

## Residence Requirement

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

## Entrance Requirements and Prerequisites

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

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

#### Undergraduate Students:

Based on the results of these exams, each undergraduate student 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.

#### Graduate Students:

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

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

### 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 (BFA) 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.

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.

#### Additional Requirements

1. 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 to ensure that requirements are met, whether or not specific courses are designated.

2. Keyboard Proficiency: All undergraduate students must demonstrate fundamental keyboard proficiency either by exam, or through specific classes or lessons. Keyboard proficiency exams are given twice each year.

3. All undergraduates are required to pass the *Examination in Music Repertoire and Literature* (the "Listening Exam") in order to graduate. This exam is given a few times each year, with information about it posted in advance. Students should take the exam during their third year. If necessary, students may repeat the exam.

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

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

### 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.

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.

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

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

### III. Doctor of Musical Arts

All DMA degree candidates must complete a minimum of 60 course units. DMA students may enroll in courses with numbers below 400 for half-credit only.

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

DMA students must pass a *First-Year Review* and a *Formative Portfolio Review*. These reviews are conducted by the student's DMA Student Advisory Committee. During these reviews, the student's artistic, intellectual, academic, professional and pedagogical development is examined, progress is assessed, problems are discussed, and changes to the curriculum are considered. The DMA Student Advisory Committee officially approves any changes to the student's curriculum requirements at these reviews.

Students must pass *Written and Oral DMA Advancement-to-Candidacy Examinations*. The Written Examination is administered by a specially convened DMA Examining Committee and based on the content of the student's prior topic-driven research courses. The Oral Examination follows the Written Examination after a period of no more than 3 weeks, and takes place before both the DMA Examining Committee and DMA Student Advisory Committee, concurrently with the Formative Portfolio Review. The DMA Advancement-to-Candidacy Examinations can be repeated at most once. Any second trial must occur within 4 month of the first trial. Unsatisfactory performance at the second trial is grounds for dismissal from the School of Music.

Before graduation, each DMA student must also pass a *Summative Portfolio Review*, conducted by his/her DMA Student Advisory Committee. This review assesses the student's artistic, intellectual, academic, professional, and pedagogical standing in relation to the Learning Goals and Rubrics for the DMA program, and includes detailed evaluation of all components of the Doctoral Project (MD799).

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.

### IV. Center for Integrated Media (Supplemental Concentration, MFA & Advanced Certificate only)

Integrated Media (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

The Core Curriculum Sequence described here is required for all BFA students in Composition, Performer-Composer, Performance and Musical Arts programs. Students in World Music Performance, Jazz Studies and Music Technologies programs should consult their respective Program Requirements.

#### Core Curriculum Learning Goals

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

- exhibit a command of conventional music notation for purposes of transcription, performance, analysis and composition;
- transcribe by ear such basic musical elements as intervals, scales, modal or tonal melodies, tonal chords, tonal harmonic progressions, rhythms, dynamics, and tempi, and comfortably sight read such elements;
- quickly identify—aurally and visually—principal stylistic and structural features of representative musical examples, and characterize these features verbally;
- situate such stylistic and structural observations within specific historical, cultural and aesthetic contexts, drawing relevant inter-stylistic comparisons that address both differences and commonalities;
- systematically analyze and document in detail the materials and structure of representative musical examples, employing conventional analytical techniques and vocabulary wherever these are useful,
- compose short stylistically imitative original compositions and describe the characteristic technical and stylistic devices employed therein,
- improvise tonal and modal melodies and common tonal harmonic progressions both vocally and at the keyboard,
- appreciate and engage music from diverse historical and cultural contexts

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

Courses marked with an asterisk also fulfill Critical Studies requirements. Elective options may be found below.

#### First Year

##### First Semester

MT101A	Introduction to Tonal Theory A
MT001A	Musicianship Skills A
MT004A	Musicianship Skills: Rhythm A
ME . . .	Ensemble Singing elective

**Second Semester**

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

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

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

**Second Semester**

M002	Interim
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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 2 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 D
MH205B*	Survey of Western Music History and Literature B
Technology*	elective

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

MT300/350	Analysis of Musical Forms—OR—Analysis for Performers
MH200*	Music Cultures

**Second Semester**

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

**Fourth Year**

M002	Interim
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*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
MT190/390	North Indian Svar Graam

**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

**Undergraduate Music Theory and Musicianship Skills Deadlines**

- MT100 (Fundamental Musicianship), if required, must be completed by the end of the 1st year in residence.
- MT101A & B (Tonal Theory A & B), MT001A & B (Musicianship Skills A & B), and MT004A & B (Rhythm Skills A & B) must all be completed by the end of the 2nd year, if required by program.
- MT202 (Theory and Analysis of Western Music since 1900) and MT001 C & D (Musicianship Skills C & D), if required, must all be completed by the end of the 3rd year
- All undergraduate students must take core theory courses each semester until all required courses in the theory sequence MT100, MT101A, MT101B, MT202 are completed. (See individual program descriptions for specifics.)
- All undergraduate students must take core musicianship skills courses each semester until all required courses in the skills sequence MT100, MT001A, MT004A, MT001B, MT004B, MT001C, MT001D are completed. (See individual program descriptions for specifics.)
- In any course that constitutes a prerequisite for another required course in the core Music Theory or Skills curriculum, an incomplete (INC) grade must be made up before the student will be allowed to enroll in the next course in the sequence. Instructors are not obliged to permit enrollment in core theory or skills courses after classes begin, so INC grades should be made up before the date on which the following semester's regular classes commence.
- **Failure to pass core classes according to the above schedule, or failure to remain continuously enrolled in the core theory or skills sequences until requirements are completed may result in academic warning, ineligibility to advance in year level, loss of financial aid, and possible dismissal from the school of music.**

*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)****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 advanced hearing and listening skills and the ability to hear beyond the obvious into remote regions of aural possibility;
- have studied and considered strategic plans and enterprise initiatives that may assist them in developing career pathways that support their individual directions in creative music making.

## Program Requirements

### Core Curriculum (if not completed) plus:

MC100/MP405-479	Major Lesson(s) as assigned (4 classes)
MP104/203/MI205	Forums (1 each semester)
MC120A&B	Sound/Silence 1A&B (2 classes)
MC123A/B	Experimental Music Workshop (2 classes)
MT302	Acoustics: Applied Physics for Musicians (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:

Examination in Music Repertoire and Literature

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 (BFA)

### Learning Goals

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

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

## Program Requirements

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 (taken each of the first 4 semesters in residence)
MC120A&B	Sound/Silence 1A&B (2 classes)
MC121A&B	Sound/Silence 2A&B (2 classes)
MT 302	Acoustics: Applied Physics for Musicians (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)

3 classes chosen from:

MC/MH/MI/MT400	Focused Topics
MC/MT412	Critical Reading
MH/MT405	Focus Rock: Rock Music and the Avant-garde
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:

Examination in Music Repertoire and Literature

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

### III. 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)
MP201-01A/B	Undergraduate 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 A-C (3 classes)
MT004A&B	Musicianship Skills-Rhythm A & B (2 classes)
MT101A&B	Introduction to Tonal Theory A & B (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 & Literature A/B (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:

Examination in Music Repertoire and Literature

Graduation Recital

## IV. Programs in Performance (BFA)

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

### Brass (BFA)

#### Learning Goals

By graduation, students should display a solid foundation of technical, musical, and intellectual skills on their instrument. They should have a comprehensive knowledge of style in interpreting music from the Baroque era to today and be self-motivated in their quest to become well-rounded musicians and instrumentalists. Specifically they 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)
MP202	Musician's Toolkit (first fall semester in residence, 1 class)
MP203	Undergraduate Performance Forum (each spring semester, 4 classes)
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

Examination in Music Repertoire and Literature

Jury Exam prior to Graduation Recital

Graduation Recital

### Guitar (BFA)

#### Learning Goals

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

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

### Program Requirements

#### 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
- Examination in Music Repertoire and Literature
- 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)
- MP202 Musician's Toolkit (first fall semester in residence, 1 class)
- MP203 Undergraduate Performance Forum (each spring semester, 4 classes)
- 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
- Examination in Music Repertoire and Literature
- 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

Examination in Music Repertoire and Literature

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)
MP210	Piano Colloquium (each semester)
MP202	Musician’s Toolkit (first fall semester in residence, 1 class)
MP203	Undergraduate Performance Forum (each spring semester, 4 classes)
MX800P	Pedagogy Project (2 classes)
MC110	Introduction to Composition (1 Class)

