these courses 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
- May be repeated for credit

## 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.

## ID517 Special Topics in Art and Politics: Artists and War

3 units/Semester II

Many cultural works confronting the issue of war demonstrate that art is far more than fashion, decoration, or entertainment. This will be a studio class for artists with strong feelings about the issue of war, open to those working in all media. We will investigate how artists have responded to conflicts, from World War I to the present. Special emphasis will be placed on researching the early sixties Los Angeles based anti-war artist group that built the Peace Tower on La Cienega and later fed the Art Workers Coalition in New York. Students will research and present representative works and projects by individual makers and collective or collaborative groups, such as Paul Chan, John Heartfield, Alfredo Jaar, Martha Rosler, Leon Golub, Nancy Spero, Hans Haacke, The Art Workers Coalition and Artists Call (organized to oppose US intervention in Central America in the 1980s). We will create a collective 'zine as well as an exhibition. We will also consider project ideas appropriate for the contemporary organization of Artists against War. Film and videotapes to be screened include works by various 1970s artist collectives, Paper Tiger and Deep Dish TV, Jon Alpert and DTVC, Bruce Connor, Carolee Schneeman, Nam June Paik, Woody Vasulka, b.h. Yael, Walid Ra'ad, Andrew Johnson, and others.

- \* Open to the Institute. Priority given to students from Art, F/V, and Critical Studies
- \* Grad and upper-division undergrad by permission of instructors

## ID530 Toward Interdisciplinary Critique: A Survey of Methodologies

3 units / Semester I

A three-hour seminar, open to graduate students and upper-level undergraduate students by permission of instructors. Team-taught by Sara Roberts and Mona Heinze, in conjunction with 8 guests (5 from the Institute, 3 from outside CalArts). In some critiques there is a moderator; participants can say what they want as long as it is their turn. Other critiques stipulate the form of the contribution (it has to be phrased as a question) or circumscribe the content (name what you see without positives and negatives). There is critique that dispenses with words,



using the body as the tool for communication; and there is the masked man who ridicules the work until the artist breaks down. There are as many critical modalities as kinds of fish. This class is not a critique, but a meta-critique, an exploration of forms, frameworks and ideas for the critical process. Each week, with a guest instructor, we will use a different critique. We will examine and critique the critical process, with the goal of a) fully engaging in critical conversation (whether as responder or creator), b) gaining a deeper understanding of how we function as critics—our values and prejudices, and c) developing a critical voice that is informed, expressive, and precise.

**ID540 Interdisciplinary Collaborative Performing and Visual Art Making**  
3 units / Semester II

We will meet weekly for 3 hours

1½ hours – Improvisation (practice, generate, collaborate)

We will freely improvise and also use dance and music improvisation exercises and structures such as graphic scores, non-objective visual art pieces, dance notation scores, patterns and shapes found in nature as stimuli to help generate and shape movement, music and visual art “material.” In these sessions there will be reflection and discussion about what transpired during the improvisation sessions along with sharing and articulating our approaches to generating material and collaborating with others, in the “moment.” We will explore questions such as: What makes an active listener or participant? While improvising without a structure, does pattern or form emerge? Which material to save, develop or toss? How do I interact with others? What are my individual and collaborative artistic processes? The improvisation sessions will lead to forming collaborative groups that will work together to create interdisciplinary works which will be presented at the end of the semester.

45 minutes – Lecture and discussion

We will learn about and discuss interdisciplinary/collaborative works from various cultures (with a focus on Western traditions) that have occurred/are occurring between music, dance and the visual arts from the 20th century to the present.

45 minutes – Library research methods

We will become familiar with performing and visual arts library resources and research techniques.

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

**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.

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

**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
- \* May be repeated for credit

**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: MI150

**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

\* May be repeated for credit

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

see MI150 Sound Synthesis

**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

\* Enrollment limited to 12 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 II

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

**MC255 Writing for Keyboards**

1 unit / Semester II

This class is for composers wishing to deepen their knowledge of various keyboards—namely the piano, harpsichord, organ and synthesizer. The course will look at notational issues, unique timbral opportunities and inherent limitations for each instrument. Toward the end of the semester composers in the class will be teamed up with a student pianist for whom they will compose a piece using techniques discussed in class. The end of the semester will feature these works in a public concert.

