

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 (with the exception of DMA students) are required to take the Music Theory and Musicianship Skills Placement Exams. These placement exams may be taken only once.

Undergraduate Students:

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 (MT001). This course offers training in skills and musical knowledge considered to be essential preparation for serious undergraduate study in music at CalArts. If required, Fundamental Musicianship must be completed by the end of the first year in residence. **Failure to pass Fundamental Musicianship within the first year may result in dismissal from the School of Music.** Fundamental Musicianship, if required, does not count towards the overall 120-unit degree requirement.

Graduate Students:

Applicants to the MFA program will be required to have attained a BM, BFA, BA or equivalent in a relevant field before admittance, or to have a Bachelor's degree in an alternate subject along with skills and knowledge that are appropriate to enter a Master's degree program in a music-related field.

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

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

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 “Program Requirements” section of this Catalog.

Failure to meet curriculum requirements or to demonstrate satisfactory artistic progress 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 documented. These reviews are conducted by one of the deans and the mentor. During these reviews, the student’s course history is examined, progress is assessed, problems are discussed and changes to the curriculum are considered. Mentors and deans will officially approve any changes to the student’s curriculum requirements at this time.
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 documented. These reviews are conducted by one of the deans and the mentor. During these reviews, the student’s course history is examined, progress is assessed, problems are discussed and changes to the curriculum are considered. Mentors and deans will officially approve any changes to the student’s curriculum requirements at this time.

All graduate students are required to complete *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 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 student and her/his Mentor, as well as all classes specified in the “Course Requirements” section of this Catalog

DMA students must pass a First-Year Review. This review is conducted by the student’s DMA Advisory Committee, which includes the student’s Mentor and comprises a total of 3–5 faculty members. During this review, the student’s artistic, intellectual, academic, professional and pedagogical development is examined, progress is assessed, problems are discussed, and changes to the curriculum are considered. The DMA Advisory Committee officially approves any changes to the student’s curriculum requirements at these reviews

DMA students must pass Written and Oral Qualifying Examinations before advancing to candidacy. The Written Examination is administered by a specially convened DMA Examining Committee. The Examining Committee comprises at most four faculty members and includes the student’s Mentor and Topic-Driven Research (MD750) course instructors. In preparation for the Qualifying Examinations, the student must enroll in MD750 at least 6 times with a minimum of 3 different instructors addressing three distinct topic areas. This typically takes place over the course of the student’s second year in the DMA program. The Oral Examination follows the Written Examination, and takes place before both the DMA Examining Committee and DMA Advisory Committee. The DMA Qualifying Examinations can be repeated at most once. Any second trial must occur within four months of the first trial. Unsatisfactory performance at the second trial is grounds for dismissal from the Herb Alpert School of Music.

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

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.

Program Requirements

A. Bachelor of Fine Arts (BFA) Degree Program or Certificate of Fine Arts

CORE Curriculum

ALL undergraduate music students must take CORE curriculum courses, although the particular requirements vary by program. For each program, all requirements are indicated below in the INDIVIDUAL PROGRAM DESCRIPTIONS section following the CORE CURRICULUM section.

CORE Curriculum – Learning Goals

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

- exhibit a command of conventional music notation for purposes of transcription, performance, analysis and composition;
- transcribe by ear such basic musical elements as intervals, scales, modal or tonal melodies, tonal chords, tonal harmonic progressions, rhythms, dynamics, and tempi, and comfortably sight read such elements;
- quickly identify—aurally and visually—principal stylistic and structural features of representative musical examples, and characterize these features verbally;
- situate 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.

CORE Curriculum – Summary Listing of Requirements

The courses listed immediately below are required for all undergraduate students in Composition, Performer–Composer, Performance and Musical Arts programs. Students in World Music Performance, Jazz Studies and Music Technology programs should consult their respective INDIVIDUAL PROGRAM DESCRIPTIONS following the CORE CURRICULUM section in order to determine their CORE requirements. Courses marked with an asterisk may also fulfill Critical Studies requirements.

M 002 (every Spring for four times total) Interim

MT100A, MT100B, MT200C & MT200D Musicianship Skills: Tonal Forms A, B, C & D

MT104A & MT104B Musicianship Skills: Rhythm A & B

MT101A & MT101B Introduction to Tonal Theory A & B

MT202 Post-Tonal Theory

ANY ONE of the following FOUR CORE Theory Options:

- 1) **MT203** Form and Advanced Tonal Theory (2 units), or
- 2) **MT204** Counterpoint (2 units), or
- 3) **MT205** Song Writing, Analysis and Performance (2 units), or
- 4) *any 2 units* drawn from the following list of jazz courses:

MT103 Musicianship Skills: Transcription (2 units)

MT150 Jazz Keyboard Theory (1 unit, may be repeated)

MP200–xx Jazz Improvisation (1 unit, may be repeated)

MT300 or **MT350** (one course) Analysis of Musical Forms or Analysis for Performers

MT205A & MH205B (two courses) Survey of Western Music History and Literature A & B

MH100 and/or **MH300–xx** (two courses) World Music Survey and/or Music Cultures

MH/MT300+ (one course) upper-level music history, theory or analysis elective

MI100 Fundamentals of Concert Production (in Spring of BFA2)

Ensemble singing electives (one course): see listing below

World music ensemble electives (two courses): see listing below

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

CORE Curriculum – Elective Options

Ensemble Singing Electives

ME201/401 African Music Ensemble

ME223 Kecak

ME300–xx Conducted Vocal Ensembles

MH220 African Song

MP065 Javanese Voice: Non–Major Lesson

MT190/390 North Indian Svar Graam

World Music Ensemble Electives

ME128 Women’s Calabash Drum Ensemble

ME201/401 African Music Ensemble

ME210/410 Javanese Gamelan: Kyai Doro Dasih

ME220/420 Balinese Gamelan: Semar Pelgulingan

ME221 Gender Wayang Ensemble

ME222 Balinese Flute Ensemble: Gong Suling

ME223 Kecak (Balinese Monkey Chant) Ensemble

ME230/430 North Indian Music Ensemble

ME300–01/02 World Percussion Ensemble / Tabla Ensemble

MH220 African Song

MP230 Balinese Dance

MP240 Javanese Dance

MT190/390 North Indian Svar Graam

Credit for a single course cannot be used to fulfill more than one degree requirement in music unless this is explicitly permitted by the student’s INDIVIDUAL PROGRAM DESCRIPTIONS below, although certain courses can be repeated for credit in order to meet multiple requirements.

CORE Curriculum – Typical Course Sequence Semester-by-Semester

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

First Year

First Semester (BFA1-1)

MT100A Musicianship Skills A

MT104A Musicianship Skills: Rhythm A (MT104A is a prerequisite to MT200C)

MT101A Introduction to Tonal Theory A

ME... Ensemble Singing elective

Second Semester (BFA1-2)

M 002 Interim

MT100B Musicianship Skills B

MT104B Musicianship Skills: Rhythm B

MT101B Introduction to Tonal Theory B

MH100 World Music Survey

ME... Ensemble Singing elective

Second Year

ONE of the following FOUR CORE Theory Options will typically be taken in BFA2:

- 1) **MT203** Form and Advanced Tonal Theory (2 units), or
- 2) **MT204** Counterpoint (2 units), or
- 3) **MT205** Song Writing, Analysis and Performance (2 units), or
- 4) *any 2 units* drawn from the following list of jazz courses:

MT103 Musicianship Skills: Transcription (2 units)

MT150 Jazz Keyboard Theory (1 unit, may be repeated)

MP200-xx Jazz Improvisation (1 unit, may be repeated)

First Semester (BFA2-1)

MT200C Musicianship Skills C (MT104A is a prerequisite to MT200C)

MT202 or "CTO" Post-Tonal Theory or the CORE Theory Option (*see note below*)

MH205A Survey of Western Music History and Literature A

ME... World Music Ensemble Elective

Second Semester (BFA2-2)

M 002 Interim

MT200D Musicianship Skills D

MT202 or "CTO" Post-Tonal Theory or the CORE Theory Option (*see note below*)

MH205B Survey of Western Music History and Literature B

MI100 Fundamentals of Concert Production

Note: Both MT202 (Post-Tonal Theory) and the CORE Theory Option are required, but they may be taken in either order since not all of the CORE Theory Option courses are offered every semester.

Third Year

MT300 or **MT350** Analysis of Musical Forms or Analysis for Performers

MH300–xx Music Cultures

MH300+... Music History Elective

M 002 Interim

Fourth Year

M 002 Interim

All other CORE Curriculum requirements should have been completed by this time.

CORE Curriculum – Music Theory and Skills Deadlines (DO's and DON'Ts)**DO finish CORE requirements on time**

- MT001 (Fundamental Musicianship), if required, must be completed by the end of the 1st year in residence.
- MT101A & B (Tonal Theory A & B), MT100A & B (Musicianship Skills A & B), and MT104A & B (Rhythm Skills A & B) must all be completed by the end of the 2nd year in residence, if required by program.
- MT202 (Post-Tonal Theory) and MT100C & D (Musicianship Skills C & D), if required, must all be completed by the end of the 3rd year in residence.

DON'T take a vacation from CORE requirements

- All undergraduate students must take CORE theory courses each semester until all required courses in the theory sequence MT001, MT101A, MT101B, MT202, MT300/350 are completed. (See Individual Program Descriptions below for requirements by program.)
- All undergraduate students must take CORE musicianship skills courses each semester until all required courses in the tonal skills sequence MT001, MT100A, MT100B, MT100C, MT100D are completed. (See Individual Program Descriptions below for requirements by program.)
- All undergraduate students must take CORE rhythm skills courses each semester until all MT104A and MT104B (if required) are completed. (See Individual Program Descriptions below for requirements by program.)

DO fulfill CORE Incomplete grades on time

- In any course that constitutes a prerequisite for another required course in the CORE Music Theory or Skills curriculum, an Incomplete (I) grade must be made up before the student will be allowed to enroll in the next course in the sequence. Instructors are not obliged to permit enrollment in CORE theory or skills courses after classes begin, so Incomplete grades should be made up before the date on which the following semester's regular classes commence.

FAILURE TO FULFILL CORE REQUIREMENTS ACCORDING TO THESE STIPULATIONS MAY RESULT IN ACADEMIC WARNING, INELIGIBILITY TO ADVANCE IN YEAR LEVEL, LOSS OF FINANCIAL AID, AND POSSIBLE DISMISSAL FROM THE SCHOOL OF MUSIC.

INDIVIDUAL PROGRAM DESCRIPTIONS

The following courses are required but do not constitute a student's entire program. Students are encouraged to collaborate with their mentors to create an individualized course of study (combining electives and requirements).

Courses that are listed as requiring enrollment for more than two semesters are those whose content changes each semester; content is dependent on which students are enrolled, students' artistic and technical progress, and/or cumulative progress.

I. Performer/Composer Program (from point of entry at BFA–3 level)

Learning Goals

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

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

Program Requirements

Complete CORE CURRICULUM plus:

MC100/MP1xx Major Lesson(s) as assigned (4 classes)

MC120A&B Sound/Silence 1A&B (2 classes)

MC123A/B Experimental Music Workshop (2 classes)

MT302 Acoustics: Applied Physics for Musicians (1 class)

MI150 Sound Synthesis (1 class)

MH115 Survey of 20th and 21st Century Music (1 class)

MP405 Performer–Composer Forum (2 classes)

MP302 Grammar of Conducting (1 class)

MP001 Class Piano (1 class)

M... Course in performance and/or composition across cultures or styles (1 class)

M 002 Interim (each Spring Semester for 2 classes in total)

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.