Chamber/Conducted Ensembles as assigned (each semester):

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

Specialized Ensembles appropriate to major emphasis

M002 Interim (4 classes)

Electives (to fulfill 120-unit degree requirement)

Additional requirements:

Performance for faculty jury (each semester)

Mid-Residence Recital

Examination in Music Repertoire and Literature

Jury Exam prior to Graduation Recital

Graduation Recital

## Strings (BFA)

### Learning Goals

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

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

## Program Requirements

### Core Curriculum plus:

MP420/421/406/409	Major Lesson as assigned (each semester)
MR128	String Workshop (each semester)
MP202	Musician’s Toolkit (first fall semester in residence, 1 class)



MP203	Undergraduate Performance Forum (each spring semester, 4 classes)
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

Examination in Music Repertoire and Literature

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

Interdisciplinary courses

MH345A&B	Solo Vocal Literature (2 classes) (also fulfills Core Curriculum MH300+requirement)
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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)
MP400	Focused Topics in Voice (Minimum 1 class)
MP202	Musician's Toolkit (first fall semester in residence, 1 class)
MP203	Undergraduate Performance Forum (each spring semester, 4 classes)
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:

ML001A&B	Elementary German 1 & 2 (2 classes)
ML002A&B	Elementary French 1 & 2 (2 classes)
ML003A&B	Elementary Italian 1 & 2 (2 classes)

Electives (to fulfill 120-unit degree requirement)

Additional requirements:

- Performance for faculty jury (Each Semester)
- Mid-Residence Recital
- Examination in Music Repertoire and Literature
- 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)

MP202 Musician's Toolkit (first fall semester in residence, 1 class)

MP203 Undergraduate Performance Forum (each spring semester, 4 classes)

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

Examination in Music Repertoire and Literature

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 foundation in all of the areas offered will not only prepare students for real world experiences but also can be used as a stepping stone to the more specialized MFA programs in world music at CalArts. By the time students graduate, they 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)

MT190 Svar Graam (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)

ME . . . Ensemble appropriate to major emphasis (each semester)

ME . . . Additional World Music Ensembles (4 classes)  
– must include one class in each area

ME400 Applied Experiments in World Music (2 classes)

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

MT001A-C Musicianship Skills—Tonal Forms A-C (3 classes)

MT004A&B Musicianship Skills—Rhythm A & B (2 classes)

MT101A&B Introduction to Tonal Theory A & B

MT202 Theory and Analysis of Western Music since 1900

MH205A/B Survey of Western Music History and Literature. A/B (1 class)

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

Keyboard skills classes chosen from (2 classes):

MP016	Non-Major Piano Lesson
MT150	Jazz Keyboard Theory
MT175	Figured Bass Realization

ME . . . Ensemble Singing (2 classes) – see Core Curriculum for options

M002 Interim (4 classes)

ME . . . Ensemble Electives outside of World Music Program (4 classes)

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

Electives (to fulfill 120-unit degree requirement)

Additional requirements:

- Examination in Music Repertoire and Literature
- 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 rhythmic 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 A&B (2 classes)
MC465	Digital Recording Studio (1 class)
MC405A&B	Circuit & Speaker A&B (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: Applied Physics for Musicians (1 class)
MI499	Music Technology Final Project (2 classes)
MT001A&B	Musicianship Skills-Tonal Forms A&B (2 classes)
MT004A	Musicianship Skills-Rhythm A (1 class)
MT101A	Introduction to Tonal Theory A (1 class)
MT101B or MT202	Introduction to Tonal Theory B or Theory and Analysis of Western Music since 1900 (1 class)
MH200	Music Cultures (2 classes)
MH205A&B	Survey of Western Music History & Literature A&B (2 classes)
MH315	Survey of 20th-21st Century Music History & Literature (1 class)
MH310	History of Electro-Acoustic Music (1 class)

Keyboard Studies, 1 class, chosen from:

MP016	Non-Major Piano
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)

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:

Examination in Music Repertoire and Literature

## 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 specialized courses, as assigned, PLUS

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:

Examination in Music Repertoire and Literature

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

All MFA programs and Advanced Certificate of Fine Arts require a minimum of 60 units.

#### I. Performer—Composer

##### 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, Theory and Technology classes chosen from (minimum 4 classes):

MC403	Methods
MC400	Focused Topics
MC404	Field Recording Workshop
MC405A/B	Circuit & Speaker
MC/MT403	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—OR—

MC/MT412 Critical Reading (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)

Additional requirements:

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: The Interactee  
MC417 Media Strategies: Rules and Space  
MC465 Digital Recording Studio  
MT302 Acoustics: Applied Physics for Musicians  
MC/MT403 Methods: Intonation Workshop  
MC404 Field Recording Workshop  
MH310 History of Electro-Acoustic Music  
MC/MH/MI/MT400 Focused Topics  
MH/MT405 Focus Rock: Rock Music and the Avant-garde  
MC/MT412 Critical Reading  
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: Instrumentation and Orchestration  
MC405A&B Circuit & Speaker  
MC515 Music & Video Ensemble  
MH400-11 Hyper-Opera/Lyrical Psychogeography  
MI260 Digital Audio Effects  
ID370 The People’s Theory

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)

### Learning Goals

Please see Composition Program for Learning Goals for this program

### Program Requirements

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

Nine classes chosen from:

MC416 Media Theory: The Interactee  
MC417 Media Strategies: Rules and Space  
MC/MT403 Methods: Intonation  
MC405A/B Circuit & Speaker  
MC/MH/MI/MT400 Focused Topics  
MC404 Field Recording Workshop  
MC/MT412 Critical Reading  
MT302 Acoustics: Applied Physics for Musicians  
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  
MC/MH400-11 Hyper-Opera/Lyrical Psychogeography  
MC/MH/MI/MT400 Focused Topics  
MC403 Methods: Instrumentation and Orchestration

MH/MT405	Focus Rock: Rock Music and the Avant-garde
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	Special Topics in Improvisation (2 classes)
ME421	Graduate Jazz Ensemble (each semester)
ME417	Graduate Student Jazz Ensemble (each semester)
MP504	Graduate Jazz Forum (2 classes)
MH400-0	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
MT190/390	North Indian Svar Graam
MT195/395	Svar Graam 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 . . .	Advanced World Music Ensembles, outside of major area (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
MT190/390	North Indian Svar Graam
MT195/395	Svar Graam 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 . . .	Advanced World Music Ensembles, outside of major area (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;
- thoughtfully create and polish a repertoire of pieces that best represent their own musical goals;
- collaborate closely with peers in an effort to create new and lasting formations and work;
- explore extended techniques on their instrument and develop the ability to absorb challenging scores quickly and thoroughly;
- take risks with their work in an effort to break through artificial ceilings;
- be able to carefully document all creative projects for self-promotion.

### Program Requirements

MP511/517-519	Major Lesson as assigned (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)

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	Graduate Performance Forum (2 classes) (each spring semester)
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 developed skills that may include and are not limited to:

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

### Program Requirements

MP523/536	Major Lesson as assigned (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, when offered)
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)
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	Graduate Performance Forum (2 classes) (each spring semester)
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
MT190/390	North Indian Svar Graam
MT195/395	Svar Graam 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 . . .	Advanced World Music Ensembles, outside of major focus (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)
ME . . .	World Music Ensemble elective (each semester)

Non-Music electives (2 classes)

Electives (to fulfill 60 unit degree requirement)

Additional requirements:

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

### Piano/Keyboard (MFA)

#### Learning Goals

At the time of graduation, students should demonstrate a synthesis of the diverse skills and abilities required of pianists in the contemporary musical world along with a commitment to the art of music with an intense focus on the piano as the main conduit of their artistic expression. They should display versatility, flexibility and a broad-minded intellectual and artistic approach to music-making, as well as advanced technical and interpretive standards appropriate to professional activity. Specifically, they 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)
MP501	Piano Colloquium (each semester)
MH300+ . . .	Advanced Music History and Literature (2 classes)
MP503	Graduate Performance Forum (2 classes) (each spring semester)

Chamber/Conducted Ensembles or Accompanying Project (each semester):

ME405	Conducted Instrumental Ensemble
ME406	Chamber Music Ensemble
ME500	New Century Players Ensemble
ME800	Accompanying Project

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)

Keyboard Studies Electives (2 classes)

Non-Music electives (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

### 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 (when offered)
MP501	Piano Colloquium (each semester)
MH345A&B	Solo Vocal Literature (2 classes)
MP255A&B	Diction for Singers (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	Graduate Performance Forum (2 classes) (each Spring)
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 of holding and playing their instrument;
- understanding performance practices (articulation, sound ideals and so on) that characterize different styles, ranging from world music offerings, to diverse jazz performance trends, to western music periods;
- ability to perform in professional surroundings;
- interfacing with technology in live and recorded performance and other projects;
- being able to chart their own course with creativity and artistic independence; this should include and is not limited to teaching; the skills to create, lead or maintain and promote ensembles; a solo career; a spectacular hybrid career that is astonishingly interdisciplinary.