\* Open to graduate and undergraduate students

**MC303A Advanced Sound Design**

see MI260 Digital Audio Effects

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

see MI220 Advanced Musical Programming Techniques

**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, aesthetic, 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 Choreographers and Composers**

2 units / Semester I

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

- \* Enrollment limited to graduate and advanced undergraduate students
- \* MFA-1 students particularly encouraged
- \* Permission of instructor required

**MC316 Concert Theatre**

2 units / Semester TBA

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 / Semester 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: MI150 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 TBA

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

**MC400-07 Uncertainty**

2 units/ Semester TBA

Different forms of chance procedures, including stochastic, aleatoric, and indeterminate processes, have been used throughout the last century in the production of musical performances and compositions. This class will explore the theory, application, and history of chance procedures through individual and class projects.

- \* Enrollment limited to upper-division BFA and MFA students
- \* Permission of instructor required.

**MC/MT400-09 Orchestral Thought**

2 units / Semester I

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

**MC/MH/MT400-10 Analysis: What is Experimental Music?**

2 units / Semester II

This class will analyze a series of pieces that dealt with compositional ideas that broke new ground. We will look at each piece in some detail—and from various analytical points of view—not only to learn the music itself, but to attempt to understand something about the risks the composers were taking in writing them. The final will be an analysis project based on a piece chosen by the student.

Repertoire:

Ockeghem: Missa Mi-Mi

Bach: Das Musikalische Opfer (The Musical Offering)

Beethoven: String Quartets, Op. 130 and Op. 133

Wagner: Parsifal

Case: Concert for Piano and Orchestra

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

**MC/MH400-11 Hyperopera/Lyrical Psychogeography**

2 units / Semester I, II

In this course, we will explore combining music, text, theater, film and movement with ideas of place and response to our immediate surroundings, namely Valencia and Santa Clarita. Psychogeography, a concept named by the situationists with ancestry in English novels and French theory, demands an engagement with geography, (sub)urban design, personal and public history and fabulation. Through this lens we'll focus on experimental opera in the fall; and in the spring, develop a showcase of collaborative performances engineered by the class. By reading and discussing selected critical texts and libretti, and hearing viewing, and critiquing performances, students will gain an in-depth understanding of contemporary experimental opera and its plasticity, in addition to expanding their general knowledge of the historic development of opera. By walking the streets, parks, and shopping centers of the Santa Clarita Valley (SCV), they will respond to their geographic context while absorbing some history of the SCV. Strategies for translating everything from GPS data and McMansion landscapes into source material for compositions and lyrics will be a major topic, providing opportunities for interdisciplinarity. We also will explore the handling of language, text and the City in an operatic context. Throughout the year we will invite guests to speak on subjects ranging from a blitzkrieg history of opera, to SCV real estate con jobs, to contradictions and explorations in the essays, lyrics, politics and music of Brecht and Weill (with Wagner woven in), to contemporary vocal techniques. Several field trips will be undertaken to attend

events that augment and deepen the topics of the class.

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

#### **MC/MH400-12 Musical Reflections of Surrealism**

2 units / Semester I

“Surrealist forms of music could still arise, seeking the gold of sound as Breton sought the gold of time (François-Bernard Mache).” Why did the surrealist movement of the early twentieth century principally embrace art and literature, leaving music on the sidelines? Did selected musical practices later ‘evolve’ to incorporate surrealist tendencies? To formulate answers to such questions, this course will explore a broad range of surrealist tenets, aesthetics, ideals, and actions, as manifested in contemporary music. The design and purpose of this class is threefold:

- ∅ 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

#### **MC/MT400-13 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

#### **MC400-16 From Whole Notes to Bank Notes: Music Notation, Copying, and Publication**

2 units / Semester TBA

The purpose of this course is to provide composers with a thorough overview of the preparation and presentation of printed and recorded music, from its basic notation, to copying and preparation of scores and parts (both by hand and by computer) that meet the standards set by professional orchestras and publishing houses, to creating a small business for self-publishing, promotion, sales and distribution.

#### **MC/MH/MT400-17 Analytical Survey of Western Music since 1900**

3 units/ Semester TBA

This course presents an analytical survey of 20th-century Western art music through the intensive analysis of individual works, which provide an avenue to explore broader questions of musical material, organization and significance.

- \* Prerequisites: MT202
- \* Permission of instructor required
- \* May be taken for either Music Composition, Music History and Literature or Music Theory and Analysis credit

#### **MC403 Methods:**

##### **MC403-01 Intonation Workshop (applied acoustics / methods)**

4 units / Semester I, II

Making use of the results of acoustical research of the various phenomena constituting the timbre of tuned compound sounds (as first described by Hermann von Helmholtz in part II of his historic book “On the Sensations of Tone as a Physiological Basis for the Theory of Music” in 1863), Harry Partch’s “language of the vibrational ratios” (“Genesis of a Music”), and James Tenney’s concept of harmonic space (“John Cage and the Theory of Harmony”, 1983), this one-year experimental hands-on tuning workshop with instrumental and computer sounds (all students will be playing their instruments) will set out to expand the ear’s analytical hearing capabilities (training the awareness of partial unisons, difference tones, and beats) and systematically explore the specific sonorities of microtonal just-intonation, methods for refining instrumental tuning and ensemble playing techniques, and possibilities for their musical application.