Complete 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)

MC220A&B Sound/Silence 2A&B (2 classes)

MT302 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)

MH115 Survey of 20th and 21st Century Music (1 class)

3 classes chosen from:

MC/MH/MI/MT400 Focused Topics

MC/MT612 Critical Reading

MH/MT405 Focus Rock

MP302 Grammar of Conducting (1 Class)

MP001 Class Piano (2 classes)

M 002 Interim (each Spring Semester in residence)

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. They will have had opportunities to:

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

Program Requirements

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

The following subset of the CORE CURRICULUM:

M 002 Interim (each Spring Semester in residence)

MT100A, 100B & 200C Musicianship Skills–Tonal Forms A–C (3 classes)

MT104A&B Musicianship Skills–Rhythm A & B (2 classes)

MT101A&B Introduction to Tonal Theory A & B (2 classes)

MT202 Post–Tonal Theory (1 class)

MT300 Analysis of Musical Forms (1 class)

MH100/300 Music Cultures (1 class)

MH205A or B Survey of Western Music History & Literature A or B (1 class)

MI100 Fundamentals of Concert Production (1 class, taken in Spring Semester of BFA–2)

ME. . . Ensemble Singing (1 class) (see CORE Curriculum for options – required of all jazz students unless exempted from MT100A&B by placement examination.)

ME/MP. . . World Music Elective (2 classes) (see complete CORE Curriculum listing for options)

Plus the following Major AREA courses:

MP129–139 Major Lesson as assigned (each semester)

MT103 Musicianship Skills: Transcription (1 class)

MP200–01 or –02 Undergraduate Jazz Improvisation (1 class)

One class chosen from:

MP201–01 Systemic Improvisation

MP201–02 The Spirituality of Improvisation

MP201–03 Harmonic Improvisation

MC310 Jazz Composition: Analysis in Improvisational Forms & Traditions (1 class)

MC314 Jazz Arranging and Advanced Ear Training (1 class)

MH240 Jazz History (1 class)

MH400–02 Seminar on African and African American Music Literature (1 class)

MP207 Jazz Forum (4 classes)

MT150 Jazz Keyboard Theory (2 classes)

ME117 Undergraduate Jazz Student Ensembles (each semester)

ME121 Undergraduate Jazz Faculty Ensembles (each semester)

ME201 Beginning African Music Ensemble (1 class)

Electives (to fulfill 120–unit degree requirement)

Additional requirements

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 should:

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

Program Requirements

Complete CORE CURRICULUM plus:

MP111/117-119 Major Lesson as assigned (each semester)

MR132 Brass Workshop (6 classes)

ME120 UG New Millennium Brass Ensemble (each semester)

MP102 Musician's Toolkit (first Fall Semester in residence, including transfer students, 1 class)

MP203-01 Undergraduate Performance Forum (each Spring Semester, 4 classes)

MP303 Radical Music Pedagogy (1 class)

MC110 Introduction to Composition (1 class)

MP001 Class Piano (2 classes)

ME326/426 Improvisation Ensemble (or other improvisation course as assigned by mentor)

M 002 Interim (each Spring Semester in residence)

Chamber/Conducted Ensembles as assigned (each semester):

ME105 Conducted Instrumental Ensemble

ME106 Chamber Music Ensemble

ME123/423 Woodwind Ensemble Workshop

ME500 New Century Players 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

Complete CORE CURRICULUM plus:

MP123/136 Major Lesson as assigned (each semester)

MR120 Guitar Workshop (each semester)

Minimum three classes chosen from:

MH390 Blues Before 1960

MH314 Introduction to the Music of Flamenco

MP241 Studio Projects for Guitar

MT170 Transcription for Guitar

MT173 Lute Tablature Transcription

MT174 Fretboard Theory

MT175 Figured Bass Realization/Guitar

MT176 Analysis of Guitar Repertoire

ME... Coached Small Ensemble (each semester)

MP203/204/207/405/MI205 Forums as assigned (each semester)

MP303 Radical Music Pedagogy (1 class)

MC110 Introduction to Composition (1 class)

M 002 Interim (each Spring Semester in residence)

One class chosen from:

MP001 Class Piano

MT150 Jazz Keyboard Theory

MT102–02 Bach Keyboard Pieces

One improvisation class chosen from:

ME326/426 Improvisation Ensemble

MP200 Undergraduate Jazz Improvisation

ME... Jazz Ensembles

other improvisation course as assigned by mentor

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

Complete CORE CURRICULUM plus:

MP112 Major Lesson as assigned (each semester)

MR123 Harp Workshop (each semester)

MP102 Musician's Toolkit (first Fall Semester in residence, including transfer students, 1 class)

MP203–01 Undergraduate Performance Forum (each Spring Semester, 4 classes)

MP303 Radical Music Pedagogy (1 class)

MC110 Introduction to Composition (1 class)

MP001 Class Piano (2 classes)

M 002 Interim (each Spring Semester for 4 classes in total)

ME326/426 Improvisation Ensemble (or other improvisation course as assigned by mentor)

Chamber/Conducted Ensembles as assigned: (each semester)

ME105 Conducted Instrumental Ensemble

ME106 Chamber Music Ensemble

ME500 New Century Players 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

Complete CORE CURRICULUM plus:

MP115 Major Lesson as assigned (each semester)

MP0xx Non-Major Lesson electives (4 classes) – Jazz, World or Orchestral Repertoire

ME122 Percussion Ensemble (each semester)

MR129 Percussion Workshop (each semester)

MP203/204/207/405/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)

MP001 Class Piano (1 class)

M 002 Interim (each Spring Semester for 4 classes in total)

Improvisation classes chosen from (2 classes):

ME121 Jazz Ensembles

ME326/426 Improvisation Ensembles

MP200–xx Undergraduate Jazz Improvisation

MP201–xx Systemic Improvisation / Spirituality of Improvisation / Harmonic Improvisation

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 should have:

- a thoroughly developed sense of professional etiquette, including preparedness, punctuality, and a determination to consistently attain ever higher standards in all respects;
- an accomplished grasp of music theory, history and style, and the ability to contextualize every musical experience at the keyboard within that knowledge. Contextualization should be evident in interpretive decisions, as well as in well-structured verbal and written skills that SUPPORT and underline musical acts;
- the ability to absorb sCOREs thoroughly, with attention to detail, and playing that displays sensitive interpretive decisions based on independent critical thinking;

- a creative musical imagination with a strong sense of “inner hearing”;
- the technical skills necessary for adapting to the demands of different repertoire, as well as a high degree of objective accuracy and cleanliness in playing. They should have the ability and confidence to play most pre–twentieth century repertoire from memory;
- enthusiasm for versatility, including a strong commitment to chamber music, experience in both tonal and free improvisation, and the ability to understand lead sheet symbols and figured bass.

Program Requirements

Complete CORE CURRICULUM plus:

MP116/113 Major Lesson as assigned (each semester)

MP210 Piano Colloquium (each semester)

MP102 Musician’s Toolkit (first Fall Semester in residence, including transfer students, 1 class)

MP203–01 Undergraduate Performance Forum (each Spring Semester, 4 classes)

MX800P Undergraduate Independent Project: Pedagogy (2 classes)

MC110 Introduction to Composition (1 class)

Chamber/Conducted Ensembles as assigned (each semester):

ME105 Conducted Instrumental Ensemble

ME106 Chamber Music Ensemble

ME114 Baroque Chamber Music

ME500 New Century Players Ensemble

Improvisation class chosen from (1 class):

ME326/426 Improvisation Ensemble

MP200 Undergraduate Jazz Improvisation

MT150 Jazz Keyboard Theory

ME... Jazz Ensembles

other improvisation class as assigned by mentor

Keyboard Studies electives (2 classes)

Specialized Ensembles appropriate to Major emphasis

M 002 Interim (each Spring Semester for 4 classes in total)

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

Complete CORE CURRICULUM plus:

MP120/121/106/109 Major Lesson as assigned (each semester)

MR128 String Workshop (each semester)

MP102 Musician's Toolkit (first Fall Semester in residence, including transfer students, 1 class)

MP203–01 Undergraduate Performance Forum (each Spring Semester, 4 classes)

MP303 Radical Music Pedagogy (1 class)

MC110 Introduction to Composition (1 class)

MP001 Class Piano (2 classes)

ME326/426 Improvisation Ensemble (or other improvisation course as assigned by mentor)

Chamber/Conducted Ensembles as assigned (each semester):

ME105 Conducted Instrumental Ensemble

ME106 Chamber Music Ensemble

ME500 New Century Players Ensemble

M 002 Interim (each Spring Semester for 4 classes in total)

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 should 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 broad knowledge of historical, theoretical and stylistic contexts leading to informed performances, and the ability to communicate (verbally and in written form) about the practical application of this knowledge;
- 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 the English, Italian, French and German languages, with an understanding of the unique principles of grammar and the ability to translate song texts in each language;
- 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 introductory work with 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 promotion through social media and websites;
- an increasing ability to teach her/himself, through attention to sound, observation and physical sensation.

Program Requirements

Complete CORE CURRICULUM plus:

MP122 Major Lessons as assigned (each semester)

MR110/310–xx Vocal Repertoire Coaching (minimum 4 classes)

MP254 English Diction and Repertoire for Singers

MP255–01,–02 & –03 Foreign Language Diction and Repertoire for Singers (3 classes)

MP102 Musician's Toolkit (first Fall Semester in residence, including transfer students, 1 class)

MP203–02 Undergraduate Voice Forum (minimum 6 classes)

MH345 Solo Vocal Literature (fulfills CORE Curriculum MH300+ req.)

MP400–02 Contemporary Vocal Techniques, Repertoire and Performance

MP403 Physiology of the Voice

4 Classes chosen from (must include at least two different courses):

MP208 Stagecraft for Singers

MP402 Opera Theater Performance Project

MH/MC400–11 HyperOpera

MP400–xx Focused Topics in Vocal Performance

MR126 Experimental Voice Workshop

ME455 Improvised Music–Theater

D/MP/T–xx Electives chosen from interdisciplinary performance courses

Vocal ensembles as assigned (each semester):

ME300–xx Conducted Vocal Ensembles (fulfills CORE Curriculum Ensemble Singing req.)