## Program Requirements

MP506/509/520/521

	Major Lesson as assigned (each semester)
MR528	String Workshop (each semester)
MH300+ . . .	Advanced Music History and Literature (2 classes)
MT300+ . . .	Advanced Theory/Analysis (2 classes)
ME/MP . . .	Studies in Extended Techniques, Improvisation, and/or Interpretation (2 classes)

Chamber/Conducted Ensembles as assigned (each semester):

ME405	Conducted Instrumental Ensemble
ME406	Chamber Music Ensemble
ME500	New Century Players Ensemble
MP503	Graduate Performance Forum (2 classes) (each spring semester)
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, Experimental Music, Improvisation, Interpretation, and/or Cross Disciplinary Studies (2 classes)
MP400	Focused Topics in Voice (2 classes)
MP403	Vocal Pedagogy (1 class)
MX900P	Pedagogy Project (1 class) –OR–
ID550	Arts Pedagogy
MR526	Voice Workshop (2 classes)
MP503	Graduate Performance Forum (2 classes) (each spring semester)

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
MC/MH400-11	Hyperopera

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)

MT300+ . . . Advanced Theory/Analysis (2 classes)

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 Graduate Performance Forum (2 classes) (each spring semester)

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 the 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

MT190/390 North Indian Svar Gaam–Vocal

MT195/395 North Indian Svar Gaam–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)

## Doctor of Musical Arts

The DMA program requires a minimum of 60 units in total, with a minimum enrollment of 10 units per semester. Doctoral students can enroll in undergraduate courses (those with course numbers below 400), but will receive credit for only half of their undergraduate unit value.

### I. Performer–Composer (DMA)

#### Learning Goals

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

- a high level of critically aware artistic production demonstrated by a substantial body of mature, well-documented artworks and performances;

- advanced technical and performance skills facilitating the consummate execution of diverse artistic projects;
- the scholarly ability to effectively contextualize and conceptualize their work and that of other artists, supported by broad historical and theoretical knowledge relevant to their artistic milieu;
- persuasive written and oral communication skills enabling advocacy to diverse audiences of their own artistic ideas and practices, as well as of other exploratory art;
- outstanding pedagogical and assessment skills and experience, including the employment of interactive and experiential learning modalities;
- strong organizational and collaborative skills that complement entrepreneurial vision and expertise, including the ability to plan, promote and realize public events;
- a command of both traditional and emerging approaches to the delivery of scholarly and creative work, including professional development methods and strategies (e.g. CD, DVD and website preparation, grant-writing skills, etc.).

### Program Requirements

Three years of intensive study, full-time coursework and creative projects are required.

MD700	Performer–Composer, Doctoral Seminar (6 classes)
MD701	Teaching the Teacher: New Paradigms of Learning and Assessment (1 class)
MD702	Methodologies for Music Research and Writing (1 class)
MD703	The Performer–Composer: History and Aesthetics (1 class)
MD704	Professional Development for Musicians (1 class)
MD740	Applied Learner-Centered Facilitation (6 classes)
MD750	Topic-Driven Research and Exploration (3 classes minimum)
MD790	Performance/Presentation Project (4 classes)
MD799	Doctoral Project (2 classes)

Electives (to fulfill 60-unit degree requirement)

Additional Requirements:

- DMA First-Year Review
- Written and Oral Advancement-to-Candidacy Examinations and Formative Portfolio Review
- Final (Cumulative) Portfolio Review

The DMA Advancement-to-Candidacy Examinations cover topics addressed in MD750 courses, and are followed by a Formative Portfolio Review assessing the student's artistic, intellectual, scholarly, professional and pedagogical preparedness for candidacy. The DMA Advancement-to-Candidacy Examinations and Formative Portfolio Review can be repeated at most once. Any second trial must occur within 4 months of the first trial. Unsatisfactory performance at the second trial is grounds for dismissal from the School of Music.

### Course Descriptions

#### **M002 Interim—Workshops, Inter-disciplinary Work, Mini-Courses and Special Projects** 2 units / Semester II

During the first two weeks of the spring semester, the School of Music, along with certain 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 registered for spring courses to see if these will meet during Interim; if so, these courses take precedence over Interim courses. A schedule of Interim courses and Interim procedures will be made available towards the end of the fall semester.

\* Required for all School of Music students

\* May be repeated for credit

#### **ID530 Toward Interdisciplinary Critique: A Survey of Methodologies**

3 units / Semester II

A three-hour seminar, open to graduate students and upper-level undergraduate students by permission of instructors. Team-taught 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.

\* Grad and upper-division undergrad by permission of instructors

#### **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 art forms 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.

#### **ID580 Independent Study: Arts in the World Coaching**

1 unit / Semester I, II

This course is open to any current student in the institute who is interested in preparing for their career in arts after graduation. Each student will be paired with one staff or faculty mentor from the group of participating instructors. The two will meet on a regular basis throughout the semester. The student will work with the mentor on an individually crafted plan to help them discover new and inventive ways to bridge the gap between college and their current career objectives. Multiple times during the semester the group of students and mentors will meet to share their discoveries. Guests will be invited to share their experiences and thoughts with the students about entering the workforce. Course may be taken multiple times. If student does repeat the course, they will be paired with a different staff or faculty mentor each time.

\* Open to the institute by permission of instructor.

\* Open to undergraduate and graduate students.

\* Enrollment limited to 10 students.

\* May be repeated for credit.

The following is a list of approved School of Music courses. Many courses are offered in rotation and hence are not offered every year. For the most up-to-date course information, please consult the on-line version of the Catalog and/or Music Office postings.

## 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 compositions and projects, both finished and in-process. Selected topics of relevance to composers will be addressed as time permits, such as notation standards, professional development, topical listening and analysis, and resources for composers and students.

- \* Enrollment limited to undergraduate Composition students in their first 4 semesters of residence
- \* May be repeated for credit

### MC110 Introduction to Composition

1 unit / Semester I, II

Workshop in which students outside of 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 Sound/Silence 1A: Instrumental Composition A

2 units / Semester I

This course comprises foundational studies in the art of musical composition, complementing private composition lessons with directed listening and analysis. Compositional projects of specified instrumentation will be read in class. Topics include musical forms and processes, traditional notation, and instrumentation.

- \* Permission of instructor required

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

2 units / Semester II

This course continues foundational studies in the art of musical composition, complementing private composition lessons with directed listening and analysis. Compositional projects of specified instrumentation will be read in class. Topics include more advanced musical forms, alternative approaches to notation, and instrumentation.

- \* Prerequisite: MC120A or permission of the instructor
- \* Permission of instructor required

### MC121A Sound/Silence 2A: Studio Electro-Acoustic Composition

2 units / Semester I

This course presents an introduction to studio composition from both compositional and analytical points of view. Each class member composes short studio pieces using different technical and compositional procedures during the term, and presents analyses of selected electro-acoustic music works.

- \* Prerequisite: MI150

### MC121B Sound/Silence 2B: Live Electronic Music-Making

2 units / Semester II

Live-electronics have become such an important part of music making in the late 20th and early 21st centuries that every serious composer, performer and sound technician should know its basics. This course gives a historical, theoretical, and practical introduction to live-electronics. Students will be introduced to various philosophies, methods, and tools of live-electronic music. Each class member has to perform short live-electronic pieces in class using different technical and compositional approaches, and has to give one theoretical presentation.

### MC123A&B Undergraduate 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, La Monte 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

### 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 I

Techniques of writing for brass instruments in solo or mixed ensemble settings. This course will include composition and performance projects. Historical references will be explored alongside conventional and extended techniques, auxiliary instruments (cornet, flugelhorn, piccolo trumpet, alto trombone, bass trumpet, euphonium), and a wide variety of mutes.

\* Open to graduate and undergraduate students

### **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

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

2 units / Semester I, II

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

with comparative analysis exercises as well as creative projects in improvisation and composition are required.