- \* May also be taken for Music Theory credit as MT500

##### **MC403-02 Instrumentation & Orchestration**

3 units/ Semester TBA

A study of orchestral instruments and their combinations from expressive, structural, historical, pragmatic, and exploratory perspectives. This course will integrate composing/arranging exercises for a variety of instruments and ensembles, directed listening, score-study, aural training, and the polishing of notational practice.

- \* Prerequisites: MT202 and MT300 or equivalents
- \* Permission of instructor required

##### **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.

##### **MC408 Musical Robotics**

2 units / Semester TBA

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

- \* Enrollment limited
- \* Permission of the instructor required

##### **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 TBA

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.

#### **MC417 Media Strategies: Rules and Space**

2 units / Semester TBA

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.

\* May be repeated for credit

#### **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.

\* Permission of instructor and School of Music office required

\* May be repeated for credit

#### **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

- May be repeated for credit

#### **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.

\* May be repeated for credit

#### **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.

\* May be repeated for credit

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

1 unit / Semester I, II

An experimental performance class that 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.

\* Permission of Instructor required

\* May be repeated for credit

**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

\* May be repeated for credit

**ME105-02 New Millennium Performers**

\* Audition required

\* May be repeated for credit

**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.

\* May be repeated for credit

**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.

\* May be repeated for credit

**ME117 Undergraduate Jazz Student Ensembles**

1 unit / Semester I, II

Performance of ensemble works written for small jazz groups.

\* May be repeated for credit

**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).

\* May be repeated for credit

**ME121 Undergraduate Jazz Faculty Ensembles**

1 unit / Semester I, II

Performance of ensemble works written for small jazz groups.

\* Permission of instructor required

\* May be repeated for credit

**ME122 Percussion Ensemble**

1 unit / Semester I, II

Performance of ensemble works written for percussion instruments.

\* May be repeated for credit

**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.

\* May be repeated for credit

**ME124 Trumpet Ensemble**

1 unit / Semester II

Performance of ensemble works written for multiple trumpets.

\* May be repeated for credit

**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

\* May be repeated for credit

**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.

\* Co-requisite: MT225 for first-time enrollees

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

\* May be repeated for credit

**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.

\* May be repeated for credit

**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.

\* May be repeated for credit

**ME221 Gender Wayang Ensemble**

1 unit / Semester I, II

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

\* May be repeated for credit

**ME222 Gong Suling: Balinese Flute Ensemble**

1 unit / Semester I, II

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

• May be repeated for credit

**ME223 Kecak**

1 unit / Semester TBA (offered in spring 2010)

Balinese Monkey Chant ensemble.

\* May be repeated for credit

**ME230 Beginning North Indian Music Ensemble**

1 unit / Semester I, II

Vocal and instrumental performance using both Indian and European instruments.

\* May be repeated for credit

**ME300 Conducted Vocal Ensembles****ME300-01 Chamber Singers**

1 unit / Semester TBA

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
- May be repeated for credit

**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

\* May be repeated for credit

**ME300–03 Contemporary Vocal Ensemble**

1 unit / Semester I

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

\* Prerequisite: demonstrated musicianship and vocal skills, including control of intonation and the ability to blend with a section

\* Permission of instructor and audition required

\* May be repeated for credit

**ME325 Projects in Improvisation****ME325-01 Creative Music Electronic Ensemble**

2 units / will be offered in 2009-2010 academic year

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 the instructor required

\* May be repeated for credit

**ME326 Improvisation Ensemble**

1 unit / Semester I, II

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

\* May be repeated for credit

**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

\* May be repeated for credit

**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.

\* May be repeated for credit

**ME401 Advanced African Music Ensemble**

1 unit / Semester I, II

Advanced instruction and performance of West African music and dance.

\* Prerequisites: ME200 and MT225

\* Enrollment limited

\* May be repeated for credit

**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
- May be repeated for credit

**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.

\* May be repeated for credit

**ME405-01 Chamber Orchestra**

- Audition required
- May be repeated for credit

**ME405-02 New Millennium Performers**

- \* Audition required
- \* May be repeated for credit

**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.

\* May be repeated for credit

**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

\* May be repeated for credit

**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.

\* May be repeated for credit

**ME417 Graduate Jazz Student Ensembles**

1 unit / Semester I, II

Performance of ensemble works written for small jazz groups.