ME106 Undergraduate Chamber Music

ME114 Baroque Chamber Music and Bach Arias

ME500 New Century Players Ensemble

MT102–01 Bach Chorale Singing

MExxx World Music Vocal Ensemble

MExxx or other ensembles as assigned by mentor

As part of Critical Studies:

ML101A & B German Language for Performers (2 classes)

ML102A & B French Language for Performers (2 classes)

ML103A & B Italian Language for Performers (2 classes)

ME326/426 Improvisation Ensemble (or other improvisation course as assigned by mentor)

MC110 Introduction to Composition

MP016 Piano: Non–Major Lessons (2 classes)

M 002 Interim (each Spring Semester in residence)

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 Voice Program requirements. Students may be exempted from foreign language study by AP exams, transfer credits 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 should demonstrate solid musical, intellectual and technical skills appropriate for their instrument and their career goals. They should have developed advanced interpretive standards appropriate to all Major periods of music, as well as a commitment to the art of music with an intense focus on their instrument as the main conduit of their artistic expression. Specifically, they should show:

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

Program Requirements

Complete CORE CURRICULUM plus:

MP104/105/107/110/114 Major Lesson as assigned (each semester)

MR122/124/130/131 Workshop appropriate to Major (each semester)

ME123 Woodwind Ensemble (4 classes)

MP102 Musician's Toolkit (first Fall Semester in residence, including transfer students, 1 class)

MP203-01 Undergraduate Performance Forum (each Spring Semester, 4 classes)

MP303 Radical Music Pedagogy (1 class)

MC110 Introduction to Composition (1 class)

MP001 Class Piano (2 classes)

ME326/426 Improvisation Ensemble (or other improvisation course as assigned by mentor)

Chamber/Conducted Ensembles as assigned (each semester):

ME105 Conducted Instrumental Ensemble

ME106 Chamber Music Ensemble

ME500 New Century Players Ensemble

M 002 Interim (each Spring Semester for 4 classes in total)

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 should form a strong foundation or base of knowledge in each of these areas. This foundation in all of the areas offered should not only prepare students for real world experiences but also can be used as a stepping stone to the more specialized MFA programs in world music at CalArts. By the time students graduate, they should:

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

Program Requirements

The following subset of the CORE CURRICULUM:

M 002 Interim (each Spring Semester in residence)

MT100A, 100B & 200C Musicianship Skills–Tonal Forms A–C (3 classes)

MT104A&B Musicianship Skills–Rhythm A & B (2 classes)

MT101A&B Introduction to Tonal Theory A & B

MT202 Post–Tonal Theory

MH205A or **MH205B** Survey of Western Music History and Literature A or B (1 class)

MH/MT 300+ Upper–Level Music History, Theory or Analysis Elective (1 class)

MI100 Fundamentals of Concert Production (1 class, taken in Spring Semester of BFA–2)

ME... Ensemble Singing (2 classes) – see complete CORE Curriculum listing for options

Plus the following Major AREA courses:

MP140–178 Major Lesson as assigned (each semester)

MH300–xx 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) – (MT103 recommended)

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

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

M... Course in performance and/or composition across cultures or styles (2 classes)

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

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

Keyboard skills classes chosen from (2 classes):

MP001 Class Piano

MT150 Jazz Keyboard Theory

MT175 Figured Bass Realization

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 (BFA)

Learning Goals

The Music Technology program aims to build strong musical skills while promoting the mastery of a variety of music-related technologies in the context of pursuing creative work. Specifically, Music Technology students will have opportunities to:

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

- develop project implementation and production capabilities, including planning, execution, time management and documentation skills

Program Requirements

The following subset of the CORE CURRICULUM:

M 002 Interim (each Spring Semester in residence)

MT100A&B Musicianship Skills–Tonal Forms A&B (2 classes)

MT104A Musicianship Skills–Rhythm A (1 class)

MT101A Introduction to Tonal Theory A (1 class)

MT202 Post–Tonal Theory (1 class)

MH205A&B Survey of Western Music History & Literature A&B (2 classes)

MH100 / MH300–xx World Music Survey and/or Music Cultures (2 classes)

ME... Ensemble Singing (1 class) – see complete CORE Curriculum listing for options

ME... World Music Ensemble elective (1 class) – see complete CORE Curriculum listing for options

Plus the following Major AREA courses:

MI205 Music Technology Forum (each semester offered)

MI101 Concert Production for Music Tech (3 classes, consecutively beginning Fall of BFA–1)

MI150 Sound Synthesis (1 class)

MI260 Digital Audio Effects (1 class)

MC220A&B Sound/Silence II A&B (2 classes)

MI308 Advanced Production Techniques (1 class)

MI220 Advanced Musical Programming Techniques (1 class)

MT302 Acoustics: Applied Physics for Musicians (1 class)

MH310 History of Electro–Acoustic Music (1 class)

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

Video or Computer Graphics (1 class)

Electronics Courses, chosen from (any two of the following 2–course sequences, for 4 classes in total):

MC405A&B Circuit & Speaker A&B (2 classes)

MI330A&B Interface Design for Music and Media Expression (2 classes)

MI320A&B Analog Circuit Design for Music (2 classes)

Music Technology electives, chosen from (2 classes):

MI110 Audio Production for the Laptop

MI270 BPM–Based Sequencing/Pattern Generation

MI280 Low–Level Digital Signal Processing

MI400 Focused Topics in Music Technology

MI621 C++ for the Advanced Electronic Musician

MI800 Undergraduate Independent Project: Music Technology

Digital Performance Ensemble electives, chosen from (2 classes):

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

MI531 21st Century Gamelan: Digitizing Indonesian Music

ME540 Machine Orchestra

MI550 Robotic Design for Music and Media Applications

ME625 Creative Music Electronic Ensemble

MC515 Music and Video Ensemble

ME450 Sonic Boom

MI 430 Grids, Beats, and Groups

MP 326 A or B the Electronic Percussionist

As Part of Critical Studies:

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)

MI499 Music Technology Final Project (2 classes)

Plus the following SUPPORT courses:

MH115 Survey of 20th and 21st Century Music History & Literature (1 class)

MC110 Introduction to Composition (1 class)

Composition elective, chosen from (1 class):

MC400–xx Focused Topics in Composition

MC617 Media Strategies: Rules and Space

MC618 Media Theory: The Interactee

MP 326 A or B The Electronic Percussionist

MC405A or B Circuit & Speaker A&B

Improvisation class chosen from (1 class):

ME625 Creative Music Electronic Ensemble

ME326/426 Improvisation Ensemble

ME 450 Sonic Boom

Keyboard Studies, chosen from (1 class):

MP001 Class Piano

MT150A&B Jazz Keyboard Theory

MT175 Figured Bass Realization

Electives (to fulfill 120–unit degree requirement)

Additional requirements:

Examination in Music Repertoire and Literature

VI. Musical Arts Program (BFA)

Learning Goals

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

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

Program Requirements

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

Complete CORE CURRICULUM plus:

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)

MP001 Class Piano (2 classes)

MP204 Forum for Musical Arts (4 classes)

MP303 Radical Music Pedagogy (1 class)

ME326/426 Improvisation Ensemble (or other improvisation course as assigned by mentor)

M 002 Interim (each Spring Semester for 4 classes in total)

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.

B) 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 should:

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

Program Requirements

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

MC500/MP5xx Major Lesson(s) as assigned (4 classes)

MC/MI/MT 300+ Advanced courses in music composition, theory, analysis and technology (6 classes), including...

at least one course in composition with another métier (1 class)

at least one course in composition with advanced technology (1 class)

ME/MP/MR 300+ Advanced courses in extended techniques, improvisation and/or interpretation (4 classes)

MH/MT 300+ Advanced courses in music history and literature, and/or critical reading (3 classes)

MC/MP Additional advanced electives in composition and/or performance (4 classes)

Graduate forums each semester (4 classes), including...

MP605 Performer–Composer Forum (2 classes)

M 002 Interim (each Spring Semester in residence)

MC699 MFA Portfolio (1 class)

MP699 MFA Graduation Recital (1 class) (must include substantial original work)

Courses outside of the School of Music (2 classes)

Electives (to fulfill 60–unit degree requirement)

Additional requirements:

Mid–Residence Recital (must include substantial original work)

Jury Exam prior to Graduate Recital

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, theater, 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 should:

- 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)

MP601–01 Systemic Improvisation (1 class)

MC610 Graduate Jazz Composition: Analysis (2 classes)

ME404 Creative Orchestra (1 class)

ME... Specialized ensembles (2 classes)

MP502 Improvisers' Visiting Artist Colloquium (each semester offered)

MH600–02 Seminar on African & African–American Music Literature (2 classes)

MP235 *or* **ME222** Beginning Shakuhachi Workshop *or* Balinese Flute Ensemble: Gong Suling (1 class)

ME... African Music Ensemble elective (1 class)

MT225 Introduction to the Forms of African Music

MP699 MFA Graduation Recital (1 class) (must include substantial original work)

MH900 Graduate Independent Study: Thesis (1 class)

M 002 Interim (each Spring Semester for 2 classes in total)

Courses outside of the School of Music (2 classes)

Electives (to fulfill 60–unit degree requirement)

Additional requirements:

Mid–Residence Recital (must include substantial original work)

Jury Exam Prior to 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:

MC617 Media Strategies: Rules and Space

MC618 Media Theory: The Interactee

MC665 Digital Recording Studio

MT302 Acoustics: Applied Physics for Musicians

MC/MT603–01 Methods: Intonation Workshop

MC604 Field Recording Workshop

MH310 History of Electro–Acoustic Music

MC/MH/MI/MT600 Focused Topics

MH/MT605 Focus Rock

MC/MT612 Critical Reading

MH625 Survey of Sound Art

ID370 The People’s Theory

One class chosen from

MC623 Experimental Music Workshop

ME625 Creative Music Electronic Ensemble

ME326/426 Improvisation Ensemble

ME450 Sonic Boom

Six classes chosen from

MC650–655 Writing for . . .

MC615 Choreographers and Composers

MC616 Concert Theater

MC621 Composition for Film/Video

MC603 Methods: Instrumentation and Orchestration

MC605A/B Circuit & Speaker

MC515 Music & Video Ensemble

MH600–11 HyperOpera

MI260 Digital Audio Effects

M 002 Interim (each Spring Semester in residence)

MC699 MFA Portfolio (1 class)

Electives (to fulfill 60–unit degree requirement)

Additional requirements:

Mid–Residence review

Composition Program: 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:

MC617 Media Strategies: Rules and Space

MC618 Media Theory: The Interactee

- MC/MT603–01** Methods: Intonation Workshop
- MC605A/B** Circuit & Speaker
- MC/MH/MI/MT600** Focused Topics
- MC604** Field Recording Workshop
- MC/MT612** Critical Reading
- MT302** Acoustics: Applied Physics for Musicians
- MC665** Digital Recording Studio
- MI150** Sound Synthesis
- MI260** Digital Audio Effects
- MI220** Advanced Musical Programming Techniques
- ID370** The People's Theory

One class chosen from

- MC623** Experimental Music Workshop
- ME625** Creative Music Electronic Ensemble
- ME326/426** Improvisation Ensemble
- ME450** Sonic Boom

Six classes chosen from:

- MC650–655** Writing for...
- MC615** Choreographers and Composers
- MC616** Concert Theater
- MC621** Composition for Film/Video
- MC515** Music and Video Ensemble
- MC/MH600–11** HyperOpera
- MC/MH/MI/MT600** Focused Topics
- MC603** Methods: Instrumentation and Orchestration
- MH/MT605** Focus Rock
- MH625** Survey of Sound Art

MC699 MFA Portfolio (1 class)

M 002 Interim (each Spring Semester for 2 classes in total)

Electives (to fulfill 60–unit degree requirement)

Additional requirements:

Mid–Residence review

III. Jazz Studies (MFA)

Learning Goals

By the time of graduation, students in the Jazz Program should have acquired high level experience and skill in areas common with the BFA program listed below, but with the expectation

of a considerably higher level of maturity, depth and originality. By graduation, they should:

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

Program Requirements

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

MP529–539 Major Lesson as assigned (each semester)

MC610 Graduate Jazz Composition: Analysis (at least 1 class)