\* May be repeated for credit

### **MC312 Jazz Arranging and Advanced Ear Training**

2 units / Semester II

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

### **MC315 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 I

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

\* Enrollment limited to graduate and advanced undergraduate students

### **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 ProTools required for this class

### **MC400 Focused Topics in Composition**

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

#### **MC/MT400-01 Chamber Thought**

2 units / Semester II

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

works.

- \* Pre-requisite: MT202 or equivalent
- \* May be taken for either Music Composition or Music Theory and Analysis credit

#### **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.

- \* Pre-requisite: MT202 or equivalent
- \* May be taken for either Music Composition or Music Theory and Analysis credit

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

2 units / Semester TBA

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 Music Theory and Analysis credit

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

2 units / Semester TBA

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 Bréton 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:

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

- \* Enrollment limited to upper-division undergraduates and graduate students
- \* May be taken either for Music History & Literature or Composition 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.

- \* Pre-requisite: MH205B and MH315 or equivalent
- \* May be taken for either Music Composition or Music History & Literature 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: The String Quartet since 1900**

3 units/ Semester TBA

This course presents an analytical survey of Western art music since 1900 through the intensive analysis of individual works for string quartet, which provide an avenue to explore broader questions of musical material, organization and significance.

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

#### **MC/MH/MT400-18 Contemplative Practices, Musical Arts, Compassionate Mind**

2 units / Semester II

The study of the contemplative arts, as they relate to the creation of musical experiences and musical compositions, will be investigated by actively privileging the concept of compassion and its manifestations, and by the routine practice of mindfulness. Students will become familiar with seminal works of music written by composers who have integrated specific spiritual disciplines into their creative lives, and with esoteric spiritual leaders (such as Gurdjieff, Steiner, Krisnamurti, Rudhyar) who have actively engaged in or written about the art of musical creation and performance.

Further readings are designed to focus on recent investigations centering on neuroplasticity, as they explore relationships between neuroscience and religion and the implications of brain-mind science for contemplative practices and compassionate behavior (Bulkeley, Schwartz). These explorations will culminate in a public performance of individual compositions included in the syllabus, and of new original works.

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

#### **MC403 Methods**

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

2 units / Semester I

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 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 experimental hands-on tuning workshop with instrumental and computer sounds (with students playing their instruments) will set out to expand the ear's analytical hearing capabilities (training the awareness of partial unisonos, difference tones, and beats) and explore the sonorities of microtonal just intonation, methods for refining instrumental tuning and ensemble playing techniques, and possibilities for their musical application. The course will offer a review of the complete curriculum for the theory of harmony (with a focus on just intonation and its microtonal implications) and an overview of the history of intonation in Western music.

- \* MT101B or equivalent
- \* May also be taken for Music Theory and Analysis credit as MT403A

##### **MT403-01B Intonation Workshop II (applied acoustics / methods)**

2 units / Semester II

Intonation Workshop II is a continuation of Intonation Workshop I, which is a prerequisite for attending Workshop II. This second course will be dedicated to individual and group projects (of both instrumentalists and composers) focused on advanced intonation research and creative experimentation with new forms of interpretation and composition.

- \* Prerequisite: MC403-01A or MT403-01A
- \* May also be taken for Music Theory and Analysis credit as MT403B

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

3 units/ Semester II

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.

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

#### **MC404 Field Recording Workshop**

2 units / Semester II

The Field Recording Workshop is an investigation into the historical, technical and aesthetic aspects of field recording as a means of documentation and as a musical practice. As a workshop, we will actively engage in making recordings, comparing and testing equipment, testing various post-recording procedures and, as a final project, creating field recording pieces. The history of field recording, from its inception as a form of documentation (of existing music and environments) towards its use as musical material (from musique concrète onward) will be sketched through readings and especially an extensive listening list.

- \* Enrollment limited to 20 students

#### **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

**MC/MT412 Critical Reading**

2 units / Semester I

This class will be an in depth exploration on the concept of “worlds” as it might inform artistic thinking. We’ll begin by reading two works: Alain Badiou’s “Logics of Worlds” and Nelson Goodman’s “Ways of Worldmaking.” Next we’ll try to address the concept of “environment” as it appears in the writings on aesthetics by Gernot Böhme. The rest of the class will be an investigation of various works of art, using terminology developed in the first part: examples are likely to include the installations of Sarah Sze and James Turrell, the drawings of Mark Lombardi, the photographic work of Jeff Wall, and sound works by Maryanne Amacher, David Tudor and Lionel Marchetti, and even the assemblages produced by various single-aesthetic recording labels.

\* May also be taken for MT Music Theory and Analysis credit, Aesthetics and Politics major credit, and CS credit

\* Enrollment limited to upper-division BFA students and graduate students

\* Limited to 20 students

**MC416 Media Theory: The Interactee**

3 units / Semester I

This class will have both a theoretical and a practical side—the theoretical side will be a consideration of several aspects of the way an audience perceives a work: their most basic cognitive perception; what stays, or stands out in the memory; the work as a matter of interpretation; and the piece or object as something associated with others of its type.

The practical side of the class will be making some participatory and installation pieces that test these theories about the audience. The class will include weekly reading, research, and short writing assignments, and three short projects, which the class will discuss in detail.

**MC417 Media Strategies: Rules and Space**

2 units / Semester II

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: MFA & Advanced Certificate**

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 progress.

\* 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

**MC700 DMA Composition Lessons**

1.0–4.0 units / Semester I, II

Lessons for DMA students, consisting of individual meetings.

\* Permission of instructor and School of Music office required

\* May be repeated for credit

**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

### **Doctoral Courses**

Course numbers with an MD prefix are open only to DMA students.

### **MD700 Performer–Composer Doctoral Seminar**

0.5 units / Semester I, II

The seminar is a weekly meeting of students in the program with program faculty. The curriculum, which will be variable and tailored towards the interests of the students enrolled, will focus on providing students with guidance, skills and information for the creative projects they are pursuing. It will be a forum in which they can present and discuss ideas, readings, score/ audio/video examples of work in progress or other relevant materials, and obtain feedback from faculty and from their peers.

\* May be repeated for credit

\* DMA standing required

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

1.0 unit / Semester I

This course will introduce DMA student-instructors to new paradigms of teaching/interaction; assessment measures relevant for providing maximum feedback to students and to the doctoral candidates themselves; the study of relevant areas of music cognition and recent advances in music and neuroscience; experiments in learning/development; and models for course development and curricular design. Students will visit and observe faculty-led classes/lessons/ ensembles in order to study different modes of teaching.

\* DMA standing required

### **MD702 Methodologies for Music Research and Writing**

2.0 units / Semester I

This course will introduce students to investigative methodologies useful for graduate coursework, scholarly and creative research, the preparation of pedagogical materials, and professional writing throughout their careers in music. Topics addressed will include music library resources, conducting a literature search, organizational strategies for scholarly writing, style and citation guidelines, the making of oral and multimedia presentations, copyright issues for scholars and educators, and the contemporary publishing environment in music research. Note: MFA students may enroll with instructor's permission.

\* Permission of instructor required

### **MD703 The Performer–Composer: History and Aesthetics**

2.0 units / Semester TBA

This course offers a broad historical, technical and aesthetic survey of the opportunities and challenges presented to the musician whose work integrates performance and composition. These are illuminated through comparative perspectives on the work, life and cultural role of creative musicians from diverse times, places and musical traditions.

\* Permission of instructor required

### **MD704 Professional Development for Musicians**

1.5 units / Semester TBA

This course will explore a broad range of tools for career advancement that are available to professional creative musicians. Topics addressed will include techniques for documenting creative work, approaches to disseminating that work, development of vitae and other professional documentation, and conducting a job search.

\* DMA standing required

### **MD705 Performer–Composer: Theory and Practice**

2.0 units / Semester TBA

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

\* DMA standing required

### **MD740 Applied Learner–Centered Facilitation**

1.0 units / Semester I, II

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

\* May be repeated for credit

\* Pre-requisite: DMA status

### **MD750 Topic–Driven Research and Exploration**

1.5–6 units / Semester I, II

Topic-Driven Research is an independent-study project that will provide the basis for the material tested during the pre-candidacy examinations, while simultaneously laying the foundation for the Doctoral Project. In consultation with faculty mentors and the doctoral committee, key research areas will be identified that are relevant to the interests and foci of the student's work. Intensive guided research and study of these topics will inform ongoing creative work, and constitute an intellectual and practical foundation for it. Topic-driven research will promote wide-ranging and deep knowledge appropriate to each student's creative interests and objectives.