\* May be repeated for credit

**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.

\* May be repeated for credit

**ME421 Graduate Jazz Ensemble**

1 unit / Semester I, II

Jazz ensemble performance for graduate students.

\* Permission of instructor required

\* May be repeated for credit

**ME422 Advanced Percussion Ensemble**

1 unit / Semester I, II

Advanced performance of ensemble works written for percussion instruments.

\* May be repeated for credit

**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.

\* May be repeated for credit

**ME424 Advanced Trumpet Ensemble**

1 unit / Semester II

Performance of ensemble works written for multiple trumpets

\* May be repeated for credit



**ME426 Advanced Improvisation Ensemble**

1 unit / 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
- \* May be repeated for credit

**ME430 Advanced North Indian Music Ensemble**

1 unit / Semester I, II

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

- \* May be repeated for credit

**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
- \* May be repeated for credit

**ME450 Sonic Boom**

1 unit / Semester I, II

An ensemble/band between avant-garde 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 to all performers.
- \* Permission of instructor required
- \* May be repeated for credit

**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
- May be repeated for credit

**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.

- \* May be repeated for credit

**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.

- \* May be repeated for credit

**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
- \* Permission of instructor required.

**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: graduate students, BFA 2-4 World Music majors, BFA 3-4 Music majors. For all others, instructor's permission is required

**Semester I:** Music of Latin America, a survey of the musics and traditions of the cultures

in Central and South American and the Caribbean, especially those which exhibit strong Spanish influence. This will include traditional music (social, ceremonial, and religious) and contemporary musical expressions (both popular and classical).

**Semester II:** Music of Native North America, a survey of the musics, cultures, and traditions of the six major geographical and sociocultural regions of American Indians, including traditional social and ceremonial music, and contemporary popular musical expressions.

#### **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

#### **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 TBA

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 and 21st Century Music Literature**

2 units / Semester I

An overview of the music of these century-of-changes, and the exploding diversity in the arts and society as we are facing them today. The course covers the development of the most important and influential musical branches of the 20th and 21st centuries: classical new music, jazz, rock, blues, improvisation, noise and more. Expand your knowledge of styles, philosophies, and perspectives.

\* 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 Introduction to J.S. Bach**

2 units / Semester II

This course will explore the music of Bach from a variety of points of view, especially in its historical and cultural contexts.

\* 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, MT101A&B and MT001C or equivalent

#### **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 & MT101A&B and MT203/204 or equivalent

#### **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

##### MH/MT400-04 The Music of Luigi Nono

2 units / Semester I

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

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

##### MH/MT400-05 The Music of James Tenney

2 units / Semester II

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

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

##### 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 cul-

ture 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

##### MH/MC/MT400-10 Analysis: What is Experimental Music?

2 units / Semester II

This class will analyze a series of pieces that dealt with compositional ideas that broke new ground. We will look at each piece in some detail—and from various analytical points of view—not only to learn the music itself, but to attempt to understand something about the risks the composers were taking in writing them. The final will be an analysis project based on a piece chosen by the student.

Repertoire:

Ockeghem: Missa Mi-Mi

Bach: Das Musikalische Opfer (The Musical Offering)

Beethoven: String Quartets, Op. 130 and Op. 133

Wagner: Parsifal

Cage: Concert for Piano and Orchestra

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

##### MH/MC400-11 Hyperopera/Lyrical Psychogeography

2 units / Semester I, II

In this course, we will explore combining music, text, theater, film and movement with ideas of place and response to our immediate surroundings, namely Valencia and Santa Clarita. Psychogeography, a concept named by the situationists with ancestry in English novels and French theory, demands an engagement with geography, (sub)urban design, personal and public history and fabulation. Through this lens we'll focus on experimental opera in the fall; and in the spring, develop a showcase of collaborative performances engineered by the class. By reading and discussing selected critical texts and libretti, and hearing viewing, and critiquing performances, students will gain an in-depth understanding of contemporary experimental opera and its plasticity, in addition to expanding their general knowledge of the historic development of opera. By walking the streets, parks, and shopping centers of the Santa Clarita Valley (SCV), they will respond to their geographic context while absorbing some history of the SCV. Strategies for translating everything from GPS data and McMansion landscapes into source material for compositions and lyrics will be a major topic, providing opportunities for interdisciplinarity. We also will explore the handling of language, text and the City in an operatic context. Throughout the year we will invite guests to speak on subjects ranging from a blitzkrieg history of opera, to SCV real estate con jobs, to contradictions and explorations in the essays, lyrics, politics and music of Brecht and Weill (with Wagner woven in), to contemporary vocal techniques. Several field trips will be undertaken to attend events that augment and deepen the topics of the class.