MC300+ upper-level composition elective (1 class)

2 classes chosen from:

MP601-01 Systemic Improvisation

MP601-02 The Spirituality of Improvisation

MP601-03 Harmonic Improvisation

ME621 Graduate Jazz Ensemble (each semester)

ME617 Graduate Student Jazz Ensemble (each semester)

MP607 Graduate Jazz Forum (2 classes)

MH600-02 Seminar on African & African-American Music Literature (at least 1 class)

MH/MT 300+ upper-level history, theory or analysis elective (1 class)

ME201 Beginning African Music Ensemble (1 class)

M 002 Interim (each Spring Semester in residence)

MP699 MFA Graduation Recital (1 class)

Courses outside of the School of Music (2 classes)

Electives (to fulfill 60 unit degree requirement)

Additional requirements:

Mid-Residence Recital

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 Non-Major Lesson (each semester)

M... Course in performance and/or composition across cultures or styles (1 class)

MH600–02 Seminar on African and African-American Music Literature (1 class)

MH300+... Advanced Music History & Literature (1 class)

One class in Transcription chosen from:

MT900 Graduate Independent Project in Transcription

MT603 Musicianship Skills: Transcription

Two classes chosen from:

MP680 Tabla Accompaniment

MT190/390 North Indian Svar Graam – Vocal

MT195/395 North Indian Svar Graam – Instrumental

MT210 North Indian Theory

MT225 Introduction to the Forms of African Music

MT260 Javanese and Balinese Music, Dance and Theory

MT601 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)

MP220 African Dance (at least 1 class)

MH220 African Song (at least 1 class)

MX900P Graduate Independent Project: Pedagogy (2 classes)

M 002 Interim (each Spring Semester for 2 classes in total)

MP699 MFA Graduation Recital (1 class)

Courses outside of the School of Music (2 classes)

Electives (to fulfill 60 unit degree requirement)

Balinese and Javanese Music and Dance (MFA)

Learning Goals

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

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

Program Requirements

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

MP550–566 Graduate Major Lesson as assigned (each semester)

MP040–078 Non-Major Lesson (each semester)

M... Course in performance and/or composition across cultures or styles (1 class)

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

One class in transcription chosen from:

MT900 Graduate Independent Project in Transcription

MT603 Musicianship Skills: Transcription

Two classes chosen from:

MP680 Tabla Accompaniment

MT190/390 North Indian Svar Graam – Vocal

MT195/395 North Indian Svar Graam – Instrumental

MT210 North Indian Theory

MT225 Introduction to the Forms of African Music

MT260 Javanese and Balinese Music, Dance and Theory

MT601 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 Graduate Independent Project: Pedagogy (2 classes)

M 002 Interim (each Spring Semester for 2 classes in total)

MP699 MFA Graduation Recital (1 class)

Courses outside of the School of Music (2 classes)

Electives (to fulfill 60 unit degree requirement)

Brass (MFA)

Learning Goals

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

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

Program Requirements

MP511/517–519 Major Lesson as assigned (each semester)

MR532 Graduate Brass Workshop (2 classes)

ME620 Graduate New Millennium Brass Ensemble (each semester)

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

MT300+ Advanced Theory/Analysis (2 classes)

Chamber/Conducted Ensembles as assigned (each semester):

ME605 Conducted Instrumental Ensemble

ME606 Chamber Music Ensemble

ME500 New Century Players Ensemble

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

MP503–01 Graduate Performance Forum (2 classes) (each Spring Semester)

MX650 Career Design for Musicians (1 class)

MX900P or **ID550** Graduate Independent Project: Pedagogy or Arts Pedagogy (1 class)

M 002 Interim (each Spring Semester for 2 classes in total)

MP699 MFA Graduation Recital (1 class)

Courses outside of the School of Music (2 classes)

Electives (to fulfill 60–unit degree requirement)

Additional requirements:

Mid–Residence Recital

Jury Exam prior to Graduation Recital

Guitar (MFA)

Learning Goals

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

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

Program Requirements

MP523/536 Major Lesson as assigned (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)

MP502/503/507/605 Forums (each semester, when offered)

MX650 Career Design for Musicians (1 class)

M 002 Interim (each Spring Semester for 2 classes in total)

MP699 MFA Graduation Recital (1 class)

Courses outside of the School of Music (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 should be:

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

Program Requirements

MP512 Major Lesson as assigned (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):

ME605 Conducted Instrumental Ensemble

ME606 Chamber Music Ensemble

ME500 New Century Players Ensemble

MP503–01 Graduate Performance Forum (2 classes) (each Spring Semester)

MX650 Career Design for Musicians (1 class)

MX900P Graduate Independent Project: Pedagogy (1 class)

M 002 Interim (each Spring Semester for 2 classes in total)

MP699 MFA Graduation Recital (1 Class)

Courses outside of the School of Music (2 Classes)

Electives (to fulfill 60 unit degree requirement)

Additional requirements:

Mid–Residence Recital

Jury Exam prior to Graduation Recital

North Indian Music (MFA)

Learning Goals

This degree program trains students to become exceptional performers as well as teachers through in–depth hands–on training. While the program is heavily steeped in performance

practices, the students also will learn the theoretical side of this music, as well as the cultural and historical aspects of North Indian classical music. By graduation, students in the North Indian Music Vocal and Instrumental Program should:

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

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

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

Program Requirements

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

MP570–578 Graduate Major Lesson as assigned (each semester)

MP040–078 Non–Major Lesson (each semester)

M... Course in performance and/or composition across cultures or styles (1 class)

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

One class in Transcription chosen from:

MT900 Graduate Independent Project in Transcription

MT603 Musicianship Skills: Transcription

Two classes chosen from:

MP680 Tabla Accompaniment

MT190/390 North Indian Svar Graam – Vocal

MT195/395 North Indian Svar Graam – Instrumental

MT210 North Indian Theory

MT225 Introduction to the Forms of African Music

MT260 Javanese and Balinese Music, Dance and Theory

MT601 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 Graduate Independent Project: Pedagogy (2 classes)

M 002 Interim (each Spring Semester for 2 classes in total)

MP699 MFA Graduation Recital (1 class)

Courses outside of the School of Music (2 classes)

Electives (to fulfill 60 unit degree requirement)

Percussion (MFA)

Learning Goals

By the time students graduate, they should:

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

Program Requirements

MP515 Graduate Major Lesson as assigned (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)

MP502/503/507/605 Forums (2 classes)

MX650 Career Design for Musicians (1 class)

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

MX900P Graduate Independent Project: Pedagogy (1 Class)

M 002 Interim (each Spring Semester for 2 classes in total)

MP699 MFA Graduation Recital (1 class)

ME... World Music Ensemble elective (each semester)

Courses outside of the School of Music (2 classes)

Electives (to fulfill 60 unit degree requirement)

Additional requirements:

Mid–Residence Recital

Jury Exam prior to Graduation Recital

Piano/Keyboard (MFA)

Learning Goals

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

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

Program Requirements

MP513/516 Major Lesson as assigned (each semester)

MP610 Piano Colloquium (each semester)

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

MP503–01 Graduate Performance Forum (2 classes) (each Spring Semester)

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

ME605 Conducted Instrumental Ensemble

ME606 Chamber Music Ensemble

ME500 New Century Players Ensemble

ME800 Accompanying Project

MX900P Graduate Independent Project: Pedagogy

MX650 Career Design for Musicians (1 class)

MP215/T/D... Movement class (Yoga, T'ai Chi, Dance, etc.) (each semester)

Keyboard Studies Electives (2 classes)

M 002 Interim (each Spring Semester for 2 classes in total)

MP699 MFA Graduation Recital (1 class)

Courses outside of the School of Music (2 classes)

Electives (to fulfill 60–unit degree requirement)

Additional requirements:

Performance for Faculty Jury Each Semester

Mid–Residence Recital

Jury Exam prior to Graduation Recital

Collaborative Keyboard Specialization (MFA)

Learning Goals

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

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

Program Requirements**MP516** Major Lesson as assigned (each semester)**MP604** Special Studies in Collaborative Performance (when offered)**MR510–01** Graduate Vocal Repertoire Coaching (minimum 2 classes)**MP610** Piano Colloquium (each semester)**MH345** Solo Vocal Literature**MP255–xx** Foreign Language Diction for Singers (minimum 2 classes)**MP900** Independent Study in Foreign Language Diction and Repertoire**MH/MT600+** advanced Music History/Literature or Theory (3 classes)

Ensembles as assigned (each semester):

ME605 Conducted Ensembles**ME606** Graduate Chamber Music**ME500** New Century Players Ensemble**ME614** Baroque Chamber Music and Bach Arias**MP602** Opera Theater**MP503–01** or **–02** Graduate Performance Forum or Graduate Voice Forum (2 classes minimum)**MX650** Career Design for Musicians (1 class)**MX900P** Graduate Independent Project: Pedagogy**MP215/T/D...** Movement class (Yoga, T'ai Chi, Dance, etc.) (2 classes)**M 002** Interim (each Spring Semester for 2 classes in total)**MP699** MFA Graduation Recital (1 class)

Courses outside of the School of Music (2 classes)

Electives (to fulfill 60–unit degree requirement)

Additional requirements:

Mid–Residence Recital

Jury Exam prior to Graduation Recital

Strings (MFA)**Learning Goals**

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

- ensemble playing, ranging from conducted ensembles, chamber music, to jazz, improvisation, world music and/or interdisciplinary projects — leading to a heightened awareness of community and collaborative learning situations;
- a wide range of intonation systems, ranging from exploring septimal commas to the sets of tuning scenarios available in common practice tonal music;

- exploring optimal ways of holding and playing their instrument;
- understanding performance practices (articulation, sound ideals and so on) that characterize different styles, ranging from world music offerings, to diverse jazz performance trends, to western music periods;
- ability to perform in professional surroundings;
- interfacing with technology in live and recorded performance and other projects;
- being able to chart their own course with creativity and artistic independence; this should include and is not limited to teaching; the skills to create, lead or maintain and promote ensembles; a solo career; a spectacular hybrid career that is astonishingly interdisciplinary.

Program Requirements

MP506/509/520/521 Major Lesson as assigned (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):

ME605 Conducted Instrumental Ensemble

ME606 Chamber Music Ensemble

ME500 New Century Players Ensemble

MP503–01 Graduate Performance Forum (2 classes) (each Spring Semester)

MX650 Career Design for Musicians (1 class)

MX900P or **ID550** Graduate Independent Project: Pedagogy or Arts Pedagogy (1 class)

M 002 Interim (each Spring Semester for 2 classes in total)

MP699 MFA Graduation Recital (1 class)

Courses outside of the School of Music (2 classes)

Electives (to fulfill 60–unit degree requirement)

Additional requirements:

Mid–Residence Recital

Jury exam prior to Graduation Recital

Voice (MFA)

Learning Goals

By graduation, students should 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 to 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 in foreign languages, dialects and non-language sounds; a working knowledge of at least English, Italian, French and German languages, with an understanding of their unique principles of grammar and the ability to translate texts from each language into English;
- 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 work 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, open-minded, entrepreneurial artistic persona that is comfortable performing in a wide variety of musical styles and genres, and actively seeks to explore new contexts and arenas;
- an ability to develop self-promotion strategies and materials including résumés, CVs, biographical materials, and promotion through social media and a personal website;
- 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 and an increasing ability to teach her/himself and others through attention to sound, observation and physical sensation.