\* May be repeated for credit

\* Topics must be approved by the DMA Student Advisory Committee

\* Prerequisite: DMA-2 status

### **MD790 Performance/Presentation Project**

2.0 units / Semester II

This guided independent study project will facilitate the student's creative work and will be geared towards the preparation and presentation of a unique event in which the student

displays the integration of his/her performance and composition work. It is expected that this event will demonstrate artistic innovation as well as professional level performance skills. Faculty will work closely with students to ensure that students are developing an artistic identity, along with skills that will facilitate the presentation of their work (e.g. verbal and written skills required for contextualization; organizational abilities; event production skills, etc.). Substantial program notes discussing the work and its context must accompany the performance/presentation.

- \* May be repeated for credit
- \* Pre-requisite: DMA-2 status

### **MD799 Doctoral Project**

7.0–8.5 units / Semester TBA

The Doctoral Project, beginning with intensive independent research and preparation for the final review, and culminating in the creation of several distinct, yet interconnected components, readies candidates for a powerful emergence into the larger arts' community. The project is comprised of coordinated components that synthesize performance and composition elements while documenting their significance and originality. By the time the Doctoral Project is complete, candidates will have met, on a very high level, the rubrics, learning goals or outcomes for a particular component of the project, as well as the DMA Program Learning Outcomes. Candidates consequently will graduate with an extremely high level of accomplishment in a variety of arenas. Grading and analysis will be based on separate rubrics for each component, and overall achievement of the learning goals. The following parts are required:

1. Final Project/Event  
a major culminating performance/presentation event
2. Public Presentation  
a substantial presentation concerning the student's work with a format to be determined, but involving a public forum and question/answer session
3. Publishable Article  
one article that is suitable for publication in a professional medium regarding a topic agreed upon by the doctoral committee and the student
4. Artistic Statement  
a written statement discussing the body of the artist's work as a totality, including its current state, development, prospects, and context with respect to history, culture and aesthetics
5. Professional Portfolio  
comprising a stipulated set of documents suitable for presentation in professional or artistic settings

- \* May be repeated for credit
- \* Pre-requisite: advancement to candidacy

### **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**

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

#### **ME105-01 Chamber Orchestra**

1 unit / Semester I, II

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

#### **ME105-02 New Millennium Performers**

1 unit / Semester I, II

- \* 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. Students may sign up for more than one section, with instructor's permission, if they are involved in multiple groups.

- \* May be repeated for credit

### **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 and performed by all-student 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. Faculty members lead groups and play alongside the students.

- \* 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 I, 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”—“Fragrant Offering”)**

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

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

- \* May be repeated for credit

**ME223 Kecak**

1 unit / Semester II

A Balinese Music-Drama chanting ensemble in which participants learn to perform the Monkey Chant, based on the Ramayana.

- \* 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
- \* Pre-requisite: MT190

**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
- \* Open to men and women

- \* May be repeated for credit

**ME300–03 Contemporary Vocal Ensemble**

1 unit / Semester I, II

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 primarily 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 / Semester I

An ensemble researching the interactive languages and the improvisational forms of live electronic music with a major philosophical focus on music technology and interactive, improvisational music.

- \* Permission of 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.

- \* Pre-requisite: 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**

Conducted Ensembles perform at least two main concerts per semester, with an emphasis on ensemble playing and creativity. Size of ensemble varies depending on repertoire, with pieces ranging from four players to a full classical-size chamber orchestra. 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. Students playing in numerous pieces may sign up for two sections of the course, with instructor's permission.

**ME405-01 Chamber Orchestra**

1 unit / Semester I, II

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

**ME405-02 New Millennium Performers**

1 unit / Semester I, II

- \* 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

**ME410 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, focusing on Baroque music and the music of Bach 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 and performed by all-student groups.

\* May be repeated for credit

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

1 unit / Semester I, II

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

\*May be repeated for credit

\*Pre-requisite: ME220 Beginning Balinese Gamelan

**ME421 Graduate Jazz Ensemble**

1 unit / Semester I, II

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

\*May be repeated for credit

\*Permission of instructor required

**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 I, II

Performance of ensemble works written for multiple trumpets

\*May be repeated for credit

**ME426 Advanced Improvisation Ensemble**  
1 unit / Semester I, II

This course is designed to help advanced instrumentalists and vocalists develop their own creative voice in the context of structured and unstructured improvisational studies. Concerts are presented regularly.

\*Previous improvisational experience required

\*Permission of instructor required

\*May be repeated for credit

**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

\*Pre-requisite: MT190

**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 falling somewhere among avant-garde rock, noise, ambient, new music, and other things that fall between the cracks. The course will explore the hidden tradition of experimental rock music and address where new, experimental, electronic and rock music meet. What is their common ground—now and historically? How does amplification fundamentally change playing of an instrument? We will work on new original pieces, left-field covers of rock songs, and rock versions of new music pieces.

\*Open to all performers.

\*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 musician—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

#### 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 China, a survey of the musics, cultures, and traditions of traditional instrumental, vocal, and theatrical traditions of the majority Han people; selected minority musics; and religious, folk, popular, and classical traditions (both ancient and contemporary). Historical and external (foreign) musical and cultural influences will also be examined.

Semester II: Music of Japan and Korea. Included in the survey will be the major instrumental, vocal, and theatrical traditions; selected minority musics; and religious, folk, and popular traditions (both ancient and contemporary). Historical and external (foreign) musical and cultural influences—specifically those from ancient China—also will be examined.

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

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 B

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, language and their meanings, and singing techniques. Special attention will be placed 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 II

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

\* Pre-requisite: MH205A&B

#### MH315 Survey of 20th and 21st Century Music Literature

2 units / Semester I

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

\* Pre-requisite: MH205B

#### 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.

\* Pre-requisite MH205A&B or graduate status

#### MH317 Introduction to J.S. Bach

2 units / Semester I

This course will explore the music of Bach from a variety of points of view, especially in its historical and cultural contexts. This semester the course will focus primarily on Bach's keyboard works, especially the Well Tempered Klavier, the Little Preludes and Two and Three Part Inventions. The course also will trace Bach's development as a keyboard composer from age 19–65.

- \* Pre-requisite: MH205A&B
- \* Basic keyboard skills necessary

**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.

- \* Pre-requisite: MH205A, MT101A&B and MT204 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.

- \* Pre-requisite: MH205A&B & MT101A&B and MT203/204 or equivalent

**MH345A&B Solo Vocal Literature**  
2 units / Semester TBA

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 Western, Central, Eastern and Southern European song and American song from the 17th-19th centuries. MH345B covers 20th and 21st century art music from most of Europe, the Americas and Asia, with a particular focus on experimental works..

- \* Pre-requisite: MH205A&B or graduate standing
- \* Offered alternate years

**MH399 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.

- \* Substitutes as credit for the former course MH800
- \* May be repeated for credit

**MH400 Focused Topics in Music Literature**

\* Pre-requisite: For most MH400 classes, MH205B and MH315 or equivalent, unless stated otherwise

**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 I

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

**MH/MT400-04 The Music of Luigi Nono**  
2 units / Semester TBA

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 TBA

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 culture as we prepare to grapple with the vast array of potentials in our own time. This course will be a hands-on experience involving critical listening and research aided by playing and singing.

- \* Prerequisite: MH205A or graduate standing
- \* Course offered in rotation and according to faculty availability

**MH/MC/MT400-10 Analysis: What is Experimental Music?**  
2 units / Semester TBA

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 TBA

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
- \* Pre-requisite: MH205A&B or equivalent
- \* 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 Bréton 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/MT 400-14 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.

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

### **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.

\* Pre-requisite: MH205A&B or equivalent

### **MH/MC/MT400-17 Analytical Survey: The String Quartet since 1900**

3 units/ Semester TBA

This course presents an analytical survey of Western art music since 1900 through the intensive analysis of individual works for string quartet, which provide an avenue to explore broader questions of musical material, organization and significance.

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

### **MH/MC/MT400-18 Contemplative Practices, Musical Arts, Compassionate Mind**

2 units / Semester II

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

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

and Analysis credit

#### **MH/MT400-19 The Music of Eastern Europe in the late 20th Century**

2 units / Semester I

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

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

#### **MH/MT400-20 The Music of Gérard Grisey and French Spectralism**

2 units / Semester II

The course will present the unique oeuvre of the greatest French composer of his generation, Gérard Grisey (1946-1998), and music by other major composers who represented, or were influenced by, the French Spectralist Movement, like Hugues Dufourt, Tristan Murail, Michael Levinas, Jean-Claude Risset, Horatiu Radulescu, Pascal Dusapin, and Kaija Saariaho. In the early 1970s, spectralism introduced new compositional techniques for dealing with sound, timbre, pitch (or pitch relations), and form, which still seem meaningful and inspiring today.