\* Open to the Institute

\* Permission of instructor required

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

##### MH/MC400-12 Musical Reflections of Surrealism

2 units / Semester I

"Surrealist forms of music could still arise, seeking the gold of sound as Breton sought

the gold of time (François-Bernard Mache).” Why did the surrealist movement of the early twentieth century principally embrace art and literature, leaving music on the sidelines? Did selected musical practices later ‘evolve’ to incorporate surrealist tendencies? To formulate answers to such questions, this course will explore a broad range of surrealist tenets, aesthetics, ideals, and actions, as manifested in contemporary music. The design and purpose of this class is threefold:

- 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/MT400-14 The Music of Edgard Varèse**

2 units/ Semester TBA

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.

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

#### **MH/MC400-15 Form in Contemporary Music**

2 units/ Semester TBA

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.

#### **MH400-16 Contemporaneouty in Music**

2 units / Semester TBA

Exploring the concept of ‘contemporaneouty’, the appearance and reappearance of uncomfortable styles—modernism, as it were—in selected repertoire from across several centuries of the Western music canon, for all interested students with enough background to look at scores, including both performers and composers.

#### **MH/MC/MT400-17 Analytical Survey of Western Music since 1900**

3 units/ Semester TBA

This course presents an analytical survey of 20th-century Western art music through the intensive analysis of individual works, which provide an avenue to explore broader questions of musical material, organization and significance.

- \* Prerequisites: MT202
- \* Permission of instructor required
- \* May be taken for either Music Composition, Music History and Literature or Music Theory and Analysis credit

#### **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 I

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 20th 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.

- \* Open to the Institute

#### **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

#### **MH501 Explorations into the Ontology & Aesthetics of Free Improvisation**

2 units / Semester TBA

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.

- \* Open to Theater, Dance and Music students

#### **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.

- \* May be repeated for credit

**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.

- May be repeated for credit

**Music Technology: Interaction, Intelligence and Design Courses****MI150 Sound Synthesis**

2 units / Semester II

This course provides an introduction to real-time synthesis algorithms for interactive applications and musical instruments. Course begins by teaching fundamental building blocks of audio signal processing, including control shaping and basic mathematical tools for composition. These building blocks are then constructed together to make synthesizers for sound design applications. The classic synthesis algorithms will be presented, including additive, FM, subtractive, granular, wavetable, and physical modeling. Final projects will include using new techniques in a composition or interactive performance.

**MI205 Music Technology Forum**

1 unit / Semester I

Weekly gatherings and presentations on current directions in the field of music technology. Occasional workshops by visiting master computer music artists whenever possible. Critique, presentation, and performance of student projects and compositions, both finished and in process. Discussions to help learn tricks of the trade through experimentation and collaboration. Students will work together to create a concert at the end of term combining knowledge from all music technology courses.

- \* Permission of the instructor required except for Music Technology students

**MI220 Advanced Musical Programming Techniques**

2 units / Semester II

This course provides an introduction to Digital Signal Processing (DSP) theory with software design/implementation and strategies. We will discuss digital signal processing concepts and their practical applications in sound synthesis, music analysis and real-time interactive systems. The course will also discuss audio feature extraction and introductory applications using machine learning. The course will also present advanced methods using the Chuck programming language. Final projects will include compositions, live interactive performance, or technical report.

- \* Pre-requisite: CS313 Introduction to Object-Oriented Musical Programming

**MI260 Digital Audio Effects**

2 units / Semester I

The course provides an introduction to digital audio effect algorithms for interactive applications. Students will learn how to build fundamental digital audio effects from scratch. Equalizers, Delays, Convolution, Modulating Delays, Dynamic Processing, Nonlinear processing will be described. Through these topics, students will learn how to build equalizers, wah-wah filters, filterbanks, BPM Locked Delay, phasers, flangers, chorus, reverb, ring modulators, compressors, limiters, expanders, de-essers, pitch shifters and vocoders from scratch. Final projects will include using new techniques in a composition or interactive performance.

**MI330A&B Interface Design for Music and Media Expression**

2 units/ Semester I, II

This course provides an introduction on how to build a custom interface for musical expression. We will discuss basic electronics and teach how to build a breadboard with a microcontroller and sensors from scratch. This class is intended for the novice student to electronics, so don't be afraid! The goal of the class is to have each student build their own custom MIDI interfaces for use with any software program or synthesizer. The final evaluation will be based on the student's own use of the technology in a live performance.