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 language background will be required to gain suitable experience by enrolling in language study offered through CalArts, 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 also may be undertaken at CalArts. College transcripts, high school transcripts (two years study for each language), AP exams and/or proficiency exams may be used to verify previous experience.

MP522 Major Lessons as assigned (each semester)

MR510 Vocal Repertoire Coaching (minimum two semesters)

MC/MH/MT600+ Advanced Critical Reading, History/Literature or Theory/Analysis (2 classes)

5 Classes chosen from the following (courses may be repeated for credit):

MR526 Experimental Voice Workshop

MC623 Experimental Music Workshop

MP600-xx Focused Topics in Vocal Performance

ME/MP/T-xx Studies in Improvisation, Interpretation, and/or creation of new and experimental work

MP603 Physiology of the Voice

MX900P or ID550 Graduate Independent Project: Pedagogy or Arts Pedagogy

MP503–02 Graduate Voice Forum (minimum 2 classes)

Performance electives chosen from (4 classes):

ME606 Graduate Chamber Music

ME614 Graduate Baroque Chamber Music and Bach Arias

ME300–xx Conducted Vocal Ensembles

ME455 Improvised Music Theater

ME500 New Century Players Ensemble

MP602 Opera Theater

MC/MH600–11 HyperOpera

MExxx World Music (voice courses)

MExxx–xx or other performance electives determined in conjunction with mentor

MX650 Career Design for Musicians

XX... Performance theory or practicum classes outside of Music (2 classes)

D/M/T... Movement classes (Yoga, T'ai Chi, Dance, etc.) (2 classes)

M 002 Interim (each Spring Semester for 2 classes in total)

MP699 MFA Graduation Recital

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

- a thoroughly developed sense of professional etiquette, preparedness and punctuality, along with a determination to consistently attain ever higher standards in all respects;
- a sophisticated grasp of music theory, history and style; contextualization should be evident in interpretive decisions, as well as in compelling verbal and written skills that SUPPORT and underline musical acts;
- playing that consistently displays sensitive interpretive decisions based on independent critical thinking;
- a creative musical imagination; technical skills for adapting to the demands of different repertoire, and a high degree of objective accuracy and cleanliness in playing;

- enthusiasm for versatility, including the ability to perform as a solo recitalist, a chamber musician, and an orchestral member; additionally, they will be comfortable in both tonal and free improvisation, fluent in extended techniques, and have experience in playing in a non-western style or ensemble, having skill on non-western instruments;
- accomplishment in sight-reading of all styles, permitting them to absorb challenging sCOREs quickly and thoroughly;
- an ability to make and finish reeds as needed for their instrument(s);
- an increasing ability to appraise their own skills and needs and thus be able to gain more independence from their teacher.

Program Requirements

MP504/505/507/510/514 Major Lesson as assigned (each semester)

ME423 Advanced 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 or **ID550** Graduate Independent Project: Pedagogy or Arts Pedagogy (1 class)

Chamber/Conducted Ensembles as assigned (each semester):

ME605 Conducted Instrumental Ensemble

ME606 Graduate Chamber Music Ensemble

ME500 New Century Players Ensemble

MP503-01 Graduate Performance Forum (2 classes) (each Spring Semester)

MX650 Career Design for Musicians (1 class)

M 002 Interim (each Spring Semester for 2 classes in total)

MP699 MFA Graduation Recital (1 class)

Courses outside of the School of Music (2 classes)

Electives (to fulfill 60-unit degree requirement)

Additional requirements:

Mid-Residence Recital

Jury Exam prior to Graduation Recital

World Percussion (MFA)

Learning Goals

This degree program 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 should:

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

Program Requirements

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

MP515/540/550/561/570 Graduate Major Lesson as assigned (each semester)

MP015/040/050/061/070 Non-Major Lesson (each semester)

M... Course in performance and/or composition across cultures or styles (1 class)

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

One class in Transcription chosen from:

MT325 Projects in Transcription

MT603 Musicianship Skills: Transcription

Four classes chosen from:

MP309 Latin Percussion

MP325 Persian Ensemble

MP680 Tabla Accompaniment

MT190/390 North Indian Svar Graam – Vocal

MT195/395 North Indian Svar Graam – Instrumental

MT210 North Indian Theory

MT225 Introduction to the Forms of African Music

MT260 Javanese and Balinese Music, Dance and Theory

MT601 The History and Theory of Two Indian Rhythm Systems (Tala Systems)

ME103–01/02 World Percussion Ensemble / Tabla Ensemble (each semester)

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

MX900P Graduate Independent Project: Pedagogy (2 classes)

M 002 Interim (each Spring Semester for 2 classes in total)

MP699 MFA Graduation Recital (1 class)

Courses outside of the School of Music (2 classes)

Electives (to fulfill 60 unit degree requirement)

V. Music Technology: Interaction, Intelligence & Design Program (MFA)

Learning Goals

The Music Technology program aims to built strong musical skills while promoting the mastery of a variety of music-related technologies in the context of pursuing creative work. Specifically, Music Technology students will have opportunities to:

- become trained musicians able to work in a variety of musical ensembles and global music productions, with appropriate competencies in music theory and musicianship skills, while emphasizing the specialties of 21st Century music technology;
- develop professional-level skills allowing them to produce concerts, stage-manage, understand sound mixing and diffusion, and run stage monitoring and main audience sound;
- become skilled in and know how to run music studios at a high level for album and media production, including microphone techniques, software editors, audio effects, mixing, mastering, and the use of the Internet for audio production;
- develop thorough historical knowledge of electro-acoustic music as well as knowledge of the theory and operation of algorithms for traditional synthesis and audio effects production;
- become software engineers able to write computer code for websites for the Internet and understand advanced object-oriented computer languages for artistic expression;
- learn to design and build basic electronic circuits and make human computer interface designs for artistic practices;
- acquire knowledge of basic digital signal processing and how it relates to audio, including time and frequency domain processing and how these may be manipulated for artistic practices;
- develop high-level practical and professional skills, including the ability to synthesize diverse studies, project planning, execution, time management, and documentation of both technical and musical work at a level suitable for publication in a professional journal.

Program Requirements

MI205 Music Technology Forum (each semester offered)

MI620 Advanced Musical Programming Techniques (1 class)

MI621 C++ for the Advanced Electronic Musician

MI660A&B Interface Design for Music and Media Expression (2 classes)

MI685 Teaching in Technology (required two semesters)

MI699 Final Project (variable units; must enroll each semester in residence)

Music Technology DSP electives, chosen from (2 classes):

MI650 Sound Synthesis

MI660 Digital Audio Effects

MI670 BPM–Based Sequencing/Pattern Generation

MI680 Low–Level Digital Signal Processing

Digital Performance Ensemble electives, chosen from (2 classes):

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

MI531 21st Century Gamelan: Digitizing Indonesian Music

ME540 Machine Orchestra

MI550 Robotic Design for Music and Media Applications

ME625 Creative Music Electronic Ensemble

MI430 Grids, Beats, and Groups

The following Interdisciplinary Studies:

MH 425 Survey of Sound Art

M 002 Interim (each Spring Semester for 2 classes in total)

Electives (to fulfill 60–unit degree requirement)

C. 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 should have demonstrated an original and coherent artistic vision that fuses performance and composition in unique and compelling ways, and should manifest excellence as educators and advocates for evolutionary and exploratory art. Specifically, they should demonstrate:

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

Program Requirements

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

MC/MP700 Composition and/or Performance Lessons (each semester)

MD700 Performer – Composer, Doctoral Seminar (each semester)

MD701 Teaching the Teacher: New Paradigms of Learning and Assessment (1 class)

MD702 Methodologies for Music Research & Writing (1 class)

MD704 Professional Development for Musicians (1 class)

MD740 DMA Teaching Practicum (each semester)

MD750 Topic-Driven Research and Exploration (6 classes minimum with at least 3 different instructors)

MD790 Performance/Presentation Project (2 classes)

MD799 Doctoral Project (2 classes)

Two Courses Chosen from:

MD703 The Performer-Composer: History and Aesthetics

MD705 The Performer-Composer: Theory and Practice

MH600+ Advanced Music History and Literature

MT600+ Advanced Music Theory/Analysis

And/or other appropriate advanced course(s) chosen in consultation with mentor

Electives (to fulfill 60-unit degree requirement)

Additional requirements:

DMA First-Year Review

Written and Oral Qualifying Examinations

Doctoral and Summative Portfolio Review

Course Descriptions

Where undergraduate and graduate students are enrolled in the same course, graduate students will be expected to satisfy course requirements in addition to those expected for undergraduate students.

CS217 Digital Media and Web Development for Musicians

2 units / Semester I

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

- Permission of instructor required.

CS268 The Reproduction of Sound

2 units / Semester I

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

- Prerequisites: Solid math skills, including algebra.
- Permission of instructor required.

CS313 Introduction to Object-Oriented Musical Programming

2 units / Semester I

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

M 002 Interim

1 unit / Semester II

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

- Required for all music students.
- May be repeated for credit.
- For class scheduling purposes, please note that the School of Critical Studies begins its regular Spring Semester concurrently with Interim

MC010 Composition: Non-Major Lessons

1 unit / Semester I, II

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

- Limited enrollment.
- Permission of instructor.
- Required to see the School of Music office staff to request.
- May be repeated for credit.

MC100 Composition: UG Major Lessons

3 units / Semester I, II

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

- Limited enrollment.
- Permission of instructor.
- Required to see the School of Music office staff to request.
- 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.

- May be repeated for credit.
- Enrollment limited to undergraduate Composition students in their first four semesters of residence

MC110 Introduction to Composition

1 unit / Semester I, II

Workshop in which students outside the Composition Program may acquire some experience with composing. Topics include aural and visual analysis, the processes of composition, form, structure, and methodology. When possible, music written in the workshop may be played by members of the class.

- Prerequisite: MT101A
- Permission of instructor required.

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.

MC123A Undergraduate Experimental Music Workshop A

2 units / Semester I

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.

MC123B Undergraduate Experimental Music Workshop B

2 units / Semester II

See description of MC123A, of which this course is a continuation.

- Open to composition and non-composition Majors.
- Prerequisite: MC123A
- May be repeated for credit.

MC220A 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
- Counts as credit for the previous course number MC121A
- Permission of instructor required.

MC220B 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.

- Counts as credit for the previous course number MC121B
- Permission of instructor required.

MC 250/650 Writing for Strings

1 unit / Semester I, II

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

- Open to both graduate and undergraduate students
- Enrollment limited to 10 students in total
- Undergraduate students enroll at the 200 level, graduate students at the 600 level

MC 251/651 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, which range from the Baroque to the most recent works for woodwinds. There are in-class presentations by wind instrument players and readings of composition projects for each instrument— including auxiliary woodwinds. At the end of the semester, final composition projects are performed in a joint concert with performers in the Contemporary Performance Practice for Woodwinds class.