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

#### **MH400-21 The Piano since 1900**

2 units / Semester TBA

This course explores the expansion of the piano’s technical, stylistic and aesthetic vocabulary from the turn of the 20th Century through the present day. Along the way it provides a broad historical, technical and aesthetic survey of experimental and avant-garde music since 1900, traversing domains of composition, improvisation and sound art.

\* Pre-requisite: MT202 or permission of the instructor

#### **MH/MT405 Focus Rock—Rock Music and the Avant-Garde**

##### **MH/MT405-01: Metal: Death, Black and Doom: from Rock to Metal**

2 units/ Semester II

The 20th century has seen an incredible explosion of musical diversity, styles, approaches and creativity. Music making has in many ways become more democratic, and more easily accessible for many people, even without a musical education, through the means of electric guitars, electronics, computers, and the disintegration of fixed musical systems. The rise of mass communication in the 20th century has helped to spread new and old musical styles as well as innovations all over the world at a speed never known before in history. This resulted in a wild, confusing, and bewildering array of fast developing styles, cross-pollinations, approaches and attitudes. Rock music for a long time has not been considered Art Music. It always was referenced as commercial or entertainment music coming out of a Folk tradition. Although the roots of Rock certainly are there, as early as the mid to late 60s (only 10 years after Rock ‘n Roll was created), groups like the Velvet Underground, Franz Zappa, Pink Floyd, Can, Henry Cow and many more played Rock music that was influenced by Free Jazz, Free Improvisation, Minimal Music, Western Art Music, Electronic Music, Musique Concrète and ethnic traditions from all around the world. Within 10 – 15 years Rock had expanded its vocabulary from a basic three-chord-Blues form to a variety of free and open forms, and

rigorous, experimental new structures. This experimental and avant-garde tradition in Rock music is very often overlooked, because of the dominance of the commercial Rock music in the medias. Styles like Death Metal, Doom Metal, Noise, Glitch Electronica and many more can hardly be described anymore as being purely commercial and stand in the best avant-garde traditions of the 20th century. More so, there has been an ongoing cross-pollination between Western Art Music (New Music) and Rock. The Velvet Underground was influenced by LaMonte Young, with John Cale performing with the Theater of Eternal Dream. Groups like the Grateful Dead attended Stockhausen’s lectures in California in the 60s. Pierre Henry collaborated with Spooky Tooth and wrote later Psyche Rock. Frank Zappa was influenced by Varèse and other modern composers; members of CAN were Stockhausen students. Rhys Chatham and Glen Branca wrote art music for electric guitar orchestra and drums, while Pink Floyd was influenced by early Phillip Glass. The group Curved Air took its name from a Terry Riley piece—and the list goes on. This course will research the avant-garde side of Rock music through thorough musical analysis of selected pieces (formal, harmonic, melodic, rhythmic, sound, instrumentation, style specific elements, lyrics, performance elements, etc). The specific, appropriate analysis tools for a style will be discussed and shown. As well as discussion of the socio-political climate the style developed in, a historical overview of its development, and its impact as an art on society. The relationship between the art and commercial music within a style also will be discussed (e.g. in ambient music: Brian Eno’s avant-garde album ‘music for airports’ vs. commercial, kitschy new age music).

\* Pre-requisite: MT101A&B and MT202 or equivalent

\* May be taken either for Music History & 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 encompassing the 20th century until 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. Class 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 II

Moving beyond historical notions of artistic aesthetics and into new, uncharted territory of the aesthetics of improvisation, the course will explore self-narrative, expression of emotion, the sociology and politics of improvisatory discourse, and the philosophical anthropology of improvisatory utterance.

\* Open to Theater, Dance and Music students

**MH800 Undergraduate Independent Project: Music History and Literature**

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

**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 I, 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, II

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

\* Permission of 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 ChuckK 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,II

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.

**MI270 BPM Based Sequencing/Pattern Generation**

1 unit / Semester I, II

This course provides an introduction to algorithms for sequencing and pattern generation. Students will learn how to do time-based calculations in order to create generative systems for drum machines and other rhythmic devices with a focus on synchronization and collaboration. Final projects will include using new techniques in a composition or interactive performance.

\* Pre-requisite: MI260 Digital Audio Effects

**MI280 Low Level Digital Signal Processing**

1 unit / Semester I, II

This course provides an introduction to digital signal processing algorithms for audio. Students will learn how to build envelope generators, anti-aliased oscillators, state-variable and ladder filters, all in the Z-transform domain. Final projects will include using new techniques in a composition or interactive performance.

\* Pre-requisite: MI270 BPM Based Sequencing/Pattern Generation

**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

**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&amp;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 TBA

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 I

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

**MI800 Undergraduate Independent Project: Music Technology**

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

**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: MFA / Advanced Certificate 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

**MD705-799 Individual Lessons: DMA**

1-4 units / Semester I, II

Flexible lessons for DMA students. Instruction is offered based on faculty availability.

\* Permission of instructor and School of Music office required

\* May be repeated for credit

NON-MAJOR	U/G MAJOR	MFA MAJOR	DMA	
MP005	MP405	MP505	MP705	Bassoon
MP006	MP406	MP506	MP706	Cello
MP007	MP407	MP507	MP707	Clarinet
MP008	MP408	MP508	MP708	Conducting
MP009	MP409	MP509	MP709	Contrabass
MP010	MP410	MP510	MP710	Flute
MP011	MP411	MP511	MP711	French Horn
MP012	MP412	MP512	MP712	Harp
MP013	MP413	MP513	MP713	Harpichord
MP014	MP414	MP514	MP714	Oboe
MP015	MP415	MP515	MP715	Percussion
MP016	MP416	MP516	MP716	Piano
MP017	MP417	MP517	MP717	Trombone
MP018	MP418	MP518	MP718	Trumpet
MP019	MP419	MP519	MP719	Tuba
MP020	MP420	MP520	MP720	Viola
MP021	MP421	MP521	MP721	Violin
MP022	MP422	MP522	MP722	Voice
MP023	MP423	MP523	MP723	Guitar
MP025	MP425	MP525	MP725	Latin Percussion
MP029	MP429	MP529	MP729	Trumpet, Improvisation
MP030	MP430	MP530	MP730	Winds, Improvisation
MP031	MP431	MP531	MP731	Jazz Electric Bass
MP032	MP432	MP532	MP732	Jazz Trombone
MP033	MP433	MP533	MP733	Jazz Piano
MP034	MP434	MP534	MP734	Jazz Saxophone
MP036	MP436	MP536	MP736	Jazz Guitar
MP037	MP437	MP537	MP737	Jazz Drums
MP038	MP438	MP538	MP738	Jazz Trumpet
MP039	MP439	MP539	MP739	Jazz Bass
MP040	MP440	MP540	MP740	African Drum
MP050	MP450	MP550	MP750	Kendang (Javanese Drum)
MP051	MP451	MP551	MP751	Gender Semar Pelgulingan
MP052	MP452	MP552	MP752	Gangsa
MP060	MP460	MP560	MP760	Bonang
MP061	MP461	MP561	MP761	Kendang (Javanese Drum)
MP062	MP462	MP562	MP762	Rebab
MP063	MP463	MP563	MP763	Gender (Javanese)
MP064	MP464	MP564	MP764	Gambang
MP065	MP465	MP565	MP765	Javanese Voice
MP066	MP466	MP566	MP766	Javanese Zither
MP070	MP470	MP570	MP770	Tabla

MP071	MP471	MP571	MP771	Sitar
MP072	MP472	MP572	MP772	Sarod
MP073	MP473	MP573	MP773	North Indian Voice
MP077	MP477	MP577	MP777	North Indian Flute
MP078	MP478	MP578	MP778	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, and techniques appropriate for both choral and instrumental conducting. Among difficulties studied will be:

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

\* Pre-requisite: 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.

\* Pre-requisite: 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-phonics, microtonal systems and special tunings, circular breathing, improvisation, deciphering complex rhythms, unconventional methods for articulation, and interfacing acoustic instruments with electronic systems, including MIDI.