- \* Pre-requisite: CS313 Introduction to Object-Oriented Musical Programming
- \* Enrollment limited to 10 students with permission of instructor
- \* Course replaces previous CS314 and CS315

**MI400 Focused Topics in Music Technology**

1 unit / Semester I, II

A venue for formal issues within the expertise of the music technology faculty. Topics may include advanced interface design, robotic design, machine learning, music information retrieval, music and image, Open GL, Processing, etc. This course is meant to supplement BFA Music Technology Final Projects.

- \* Enrollment limited to BFA4 Music Technology students or by permission of the instructor.

**MI455 Robotic Design for Music and Media Applications**

2 units / Semester TBA

This course will explore the use of robotic systems in artistic environments. It will teach students how to use the machine to make objects move. Each student will learn how to make custom electronics with a variety of actuators. Solenoids, motors and gears will all be discussed. Designing haptic feedback loops for the machine to be "self-aware" of its own moving parts will be presented. The class will work together on one or two group projects and present them to the school as a final project. This could include building one new robotic musical instrument or an interactive installation, based on the interest of the students.

- \* Enrollment limited to 12
- \* Pre-requisite: MI330A&B: Interface Design for Music and Media Expression

**MI499 Music Technology Final Project**

1.5 units / Semester I, II

This is a project-based course in which students work with their mentor to create a final project in which all knowledge learned during the degree is culminated, helping build the student's portfolio. Students will propose a novel research project, interactive music interface, software development or other music technology-based idea. The work of other artists or engineers who have influenced the project will be researched. Then the student will begin development with weekly checkpoints set by the mentor. Final projects will include a final presentation, a 15–25 page write-up describing the work completed, as well as a webpage with sound and video examples.

- \* Enrollment limited to BFA4 Music Technology students

**MI530 21st Century Raga and Tala: The Digitizing of North Indian Music**

1 Unit / Semester II

This course offers an exploration of blending North Indian Classical music theory and 21st Century music and media technology. A history and evolution of the Asian underground movement will be presented. A history of software and interface design for computational Indian music

will be described. Students will work on building interactive software and custom hardware for performing new music in the context of North Indian music. Students will work hand in hand with the North Indian Music Ensemble or Tabla Ensemble to integrate technology built into final performance.

- \* Enrollment limited to 8
- \* Pre-requisite: previous/simultaneous Music Technology courses required
- \* Co-requisite: enrollment in Advanced North Indian Music Ensemble or Tabla Ensemble

### MI531 21st Century Gamelan: Digitizing Indonesian Music

1 unit / Semester I

This course offers an exploration of blending Indonesian music theory with 21st Century music and media technology. A history of software and interface design for computational Gamelan will be described. Students will work on building interactive software and custom hardware for performing new music in the context of Indonesian music. Students will work hand in hand with the Balinese or Javanese Gamelan to integrate technology built into final performance.

- \* Enrollment limited to 8
- \* Pre-requisite: previous/simultaneous Music Technology courses required
- \* Co-requisite: enrollment in Balinese or Javanese Gamelan Ensemble

### MI540 Machine Orchestra

1 unit / Semester TBA

This ensemble explores a musical paradigm where each musician has a Laptop controlling sound and media in an interactive manner. The aesthetic of each computer having its own sound source (multi-channel speaker arrays) will lead way to a new paradigm for music computing on stage. Participants will write software, build interactive controllers, control robotic systems, visual graphics, and perform live, in a networked system. This ensemble will work cohesively with other Music Technology courses being offered simultaneously.

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

## 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
- \* May be repeated for credit

### MP405-499 Individual Lessons: Undergraduate Major

3 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
- \* May be repeated for credit

### MP505-599 Individual Lessons: 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
- \* May be repeated for credit

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	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
MP025	MP425	MP525	Latin Percussion
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
MP052	MP452	MP552	Gangsa

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: MT101B 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.

\* May be repeated for credit

**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) and MT300/MT350

\* 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.

\* May be repeated for credit

**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-physics, 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: MI150 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

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

**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

\* Permission of the instructor required

**MP201-03 Harmonic Improvisation**

1 unit / Semester II

Emphasis on increasing facility with intricate, harmonic techniques.

**MP203A&B 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 music-making through a series of open coachings by faculty and guests of student chamber music groups, and other performances by guests, students, and faculty, as appropriate and available.

\*Required during the first semester of entry for BFA students in Brass, Harp, Piano/Keyboard, Strings, Voice and Wind programs.

\* May be repeated for credit

#### **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.

\* May be repeated for credit

#### **MP208 Stagecraft for Singers**

1 unit / Semester I, II

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

\* Permission of instructor required

\* May be repeated for credit

#### **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

\* May be repeated for credit

#### **MP230 Balinese Dance**

1 unit / Semester I, II

Instruction in the traditional dances of Bali.