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

MC 252/652 Writing for Harp

1 unit / Semester I

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

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

MC 253/653 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
- Undergraduate students enroll at the 200 level, graduate students at the 600 level

MC 254/654 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
- Undergraduate students enroll at the 200 level, graduate students at the 600 level

MC 255/655 Writing for Keyboards

1 unit / Not planned for this academic year

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

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

MC 256/656 Writing for Voice

1 unit / Semester I

This course is geared to students who are interested in writing solo or ensemble vocal music and who would like to learn more about how the voice functions and how best to write for it. Topics covered may include the functioning of the voice as an instrument; standard voice types and their ranges, tessitura and timbre; text setting; conventional and extended notation; the use of extended vocal techniques; and compositional concerns and aspects unique to the writing of vocal music. The course will include composition projects that will be performed by students in the voice program.

- Course pending approval.
- Enrollment limited to 10 students.
- Undergraduate students enroll at the 200 level, graduates at the 600 level
- Permission of instructor required.

MC 259/659 Adventures in Writing for Everything Else

2 units / Not planned for this academic year

This course will examine the risks, rewards, realities, pleasures, pitfalls, and hazards of composing for instruments indigenous to cultures other than one's own. Technical and notation aspects related to writing for instruments played by performers who may not read music, or who are likely to be unacquainted with stylistic trends in contemporary music, will be addressed. Topics to be introduced within the context of the course include: aesthetics; stylistic spectrums; attitudes of players; navigating through different languages; composers who incorporate indigenous instruments into their oeuvre; assimilation; and an investigation of the appeal/privileging of certain instruments over others.

- Permission of instructor required.

MC310 Undergraduate Jazz Composition: Analysis in Improvisational Forms & 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 314/614 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.

- Undergraduate students enroll at the 300 level, graduate students at the 600 level
- Counts as credit for the previous course number MC312

MC 321/621 Composition for Film and Video

2 units / Not planned for this academic year

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.

- Prerequisite: MI150 or equivalent

- Permission of instructor required
- Working knowledge of and access to software appropriate for scoring purposes such as (but not limited to) Digital Performer, Logic, ProTools, Cubase, or Nuendo
- Undergraduate students enroll at the 300 level, graduate students at the 600 level

MC/MT 400/600–01 Chamber Thought

2 units / Semester II

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

- Prerequisite: MT202 or equivalent
- May be taken for either Music Composition or Music Theory credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

MC 400/600–07 Uncertainty

2 units / Not planned for this academic year

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

- Enrollment limited to upper–division BFA and MFA students
- Undergraduate students enroll at the 400 level, graduate students at the 600 level
- Permission of instructor required.

MC/MT 400/600–09 Orchestral Thought

2 units / Not planned for this academic year

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

- Prerequisite: MT202 or equivalent
- May be taken for either Music Composition or Music Theory credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

MC/MH 400/600–11 HyperOpera: Song Without Borders

2 units / Semester I, II

Focused Topics Course: In this course, students will explore a meta–collaborative approach to combining music, text, theater, film/video and movement with original experimental works generated, produced, and performed by class participants. Going beyond Wagner’s concept of ‘Gesamtkunstwerk,’ opera will be envisioned as a transformative 21st century art form with vital connections to theater, dance, and even performance art. In the fall we will examine operas and other performance–based works that have forged unique identities by reconfiguring and shifting standard hierarchical processes (such as pieces by Rinde Eckert, Pina Bausch, and Robert Ashley). By reading and discussing selected critical texts and libretti, and hearing, viewing, and critiquing performances, students will gain an in–depth understanding of contemporary experimental opera and its plasticity. Later in the fall, the creative process on one or more HyperOperas will begin. Directors, designers, and musicians will join the creative team(s) in the spring, culminating in performances at the end of the spring semester.

- This course is open to composers, singers, instrumentalists, writers, directors, dancers, producers and designers: students who have a desire to create, produce, and perform in collaborative experimental opera engineered by the members of the class.
- May be taken either for Music History & Literature or Composition credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level
- Permission of instructor required.
- Open to the Institute.

MC/MH 400/600–12 Musical Reflections of Surrealism

2 units / Semester I

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

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

- Enrollment limited to upper-division undergraduates and graduate students
- May be taken either for Music History & Literature or Composition credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level
- Permission of instructor required.

MC/MH 400/600–15 Form in Contemporary Music

2 units / Not planned for this academic year

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

- Prerequisites: MT202 or equivalent
- May be taken for either Music Composition or Music History & Literature credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level
- Permission of instructor required.

MC/MH 400/600–18 Contemplative Practices, Musical Arts, Compassionate Mind

2 units / Not planned for this academic year

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

- May be taken for either Music Composition or Music History & Literature credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

MC 403/603–02 Methods: 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.

- Prerequisites: MT202 and MT300 or equivalents
- Undergraduate students enroll at the 400 level, graduate students at the 600 level
- Permission of instructor required.

MC/MT 403/603–01A Methods: Intonation Workshop A

2 units / Semester I

Let's make use of the results of acoustical research concerning the various phenomena constituting the timbre of tuned compound sounds (as first described in 1863 by the physicist Hermann von Helmholtz in his historic book 'On the Sensations of Tone as a Physiological Basis for the Theory of Music'), of Harry Partch's 'language of frequency ratios' ('Genesis of a Music') and of James Tenney's concept of harmonic space ('John Cage and the Theory of Harmony')! This experimental hands-on tuning workshop with instrumental and computer sounds (with students playing their instruments) will set out to expand the ear's analytical hearing capabilities (training the awareness of partial unisonos, difference tones, and beats) and explore the sonorities of microtonal just intonation, methods for refining instrumental tuning and ensemble playing techniques, and possibilities for their musical application. The course will offer a review of the complete curriculum for the theory of harmony (with a focus on just intonation and its microtonal implications) and an overview of the history of intonation in Western music.

- Prerequisite: MT101B or equivalent
- May also be taken for Music Theory credit as MT403/603–01A
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

MC/MT 403/603–01B Methods: Intonation Workshop B

2 units / Semester II

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

- Prerequisites: MC403/603–01A or MT403/603–01A
- May also be taken for Music Theory credit as MT403/603–01B
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

MC 404/604 Field Recording Workshop

2 units / Not planned for this academic year

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

- Enrollment limited to 20 students in total
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

MC 405/605 A&B Circuit & Speaker A & B

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.

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

MC 465/665 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
- Undergraduate students enroll at the 400 level, graduate students at the 600 level
- Permission of instructor required.

MC500 Composition: Graduate Lessons

4 units / Semester I, II

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

- Permission of instructor.
- Required to see the School of Music office staff to request.
- May be repeated for credit.

MC501 Graduate Composers' Forum

1 unit / Semester I, II

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

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

MC515 Music and Video Ensemble

2 units / Semester I, 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.

MC 600/400–XX Focused Topics – see MC400–XX**MC 603/403–XX Methods – see MC403–XX****MC 604/404 Field Recording Workshop – see MC404****MC 605/405 A&B Circuit & Speaker A & B – see MC405****MC610 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.

- Prerequisite: MC310, permission of instructor or graduate status.
- Counts as credit for the previous course number MC410.
- Permission of instructor required.
- May be repeated for credit.

MC/MT 612 Critical Reading: The Soundscape, Acoustic Ecology and the Field

2 units / Semester I, II

Critical Reading: The Finite, the Infinite.

The first semester will be a tour of selected readings in the concepts of the finite and the infinite, including, but not limited to: Richard Dedekind, David Foster Wallace, Spinoza, Leibniz, Gilles Deleuze, Alain Badiou and Quentin Meillassoux. Students will then be asked to apply some of the concepts developed to the practice of art-making – and to write a significant term paper on their findings.

In the second semester we will use the paper projects of the first semester class as a starting point. The goal of this class is to turn the papers into finished documents and publish a small journal devoted class papers (with the provisional title 'Art and Finitude'). There will be readings and discussion of the papers and sessions in which the thinking and writing are refined.

- May also be taken for MC Music Composition credit, MT Music Theory credit, Aesthetics and Politics Major credit, and CS credit
- Enrollment limited to upper-division BFA students and graduate students
- Limited to 20 students in total
- Counts as credit for the previous course number MC412
- MC/MT 612 in Fall 2011 is a prerequisite to MC/MT 612 in Spring 2012.

MC 614/314 Jazz Arranging and Advanced Ear Training – see MC314

MC615 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
- Counts as credit for the previous course number MC315
- Permission of instructor required.

MC616 Concert Theater

3 units / Not planned for this academic year

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

interested in creating text for collaborative enhancements of a specific work or of a concert theme.

- Enrollment limited to graduate and advanced undergraduate students
- Counts as credit for the previous course number MC316
- Permission of instructor required.

MC617 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 effect spatial dynamics. Class meetings are often held outside, weather permitting. The class requires whole-hearted, often physical participation.

- Counts as credit for the previous course number MC417

MC618 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.

- Counts as credit for the previous course number MC416

MC 621/321 Composition for Film and Video – see MC321

MC623A Graduate Experimental Music Workshop A

2 units / Semester I

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.
- Counts as credit for the previous course number MC423A.
- May be repeated for credit.

MC623B Graduate Experimental Music Workshop B

2 units / Semester II

See description of MC623A, of which this course is a continuation.

- Open to composition and non-composition students.
- Counts as credit for the previous course number MC423B.
- Prerequisite: MC423A.
- May be repeated for credit.

MC 650/250 MC 65X/25X Writing for... – see MC25X

MC 665/465 Digital Recording Studio – see MC465

MC699 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
- Counts as credit for the previous course number MC600

MC700 Composition: DMA Lessons

1 unit / Semester I, II

Lessons for DMA students, consisting of individual meetings.

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

MC800 Undergraduate Independent Study: Composition

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.

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

MC900 Graduate Independent Project: Composition

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.

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

MD700 Performer–Composer Doctoral Seminar

0.5 units / Semester I, II

Functioning as a forum for the work-in-progress of DMA students, this weekly seminar will allow students regularly to present and discuss their work and associated materials, and to receive feedback from program faculty and their DMA peers. The seminar will focus on the specific needs and interests of the students enrolled, with faculty offering guidance and direction for necessary skill and knowledge acquisition, as well as creative insight.

- DMA standing required
- Repetition for credit required

MD701 Teaching the Teacher: New Paradigms of Learning and Assessment

2 units / Semester I

This course will introduce DMA student–instructors to the nuts and bolts of teaching, including models for course development and curricular design, the generation of teaching materials, legal issues in the classroom, and various assessment measures designed to

provide maximum feedback for their students. New paradigms of teaching/interaction and learner-centered teaching will be explored and developed. Course content also will include the study of relevant areas of music cognition, recent advances in music and neuroscience, and experiments in learning/development. Students will engage in numerous projects and will visit and observe faculty-led classes/lessons/ensembles in order to study different teaching methods. Significant reading will be required.

- DMA standing or permission of instructor required

MD702 Methodologies for Music Research & Writing

3 units / Semester I

This course will introduce investigative methodologies useful for graduate coursework, scholarly and creative research and professional writing throughout their careers in music. Topics addressed will include music library resources and research methods, 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.

- MFA students may enroll with instructor's permission.
- Permission of instructor required.

MD703 Performer-Composer: History and Aesthetics

2 units / Not planned for this academic year

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 II

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

- DMA standing or permission of instructor required

MD705 Performer-Composer: Theory and Practice

2 units / Not planned for this academic year

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

- DMA standing required

MD740 Teaching Practicum

1 unit / Semester I, II

This course will provide students with credit for teaching responsibilities, aiding them in the development of pedagogical effectiveness and expertise. Students will be required to keep logs of teaching methods utilized and student responses, etc., and will be expected to

experiment with and document new methods of delivery and interaction. Students also will engage in syllabi design and the development of assessment/evaluation tools. Faculty will supervise all work.