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

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

1 unit / Semester I, II

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

- \* Prerequisite: MI150 or permission of instructor
  - \* May be repeated for credit
- #### **MP200A&B Undergraduate 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.

#### **MP201 Special Topics in Improvisation**

##### **MP201-01A&B Undergraduate Jazz Improvisation II**

1 unit / Semester I, II

Continued development of individual techniques required for group improvisation.

- \* Prerequisite: MP200 or permission of instructor

##### **MP201-02 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.

##### **MP201-03 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

##### **MP201-04 Harmonic Improvisation**

1 unit / Semester II

Emphasis on increasing facility with intricate, harmonic techniques.

#### **MP202 Musician's Toolkit**

1 unit / Semester I

Musician's Toolkit will provide intensive instruction in the basic elements involved in becoming a creative, productive, healthy, and successful musician, including topics such as managing time; practicing efficiently; developing a professional demeanor; communicating effectively, both orally and in writing; reducing stress, staying healthy, and preventing injuries; and creating a meaningful life and career in music. Speakers will be drawn from our own campus as well

as off campus guests.

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

#### **MP203 Undergraduate Performance Forum**

1 unit / Semester II

Undergraduate Performance Forum will provide an experiential approach to music-making through a series of open coachings by faculty and guests of student chamber music groups, and other performances by guests, students, and faculty, as appropriate and available. Occasional joint meetings with other School of Music Forums for special presentations or collaborative projects are also included.

- \* May be repeated for credit

#### **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

#### **MP210 Undergraduate Keyboard Colloquium (replaces Piano Literature and Keyboard Skills)**

1 unit / Semester I & II

Keyboard Colloquium will be required every semester for piano majors and the collaborative arts specialization at both the BFA and MFA levels. MAP pianists and performer-composers are encouraged but not required to enroll. The course will strive to integrate previously separated aspects of pianism by encouraging a holistic approach to the instrument. Over the course of the entire year the class will encompass various literature and skills topics, guest artist presentations, master-classes, issues of stage anxiety, acoustics, student performances and group projects (Interim concerts etc.). Students will be assessed and graded on attendance, participation (both as listener, responder and performer) and at least one in-class presentation on a work in preparation for recital.

- \* Open to all keyboardists in the school
- \* 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
- \* Critical Studies credit available

**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

**MP400 Focused Topics in Vocal Performance****MP400–01 Singing the Books: A Workshop on John Cage's Song Books**

2 units / Semester TBA

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

- \* Permission of the instructor required

**MP400-02 Contemporary Vocal Techniques and Repertoire**

1.5 units / Semester TBA

This course will focus on facilitating learning processes and specific techniques necessary for preparing and performing new vocal compositions, and also will expose students to new works and help them become familiar with types of works with which they may have had little contact. Students will have the opportunity to try out works that are new to them, as well as experimenting with unfamiliar styles and literature. Course work will include discussion, a project, learning and interpreting pieces, and in-class coaching. Some of this

work may lead toward public performances.

\* Permission of the instructor required

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

2 units / Semester I

Starting with an historical study of vocal pieces utilizing unconventional or atypical texts, students will research and perform representative works while exploring, creating and building works and analyses of their own. In addition, students will create texts in the style of various predecessors, and collaboratively compose and realize new works based on materials studied or off-shoots from them. Writers and artists covered will include Filippo Marinetti, Tristan Tzara, Kurt Schwitters, Samuel Beckett, Gertrude Stein, Darius Milhaud, James Joyce, concrete poets, e.e. cummings, John Cage, Georges Aperghis and others.

\* Permission of the instructor required

#### **MP401 Graduate Jazz Improvisation**

Advanced techniques for graduate students.

##### **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 I

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 / Semester I

A comprehensive study of the anatomy and function of the singing mechanism. Emphasis will be placed on functional pedagogy and learning how to integrate the understanding of vocal

systems with the practical application of teaching in both individual and group lesson settings. Contrasting pedagogical approaches will be covered in depth. In-class teaching will make up a substantial portion of the class curriculum.

\* Enrollment limited to upper-division undergraduates and graduate students

\* Offered alternate years

#### **MP404 Special Studies in Collaborative Performance**

2 units / Semester TBA

This course serves to develop and hone special skills required of pianists working with both singers and instrumentalists in a variety of repertoire. It will include individual work with pianists as well as coaching of the pianist with vocalists and/or instrumentalists. This course will also address the issues of pianists in larger ensembles, working with a conductor and preparing orchestral reductions.

\* 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

#### **MP501 Graduate Keyboard Colloquium (replaces Piano Literature and Keyboard Skills)**

2 units / Semester I & II

Keyboard Colloquium will be required every semester for piano majors and the collaborative arts specialization at both the BFA and MFA levels. MAP pianists and performer-composers are encouraged but not required to enroll. The course will strive to integrate previously separated aspects of pianism by encouraging a holistic approach to the instrument. Over the course of the entire year the class will encompass various literature and skills topics, guest artist presentations, master-classes, issues of stage anxiety, acoustics, student performances and group projects (Interim concerts etc.). Students will be assessed and graded on attendance, participation (both as listener, responder and performer) and at least one in-class presentation on a work in preparation for recital.

\* Open to all keyboardists in the school

\* May be repeated for credit

#### **MP502 Improvisors Visiting Artist Colloquium**

1 unit / Semester II

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

\* May be repeated for credit

#### **MP503 Graduate Performance Forum**

1 unit / Semester II

Graduate Performance Forum will provide an experiential approach to music-making through a series of open coachings by faculty and guests of student chamber music groups, and other

performances by guests, students, and faculty, as appropriate and available. Occasional joint meetings with other School of Music Forums for special presentations or collaborative projects are also included.

\* May be repeated for credit

#### **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**

0.5-2 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

### **Repertoire Courses**

#### **MR110-01 Vocal Repertoire Coaching**

1 unit / Semester I, II

Group instruction in what coaching is, as well as individualized in-class coaching for undergraduate students of voice.

\* Permission of instructor required

\* Enrollment limited to BFA1 and 2 students

#### **MR110-02 Vocal Repertoire Coaching**

.5-1 unit / 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 A-D**

2.5 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.

\* Permission of the instructor required

\* 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

\* MT004A is a prerequisite for MT001C

## **MT002 Musicianship Skills—Bach**

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

1 unit / Semester TBA

### **MT002-02 Bach Keyboard Pieces**

1 unit / Semester TBA

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 A&B**

1.5 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 and 21st centuries 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.

\* Permission of the instructor required

## **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, 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 A**

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 examination

\* Permission of the instructor required

## **MT101B Introduction to Tonal Theory B**

3 units / Semester I, II

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

\* Pre-requisite: MT101A or placement by examination

\* Permission of the instructor required

\* MT101B must be completed by the end of the second year in residence

## **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).

**MT190 Beginning North Indian Svar Graam—Vocal**

2 units / Semester I, II

Exercises in singing scales.

\*May be repeated for credit

\*Co-requisite: MP312

**MT195—Beginning North Indian Svar Graam—Instrumental**

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

\*Co-requisite: MP312

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

2 units / Semester I, II

Post-tonal theory. 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

\*Permission of the instructor required

\*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 TBA

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

\*Permission of the instructor required

\*Offered in spring semester of odd-numbered calendar years

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

**MT204 Counterpoint**

2 units / Semester II

The contrapuntal aspect present to some degree in almost all styles of music will be explored

through listening, reading, analysis and composition. Of primary concern will be the evolution of European counterpoint from its origins through 16th century modal practice to 18th century tonal practice and modern idioms.

\*Pre-requisite: MT101B or placement by exam

\*Permission of the instructor required

\*Offered in spring semester of even-numbered calendar years

\*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: MT190

**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.

\*Pre-requisite: Completion of all 200 level core theory courses or permission of instructor

**MT302 Acoustics: Applied Physics for Musicians**

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

### **MT390 Advanced North Indian Svar Graam—Vocal**

2 units / Semester I, II

Exercises in singing scales.

- \* May be repeated for credit
- \* Pre-requisite: MT210
- \* Co-requisite: MP312

### **MT395—Advanced North Indian Svar Graam—Instrumental**

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
- \* Pre-requisite: MT210
- \* Co-requisite: MP312

## **MT400 Focused Topics in Music Theory And Analysis**

### **MT/MC400-01 Chamber Thought**

2 units / Semester II

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

- \* Pre-requisite: MT202 or equivalent
- \* May be taken for either Music Composition or Music Theory and Analysis credit

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

2 units / Semester TBA

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.