• May be repeated for credit

#### **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

\* May be repeated for credit

#### **MP240 Javanese Dance**

1 unit / Semester I, II

MP240-01 (Women)

MP240-02 (Men)

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

\* May be repeated for credit

#### **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 Kodaly, 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.

\* May be repeated for credit

#### **MP312 Tabla**

1 unit / Semester I, II

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

\* May be repeated for credit

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

1 unit / Semester I, II

Techniques of performance on hand drums of varied cultural origins.

\* May be repeated for credit



**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

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

**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
- \* May be repeated for credit

**MP401-03 Harmonic Improvisation**

1 unit / Semester II

Advanced development with jazz harmonic language.

**MP402 Opera Theatre Performance Project**

2 units / Semester II

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
- \* May be repeated for credit

**MP403 Vocal Pedagogy**

2 units / Offered Fall 2009

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.

- \* Permission of the instructor required

**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
- \* May be repeated for credit

**MP502 Improvisers Visiting Artist Colloquium**

1 unit / Semester I

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.

- \* May be repeated for credit

**MP503 Musician's Toolkit**

1 unit / Semester II

Musician's Toolkit will provide an experiential approach to music-making through a series of open coachings by faculty and guests of student chamber music groups, and other performances by guests, students, and faculty, as appropriate and available.

- \* May be repeated for credit

**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.

- \* May be repeated for credit

**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.

\* May be repeated for credit

**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.

\* May be repeated for credit

**Repertoire Courses****MR110-01 Vocal Repertoire Coaching**

1 unit / Semester I, II

Group coaching for undergraduate students of voice.

\* Permission of instructor required

\* Enrollment limited to BFA2 students

**MR110-02 Vocal Repertoire Coaching**

.5 units / Semester I, II

Private coachings for undergraduate voice students preparing recitals.

\* Permission of the instructor required

\* Enrollment limited

\* May be repeated for credit

**MR510 Vocal Repertoire Coaching**

1 unit / Semester I, II

Private coaching for graduate students of voice.

\* Permission of instructor required

\* May be repeated for credit

**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
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****MT002-01 Bach Cantatas, Chorales & Inventions**

1 unit / Semester I

**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 Introduction to Tonal Theory I**

3 units / Semester I, II

An introduction to the structure of tonal music, exploring melodic construction, systems of consonance and dissonance, cadences, harmonic function, sequences, modulations and simple forms. Musical examples are drawn from Western classical, jazz and popular traditions.

- \* Pre-requisite: MT100 or placement by exam

**MT101B Introduction to Tonal Theory II**

3 units / Semester I, II

A further exploration of tonal structure, including harmonic prolongation, chromatic harmony, tritone substitutions, third relations and modulations to distantly related keys. Musical examples are drawn from the Western classical, jazz and popular traditions.

- \* Pre-requisite: MT101A or placement by exam
- \* MT101B must be completed by the end of the second year in residence

**MT101C Music Theory**

see MT203 Form and Advanced Tonal Theory or MT204 Counterpoint

**MT101D Music Theory**

see MT202 Theory and Analysis of Western Music since 1900

**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, II

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 I, II

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 10

\* May be repeated for credit

**MT202 Theory and Analysis of Western Music since 1900**

2 units / Semester I, II

An introduction to modern Western musical structures such as extended harmonic relations, pitch-class set theory, serialism, indeterminacy, process, and extended tuning systems.

\* Pre-requisites: MT101B or placement by exam

\* Substitutes as credit for the former course MT101D (Theory D).

\* MT202 (if required) should be completed by the end of the third year in residence

**MT203 Form and Advanced Tonal Theory**

2 units / Semester I, II

(during 08-09 Academic year; thereafter, offered Semester II in alternate years only)

The structural and expressive functions of musical form are explored through listening, analysis and composition. General considerations of formal design accompany a survey of particular formal structures commonly encountered in Western classical and popular musics (including motives, phrase groups, simple part forms, song forms, and large-scale classical forms). Advanced chromatic harmonic techniques also are explored.

\* Pre-requisites: MT101B or placement by exam

\* Substitutes as credit for the former course MT101C (Theory C).

**MT204 Counterpoint**

2 units / Semester II (offered in alternate years)

The contrapuntal aspect present to some degree in almost all styles of music will be explored through listening, reading, analysis and composition. Of primary concern will be the evolution of European counterpoint from its origins through 16th century modal practice to 18th century tonal practice and modern idioms.

\* Pre-requisite: MT101B or placement by exam

\* Substitutes as credit for the former course MT101C (Theory C).