- DMA standing required
- Repetition for credit required

MD750 Topic–Driven Research and Exploration

1.5 units / Semester I, II

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

- Topics must be approved by the DMA Advisory Committee and the DMA Policy Committee
- DMA standing required
- Variable credit: 1.5–6.0 units
- Repetition for credit required
- May be repeated for credit.

MD790 DMA Performance/Presentation Project

2 units / Semester II

This guided independent study project will facilitate the student’s creative work and will be geared towards the preparation and presentation of a unique event in which the student displays the integration of his/her original performance and composition. It is expected that this event will demonstrate artistic innovation as well as professional level performance skills. Faculty will work closely with students to ensure that students are developing their artistic identity, along with skills that will facilitate the presentation of their work (e.g. verbal and written skills required for contextualization; organizational abilities; event production skills, etc.). Substantial program notes discussing the work and its context must accompany the performance/presentation.

- DMA standing required
- Repetition for credit required

MD799 Doctoral Project

7 units / Semester I, II

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

The following components comprise the Doctoral Project:

1. Final Project/Event: a Major culminating performance/presentation event
2. Public Presentation: a substantial presentation concerning the candidate’s work, involving a public forum and question/answer session
3. Publishable Article: one article that is suitable for publication in a professional medium regarding a topic agreed upon by the Doctoral Advisory Committee and the candidate

4. Artistic Statement: a written statement discussing the body of the candidate's work as a totality, including its current state, development, prospects, and context with respect to history, culture and aesthetics
5. Professional Portfolio: a summative portfolio comprising a stipulated set of documents suitable for presentation in professional, academic or artistic settings
 - Prerequisite: advancement to DMA candidacy
 - Variable credit: 7.0–8.5 units
 - Repetition for credit required

ME103–01 World Percussion Ensemble

1 unit / Semester I, II

An experimental performance class which works toward combining instruments and musical structures from various cultures. Improvisation, composition and performance practice are integrated. Emphasis is given to percussion styles and techniques taught in CalArts' World Music and Instrumental programs.

- Open to the Institute, but permission of instructor required
- Counts as credit for the previous course number ME003–01
- May be repeated for credit.

ME103–02 Tabla Ensemble

1 unit / Semester I, II

The CalArts Tabla Ensemble is a performing ensemble that draws from the vast repertoire of North Indian tabla, ranging from classical to folk and traditional to contemporary.

- Open to the Institute, but permission of instructor required
- Counts as credit for the previous course number ME003–02
- May be repeated for credit.

ME105–01 New Millennium Chamber Orchestra (Undergraduate)

1 unit / Semester I, II

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

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

ME105–02 New Millennium Performers (Undergraduate)

1 unit / Not planned for this academic year

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

Students playing in numerous pieces may sign up for two sections of the course, with instructor's permission.

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

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.

- Permission of instructor required.
- 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).

- Enrollment open to BFA's only.
- May be repeated for credit.

ME121 Undergraduate Jazz Faculty Ensemble

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 Undergraduate 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 Undergraduate Trumpet Studio

1 unit / Semester I, II

Performance of ensemble works written for multiple trumpets.

- May be repeated for credit.

ME128 Women's Calabash Drum Ensemble

1 unit / Semester II

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

- Enrollment limited to 8 students
- May be repeated for credit.

ME201 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.

- ME201–01 and ME201–02 may not be taken concurrently
- Limited enrollment
- Counts as credit for the previous course number ME200
- 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

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 Balinese Flute Ensemble: Gong Suling

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 (Balinese Monkey Chant) Ensemble

1 unit / Not planned for this academic year

Balinese Monkey Chant ensemble.

- May be repeated for credit.

ME230 Beginning North Indian Music Ensemble

1 unit / Semester I, II

Vocal and instrumental performance using both Indian and European instruments.

- Prerequisite: MT190
- May be repeated for credit.

ME300–01 Chamber Singers

1 unit / Semester I, II

Conducted Vocal Ensemble: Study and performance of music for groups of singers. Repertoire may be drawn from a variety of periods, and may feature from one to multiple voices per part. Prerequisite: demonstrated musicianship and vocal skills, including control of intonation and the ability to blend within a section.

- Permission of instructor and audition required.
- May be repeated for credit.

ME300–03 Contemporary Vocal Ensemble

1 unit / Not planned for this academic year

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

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

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

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

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

ME400 Applied Experiments in World Music

1 unit / Not planned for this academic year

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

- May be repeated for credit.

ME401 Advanced African Music Ensemble

1 unit / Semester I, II

Advanced instruction and performance of West African music and dance.

- Prerequisites: ME201
- 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 the jazz and creative music masters.

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

ME420 Advanced Balinese Gamelan: Semar Pelgulingan

1 unit / Semester I, II

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

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

ME422 Advanced Percussion Ensemble

1 unit / Semester I, II

Advanced performance of ensemble works written for percussion instruments.

- Permission of instructor required.
- 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.

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

ME424 Advanced Trumpet Studio

1 unit / Semester I, II

Performance of ensemble works written for multiple trumpets.

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

ME426 Advanced Improvisation Ensemble

1 unit / Semester I

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.

- Prerequisite: MT190
- May be repeated for credit.

ME450 Sonic Boom Ensemble

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. This course will explore the hidden tradition of experimental rock music and address where new, experimental, electronic and rock music meet. What is their common ground – now and historically? How does amplification fundamentally change playing of an instrument? We will work on new original pieces, left-field covers of rock songs, and rock versions of new music pieces.

- Open to all performers.
- Prerequisite: MT101A
- Permission of instructor required.
- May be repeated for credit.

ME455 Improvised Music Theater

1 unit / Semester I, II

This interdisciplinary ensemble will invent, develop, and practice methods for creating spontaneous music theater. In addition to synthesizing music improvisation and theatrical improvisation, the class will incorporate dance, production design, and live video. Each student brings their unique set of performance skills to the class. Throughout the semester students will experiment with and expand their individual set of performance possibilities inside of the larger group. Students will be expected to use their voices and bodies in class. In small ensembles or as one large ensemble, the class will improvise music theater using the following forms and techniques: a cappella body music, game pieces, conduction, improvised directing, spontaneous synchronization, and long-form narrative construction / deconstruction. In addition to performing in the ensemble, each student will have the opportunity to direct the ensemble using their own system of music theater improvisation developed during the semester.

- Enrollment limited to 25 students.
- Permission of instructor required.
- Open to the Institute.

ME500 New Century Players Ensemble

1 unit / Semester I, II

The NCP – an ensemble made up of faculty performers and select student musicians – is devoted to the exploration and exposition of emerging languages in contemporary music. The group's repertoire emphasizes new forms of composition and collaborative directions in concert music, experimental music, improvisation, world music, new media and other arts. The

ensemble frequently collaborates with distinguished guest performers and composers, and also reads and performs works by advanced student composers.

- Permission of mentor and instructor required
- Enrollment limited to graduate and advanced undergraduate students
- May be repeated for credit.

ME605–01 New Millennium Chamber Orchestra (Graduate)

1 unit / Semester I, II

Conducted Ensembles perform at least two main concerts per semester, with an emphasis on ensemble playing and creativity. Size of 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.

- Audition required.
- Enrollment open to graduate students only (undergraduate students see ME105).
- Counts as credit for the previous course number ME405–01.
- Permission of instructor required.
- May be repeated for credit.

ME605–02 New Millennium Performers Ensemble (Graduate)

1 unit / Not planned for this academic year

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

- Audition required
- Enrollment open to graduate students only (undergraduate students see ME105).
- Counts as credit for the previous course number ME405–02
- Permission of instructor required.
- May be repeated for credit.

ME606 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.

- Counts as credit for the previous course number ME406
- May be repeated for credit.

ME614 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 ME605 and ME606.

- Counts as credit for the previous course number ME414

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

ME617 Graduate Jazz Student Ensembles

1 unit / Semester I, II

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

- Counts as credit for the previous course number ME417.
- May be repeated for credit.

ME620 Graduate New Millenium Brass Ensemble

1 unit / Semester I, II

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

- Counts as credit for the previous course number ME440.
- Permission of instructor required.
- May be repeated for credit.

ME621 Graduate Jazz Faculty Ensemble

1 unit / Semester I, II

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

- Counts as credit for the previous course number ME421.
- Permission of instructor required.
- May be repeated for credit.

ME625 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.

- Counts as credit for the previous course number ME325–01
- Permission of instructor required.
- May be repeated for credit.

ME800 Undergraduate Independent Project: 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 Project: Ensemble or Accompaniment

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.

MH100 World Music Survey

2 units / Semester II

This survey course is an introduction to music as a worldwide phenomenon covering folk,

popular, art, tribal, religious, and ritual music of various geographical and cultural areas. Emphasis is placed on understanding music as a component of culture and the unique ways diverse cultures organize sound into music.

- Counts as credit for MH300 Music Cultures.
- Priority registration given to BFA–1 and BFA–2 students.
- Permission of instructor required.

MH115 Survey of 20th – and 21st – Century Music

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.

- Counts as credit for the previous course number MH315.

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

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.

- Enrollment limited to 25 students.
- Permission of instructor required.

MH300–01 Music Cultures: Music of Sub–Saharan Africa

2 units / Not planned for this academic year

A survey of the music of sub–Saharan Africa will include traditional instrumental and vocal traditions, as well as religious, folk, and contemporary popular music traditions, and indigenous musical instruments. Historical and external musical, political, and cultural influences will also be examined.

- Enrollment limited
- Priority registration given in order as follows: world music graduate students, BFA2–4 World

Music Majors, BFA3–4 music Majors; for all others, instructor’s permission is required.

- Counts as credit for the previous course number MH200.

MH300–02 Music Cultures: Music of the Middle East

2 units / Not planned for this academic year

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

- Enrollment limited
- Priority registration given in order as follows: world music graduate students, BFA2–4 World Music Majors, BFA3–4 music Majors; for all others, instructor’s permission is required.
- Counts as credit for the previous course number MH200

MH300–03 Music Cultures: Music of Native North America

2 units / Semester I

A survey of the musics, cultures, and traditions of the six Major geographical and sociocultural regions of American Indians, including traditional social and ceremonial music, and contemporary popular musical expressions. Specific song structures, tunings, and rituals will be examined.

- Enrollment limited
- Priority registration given in order as follows: world music graduate students, BFA2–4 World Music Majors, BFA3–4 music Majors; for all others, instructor’s permission is required.
- Counts as credit for the previous course number MH200.

MH300–04 Music Cultures: Music of Latin America

2 units / Semester II

A survey of the musics and traditions of the cultures in Mexico, Central and South America, and the Caribbean, especially those which exhibit strong Iberian influence. This will include traditional music (social, ceremonial, and religious) and contemporary musical expressions (both popular and classical), and the evolution of certain musical styles.

- Enrollment limited
- Priority registration given in order as follows: world music graduate students, BFA2–4 World Music Majors, BFA3–4 music Majors; for all others, instructor’s permission is required.
- Counts as credit for the previous course number MH200.