- \* Pre-requisite: MH205B or MH315 or equivalent
- \* May be taken either for Music History & Literature or Music Theory & Analysis credit

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

2 units / Semester TBA

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.

- \* Pre-requisite: MH205B or MH315 or equivalent
- \* May be taken either for Music History & Literature or Music Theory & Analysis credit

### **MT/MC400-09 Orchestral Thought**

2 units / Semester TBA

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

- \* Pre-requisite: MT202 or equivalent
- \* May be taken for Composition or Theory & Analysis credit

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

2 units / Semester TBA

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/MH400-14 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: The String Quartet since 1900**

3 units / Semester TBA

This course presents an analytical survey of Western art music since 1900 through the intensive analysis of individual works for string quartet, which provide an avenue to explore broader questions of musical material, organization and significance.

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

**MT/MC/MH400-18 Contemplative Practices, Musical Arts, Compassionate Mind**

2 units / Semester II

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

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

**MT/MH400-19 The Music of Eastern Europe in the late 20th Century**

2 units / Semester I

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

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

**MT/MH400-20 The Music of Gérard Grisey and French Spectralism**

2 units / Semester II

The course will present the unique oeuvre of the greatest French composer of his generation, Gérard Grisey (1946-1998), and music by other major composers who represented, or were influenced by, the French Spectralist Mouvement, like Hugues Dufourt, Tristan Murail, Michael Levinas, Jean-Claude Risset, Horatiu Radulescu, Pascal Dusapin, and Kaija Saariaho. In the early 1970s, spectralism introduced new compositional techniques for dealing with sound, timbre, pitch (or pitch relations), and form, which still seem meaningful and inspiring today.

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

MT/MH405 Focus Rock—Rock Music and the Avantgarde

**MT/MH405-01: Metal: Death, Black, and Doom: from Rock to Metal**

2 units/ Semester II

The 20th century has seen an incredible explosion of musical diversity, styles, approaches and creativity. Music making has in many ways become more democratic, and more easily accessible for many people, even without a musical education, through the means of electric guitars, electronics, computers, and the disintegration of fixed musical systems. The rise of mass communication in the 20th century has helped to spread new and old musical styles as well as innovations all over the world at a speed never know before in history. This resulted in a

wild, confusing, and bewildering array of fast developing styles, cross- pollinations, approaches and attitudes. Rock music for a long time has not been considered Art Music. It always was referenced as commercial or entertainment music coming out of a Folk tradition. Although the roots of Rock certainly are there, as early as the mid to late 60s (only 10 years after Rock 'n Roll was created), groups like the Velvet Underground, Franz Zappa, Pink Floyd, Can, Henry Cow and many more played Rock music that was influenced by Free Jazz, Free Improvisation, Minimal Music, Western Art Music, Electronic Music, Musique Concrète and ethnic traditions from all around the world. Within 10 – 15 years Rock had expanded its vocabulary from a basic three-chords-Blues form to a variety of free and open forms, and rigorous, experimental new structures. This experimental and avant-garde tradition in Rock music is very often overlooked, because of the dominance of the commercial Rock music in the medias. Styles like Death Metal, Doom Metal, Noise, Glitch Electronica and many more can hardly be described anymore as being purely commercial and stand in the best avant-garde tradition of the 20th century. More so, there has been an ongoing cross-pollination between Western Art Music (New Music) and Rock. The Velvet Underground were influenced by LaMonte Young, with John Cale performing with the Theater of Eternal Dream. Groups like the Greatful Dead attended Stockhausen's lectures in California in the 60s. Pierre Henry collaborated with Spooky Tooth and wrote later Psyche Rock. Frank Zappa was influenced by Varèse and other modern composers, Members of CAN were Stockhausen students. Rhys Chatham and Glen Branca wrote art music for electric guitar orchestra and drums. Pink Floyd was influenced by early Phillip Glass. The group Curved Air took its name from a Terry Riley piece – and the list goes on.

This course will research the avant-garde side of Rock music through thorough musical analysis of selected piece (formal, harmonic, melodic, rhythmic, sound, instrumentation, style specific elements, lyrics, performance elements, etc). The specific, appropriate analysis tools for a style will be discussed and shown. As well as a research of the socio-political climate the style developed in, a historical overview of its development, and its impact as an art on society. The relationship between the art and commercial music within a style will also be discussed (e.g. in ambient music: brian eno's avant-garde album 'music for airports' vs. commercial, kitschy new age music).

- Pre-requisite: MT101A&B and MT202 or equivalent
- May be taken either for Music History & 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

**MT/MC412 Critical Reading**

2 units / Semester I

This class will be an in depth exploration on the concept of “worlds” as it might inform artistic thinking. We'll begin by reading two works: Alain Badiou's “Logics of Worlds” and Nelson Goodman's “Ways of Worldmaking.” Next we'll try to address the concept of “environment” as it appears in the writings on aesthetics by Gernot Böhme. The rest of the class will be an investigation of various works of art, using terminology developed in the first part: examples are likely to include the installations of Sarah Sze and James Turrell, the drawings of Mark Lombardi, the photographic work of Jeff Wall, and sound works by Maryanne Amacher, David Tudor and



Lionel Marchetti, and even the assemblages produced by various single-aesthetic recording labels.

\* May also be taken for MC Music Composition credit, Aesthetics and Politics major credit, and CS credit

\* Limited to 20 students

#### **MT403-01A Intonation Workshop I (applied acoustics / methods)**

2 units / Semester I

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 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 experimental hands-on tuning workshop with instrumental and computer sounds (with students playing their instruments) will set out to expand the ear's analytical hearing capabilities (training the awareness of partial unisonos, difference tones, and beats) and explore the sonorities of microtonal just intonation, methods for refining instrumental tuning and ensemble playing techniques, and possibilities for their musical application. The course will offer a review of the complete curriculum for the theory of harmony (with a focus on just intonation and its microtonal

implications) and an overview of the history of intonation in Western music.

\* Pre-requisite: MT101B or equivalent

\* May also be taken for Music Composition credit as MC403-01A

#### **MT403-01B Intonation Workshop II (applied acoustics / methods)**

2 units / Semester II

Intonation Workshop II is a continuation of Intonation Workshop I, which is also a Pre-requisite for attending Workshop II. This second course will be dedicated to individual and group projects (of both instrumentalists and composers) focused on advanced intonation research and creative experimentation with new forms of interpretation and composition.

\* Pre-requisite: MC403-01A or MT403-01A

\* May also be taken for Music Composition credit as MC403-01B

#### **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

\* Placement by exam

#### **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

\* Placement by exam

#### **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.

\* Pre-requisite: 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.

**ML001A Italian**

4 units / Offered TBA

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

- \* Priority given to undergraduate voice students
- \* Enrollment limited
- \* Corresponds to ITAL101 Elementary Italian I at COC
- \* Offered during 2011–2012 academic year
- \* Requires the payment of an extra fee, except for undergraduate voice students

**ML001B Italian**

4 units / Offered TBA

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.

- \* Pre-requisite: ML001A Italian, one year of college Italian or two years of high school Italian with a grade of C or better
- \* Priority given to undergraduate voice students
- \* Corresponds to ITAL102 Elementary Italian II at COC
- \* Offered during 2011–2012 academic year
- \* Enrollment limited
- \* Requires the payment of an extra fee, except for undergraduate voice students

**ML002A French**

4 units / TBA

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
- \* Corresponds to FRNCH101 Elementary French I at COC
- \* Offered during 2010–2011 academic year
- \* Enrollment limited
- \* Requires the payment of an extra fee, except for undergraduate voice students

**ML002B French**

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.

- \* Pre-requisite: ML002A, one year of college French or two years of high school French with a grade of C or better
- \* Corresponds to FRNCH102 Elementary French II at COC
- \* Priority given to undergraduate voice students
- \* Enrollment limited
- \* Requires the payment of an extra fee, except for undergraduate voice students

**ML003A German**

4 units / Semester I

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
- \* Corresponds to GERMAN101 Elementary German I at COC
- \* Enrollment limited
- \* Requires the payment of an extra fee, except for undergraduate voice students

**ML003B German**

4 units / Semester II

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.

- \* Pre-requisite: ML003B, one year of college German or two years of high school German with a grade of C or better
- \* Priority given to undergraduate voice students
- \* Corresponds to GERMAN102 Elementary German II at COC
- \* Enrollment limited
- \* Requires the payment of an extra fee, except for undergraduate voice students

**MX320 A&B Concert and Performance Production**

2 units / Semester I, II

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