**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.

\* Co-requisite: 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: Completion of all 200 level core theory courses 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 at lot of information that will give you a different perspective on sound and music.

**MT325 Projects in Transcription**

2 units / Semester TBA

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

\* Limited to upper-division undergraduates and graduate students

\* Permission of instructor required

\* May be repeated for credit

**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****MT/MH400-04 The Music of Luigi Nono**

2 units / Semester I

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

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

**MT/MH400-05 The Music of James Tenney**

2 units / Semester II

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

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

**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.

\* Course offered in rotation and according to faculty availability

**MT/MC400-09 Orchestral Thought**

2 units / Semester I

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

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

**MT/MC/MH400-10 Analysis: What is Experimental Music?**

2 units / Semester II

This class will analyze a series of pieces that dealt with compositional ideas that broke new ground. We will look at each piece in some detail -- and from various analytical points of view -- not only to learn the music itself, but to attempt to understand something about the risks the composers were taking in writing them. The final will be an analysis project based on a piece chosen by the student.

Repertoire:

Ockeghem: Missa Mi-Mi

Bach: Das Musikalische Opfer (The Musical Offering)

Beethoven: String Quartets, Op. 130 and Op. 133

Wagner: Parsifal

Cage: Concert for Piano and Orchestra

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

**MT/MC400-13 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

**MT/MC400-14 The Music of Edgard Varèse**

2 units/ Semester TBA

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.

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

**MT/MC/MH400-17 Analytical Survey of Western Music since 1900**

3 units/ Semester TBA

This course presents an analytical survey of 20th-century Western art music through the intensive analysis of individual works, which provide an avenue to explore broader questions of musical material, organization and significance.

\* Prerequisites: MT202

\* Permission of instructor required

\* May be taken for either Music Composition, Music History and Literature or Music Theory and Analysis credit

**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 Intonation Workshop (applied acoustics / methods)**

4 units / Semester I, II

Making use of the results of acoustical research of the various phenomena constituting the timbre of tuned compound sounds (as first described by Hermann von Helmholtz in part II of his historic book "On the Sensations of Tone as a Physiological Basis for the Theory of Music" in 1863), Harry Partch's "Language of the vibrational ratios" ("Genesis of a Music"), and James Tenney's concept of harmonic space ("John Cage and the Theory of Harmony", 1983), this one-year

experimental hands-on tuning workshop with instrumental and computer sounds (all students will be playing their instruments) will set out to expand the ear's analytical hearing capabilities (training the awareness of partial unisons, difference tones, and beats) and systematically explore the specific sonorities of microtonal just-intonation, methods for refining instrumental tuning and ensemble playing techniques, and possibilities for their musical application.

\* May also be taken for Music Composition credit as MC403

### **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 MFA 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 solfège, 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

### **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: Music Theory and/or Analysis**

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.

\* May be repeated for credit

### **MT900 Graduate Independent Study: Music Theory and/or Analysis**

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.

\* May be repeated for credit

## **Production, Language and Miscellaneous Courses**

### **CS217 Digital Media and Web Development for Musicians**

2 units / Semester I

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

\* Permission of instructor required.

### **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

### **CS313 Introduction to Object-Oriented Musical Programming**

2 units / Semester I

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

### **CS314 Digital Electronics**

see MI330A: Interface Design for Music and Media Expression

### **CS315 Basic Electronics**

see MI330B: Interface Design for Music and Media Expression

### **FRNCH101 Elementary French I**

4 units / Offered in 2010

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

\* Requires the payment of an extra fee, except for undergraduate voice students

**FRNCH102 Elementary French II**

4 units / Offered in 2011

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
- \* Requires the payment of an extra fee, except for undergraduate voice students

**GERMAN101 Elementary German I**

4 units / Offered in 2009

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
- \* Requires the payment of an extra fee, except for undergraduate voice students

**GERMAN102 Elementary German II**

4 units / Offered in 2010

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
- \* Requires the payment of an extra fee, except for undergraduate voice students

**ITAL101 Elementary Italian I**

4 units / Semester I

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
- \* Requires the payment of an extra fee, except for undergraduate voice students

**ITAL102 Elementary Italian II**

4 units / Semester II

Develops linguistic and cultural proficiency at the novice high level. Taught in Italian. Corresponds to the third year of high school Italian. Not appropriate for native or heritage speakers.

- \* Prerequisite: ITAL-101 or two years of high school Italian with a grade of C or better
- \* Priority given to undergraduate voice students
- \* Enrollment limited
- \* Requires the payment of an extra fee, except for undergraduate voice students

**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

**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.

- \* May be repeated for credit

**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.

- \* May be repeated for credit