MH300–05 Music Cultures: Music of China

2 units / Not planned for this academic year

A survey of the musics, cultures, and traditions of traditional instrumental, vocal, and theatrical traditions of the Majority Han people; selected minority musics; religious, folk, popular, and classical traditions (both ancient and contemporary). Musical instruments and certain song structures will be studied. Historical and external (foreign) musical and cultural influences will also be examined.

- Enrollment limited
- Priority registration given in order as follows: world music graduate students, BFA2–4 World Music Majors, BFA3–4 music Majors; for all others, instructor’s permission is required.
- Counts as credit for the previous course number MH200.

MH300–06 Music Cultures: Music of Japan and Korea

2 units / Not planned for this academic year

Included in the survey will be the Major traditional instrumental, vocal, and theatrical

traditions; selected minority musics; religious, folk, and popular traditions (both ancient and contemporary). Historical and external (foreign) musical and cultural influences – specifically those from ancient China – will also be examined.

- Enrollment limited
- Priority registration given in order as follows: world music graduate students, BFA2–4 World Music Majors, BFA3–4 music Majors; for all others, instructor’s permission is required.
- Counts as credit for the previous course number MH200.

MH310 History & Practice of Electro–Acoustic Music

2 units / Semester II

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

- Prerequisites: MH205A&B

MH314 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.

- Counts as credit for the previous course number MH215.
- Open to the Institute.

MH317 Johann Sebastian Bach

2 units / Semester II

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

- Prerequisite: MH205A&B.

MH345 Solo Vocal Literature

2 units / Not planned for this academic year

A survey of performance literature for the solo voice from 1800 to 1925. Study focuses primarily on works from Europe and neighboring regions with particular emphasis on Germany, France, Italy, Spain, Russia and the former Czechoslovakia. The course will examine the development of national styles (as exemplified in Lieder, melodies, bel canto and folk song arrangement) with respect to musical structures, literary origins, nationalism and performance practice, and place them within social and historical contexts.

- Prerequisites: MH205A or graduate standing
- Offered in alternate years

MH390 The Blues Before 1960

1 unit / Not planned for this academic year

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.

- Counts as credit for the previous course number MH190.
- Open to the Institute.

MH 400/600–02 African & African–American Music and Literature

2 units / Semester II

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

- Undergraduate students enroll at the 400 level, graduate students at the 600 level
- May be repeated for credit.

MH 400/600–03 Contemporary Composer: Words, Music and Ideas

2 units / Not planned for this academic year

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

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

MH/MT 400/600–04 The Music of Luigi Nono

2 units / Not planned for this academic year

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

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

MH/MT 400/600–05 The Music of James Tenney

2 units / Not planned for this academic year

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

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

MH/MT 400/600–08 The Music of Gyorgy Kurtag and Sofia Gubaidulina

2 units / Not planned for this academic year

Focused Topics Course: The life and work of two prominent 20th century composers. The first half of the course will be dedicated to the great Hungarian individualist Gyorgy Kurtag (1926) with an analytical appreciation of the concise simplicity, the refined purity, the radical power and existential honesty of his musical confessions or 'autobiographies'. The second half of the course will be dedicated to the Moscovite avant–garde composer Sofia Gubaidulina (1931).

The composer herself is expected to join Mark Menzies and CalArts' musicians for rehearsals of her music in preparation for REDCAT concerts on May 15 and 16, 2011. Our discussion of some of her Major works will be focused on trying to fathom the profound scope of her wild and mystical sound imagination.

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

MH/MT 400/600–10 Analysis: What Is Experimental Music?

2 units / Not planned for this academic year

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

Repertoire:

Ockeghem: Missa Mi–Mi

Bach: Das Musikalische Opfer (The Musical Offering)

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

Wagner: Parsifal

Cage: Concert for Piano and Orchestra

- May be taken either for Music History & Literature or Music Theory credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

MH/MC 400/600–11 HyperOpera: Song Without Borders

2 units / Semester I, II

Focused Topics Course: In this course, students will explore a meta–collaborative approach to combining music, text, theater, film/video and movement with original experimental works generated, produced, and performed by class participants. Going beyond Wagner's concept of 'Gesamtkunstwerk,' opera will be envisioned as a transformative 21st century art form with vital connections to theater, dance, and even performance art. In the fall we will examine operas and other performance–based works that have forged unique identities by reconfiguring and shifting standard hierarchical processes (such as pieces by Rinde Eckert, Pina Bausch, and Robert Ashley). By reading and discussing selected critical texts and libretti, and hearing, viewing, and critiquing performances, students will gain an in–depth understanding of contemporary experimental opera and its plasticity. Later in the fall, the creative process on one or more HyperOperas will begin. Directors, designers, and musicians will join the creative team(s) in the spring, culminating in performances at the end of the spring semester. This course is open to composers, singers, instrumentalists, writers, directors, dancers, producers and designers: students who have a desire to create, produce, and perform in collaborative experimental opera engineered by the members of the class.

- May be taken either for Music History & Literature or Composition credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level
- Permission of instructor required.
- Open to the Institute.

MH/MC 400/600–12 Musical Reflections of Surrealism

2 units / Semester I

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

and purpose of this class is threefold:

1. to investigate the subsidiary role of music in the origins of surrealism;
 2. to examine the philosophy and practice of surrealism as it relates to contemporary music (including collage techniques, automatism, and collaborative practices);
 3. to actively explore methods and techniques for making music that encompass surrealist practices, with critical assessments of the value of such methods.
- Enrollment limited to upper division undergraduates and graduate students
 - May be taken either for Music History & Literature or Composition credit
 - Undergraduate students enroll at the 400 level, graduate students at the 600 level
 - Permission of instructor required.

MH/MT 400/600–14 The Music of Edgard Varese

2 units / Not planned for this academic year

Focused Topics Course: Using the topic of atonal pitch organization, this analysis class will yield an overview of the complete work of Edgard Varese 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.

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

MH/MC 400/600–15 Form in Contemporary Music

2 units / Not planned for this academic year

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

- Prerequisites: MT202 or equivalent
- May be taken for either Music Composition or Music History & Literature credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level
- Permission of instructor required.

MH 400/600–16 Contemporaneouty in Music

2 units / Not planned for this academic year

Focused Topics Course: 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.

- Prerequisites: MH205A&B or equivalent
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

MH/MT 400/600–17 The String Quartet since 1900

3 units / Not planned for this academic year

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

- Prerequisites: MT202 or equivalent.
- May be taken for either Music History & Literature, or Music Theory credit.
- Course offered in alternate years.
- Enrollment limited.
- Undergraduate students enroll at the 400 level, graduate students at the 600 level.
- Permission of instructor required.

MH/MC 400/600–18 Contemplative Practices, Musical Arts, Compassionate Mind

2 units / Not planned for this academic year

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

- May be taken for either Music Composition or Music History & Literature credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

MH/MT 400/600–19 Music of Eastern Europe in the Late 20th Century

2 units / Not planned for this academic year

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

- May be taken either for Music History & Literature or Music Theory credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

MH/MT 400/600–20 The Music of Gerard Grisey and French Spectralism

2 units / Not planned for this academic year

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

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

MH/MT 400/600–21 The Piano since 1900

2 units / Semester I

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

- Prerequisite: MT202 or equivalent
- May be taken either for Music History & Literature or Music Theory credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level
- Permission of instructor required.

MH/MT 400/600–23 The Music of Iannis Xenakis

2 units / Not planned for this academic year

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

- May be taken either for Music History & Literature or Music Theory credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level
- Permission of instructor required.

MH 400/600–24 The Music of Gyorgy Ligeti

2 units / Semester I

In the early 1960s Gyorgy Ligeti (1923–2006) opened up new ways for post-serial sound composition by introducing the concept of micro-polyphony. In his later works since the mid 1970s, he successfully combined ideals of both minimalism and complexity with various world music influences to generate a virtuoso fireworks of wit. The course will combine biography, music theory, analysis, sCORE study and guided listening in order to yield an overview of Ligeti's life, work and historical influence. Our survey will give us a chance to appreciate the original style and beauty of his well-crafted, intricate music with all its stunning luminosity and sensual appeal.

MH400–25 The Music of Helmut Lachenmann

2 units / Semester II

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

MH/MT 405/605–01 Focus Rock: Metal – Black, Death & Doom

2 units / Semester II

Death, Black, Doom and Experimental Metal will be the focus of this class. We will do in-depth analysis of selected pieces (harmony, melody, rhythm, form, sound, lyrics) and research the influence of contemporary classical and experimental music on metal as well as its position within the history of rock music. Furthermore, we will discuss the socio-political and philosophical aspects behind metal and the culture surrounding it.

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

MH 420/620 Music Improvisation Out of this World

2 units / Not planned for this academic year

This course seeks to establish world music applications and their ability to cross-pollinate with thousand-years' European instrumental performance traditions in a foundational position to SUPPORT and engender free music improvisation. Course work will focus on establishing links between free improvisation throughout mankind's recorded history and in many other

fields: global theories, philosophy, science, geography, occult studies and theologies. Requires reading and written papers, as well as solo and ensemble free improvisation presentations with rigorous verbal discourse.

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

MH 425/625 Survey of Sound Art

2 units / Semester II

Sound art draws on many fields, among them: experimental music, experimental theatre, installation, sculpture, architecture, and poetry, but what all sound art works have as their primary focus is the experience of sound and listening. This class will be a survey of works by a wide variety of artists throughout the 20th century till the present day. This is primarily a lecture class but there will be reading, writing and performance of Fluxus and other works in class.

- Undergraduate students enroll at the 400 level, graduate students at the 600 level
- Open to the Institute.

MH 430/630 Her Music

2 units / Not planned for this academic year

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

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

MH501 Explorations Into the Ontology & Aesthetics of Free Improvisation

2 units / Not planned for this academic year

Transcending traditional notions of artistic aesthetics toward new, uncharted territory of the aesthetics of improvisation, the course will explore self–narrative, expression of emotion, the sociology and politics of improvisatory discourse, and the philosophical anthropology of improvisatory utterance. Readings in aesthetics of suddenness, of risk, of anxiety, along with older work are discussed in class: Nietzsche, Bohrer, Ranciere, Badiou, Seel, Lochhead, Ronen, Belgrad and Reith. Students from Dance, Theater, Critical Studies and Music join together in creating improvisational scenarios for critique. A final improvised performance is presented at the end of the semester.

- Open to Theater, Dance and Music students.

MH502 Twentieth–Century Intersections and Interactions

2 units / Semester I

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

- Prerequisites: MH115, graduate status or permission of instructor
- Permission of instructor required.

MH 600/400–XX Focused Topics – see MH400–XX

MH 605/405–XX Focus Rock – see MH405–XX

MH 620/420 Music Improvisation Out of this World – see MH420

MH 625/425 Survey of Sound Art – see MH425

MH 630/430 Her Music – see MH430**MH800 Undergraduate Independent Project: Music History & Literature**

1 unit / Semester I, II

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

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

MH900 Graduate Independent Project: Music History & Literature

1 unit / Semester I, II

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

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

MI100 Fundamentals of Concert Production

1 unit / Semester II

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

- Required for all Music students (except Music Technology students) in the Spring semester of their BFA–2 year
- Permission of instructor required.

MI101 Concert Production for Music Technology Students

2 units / Semester I, II

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

- Three consecutive semesters of enrollment are required for all Music Technology students beginning in the Fall semester of their BFA–1 year.
- Counts as credit for previous course number MX320.
- Permission of instructor required.
- May be repeated for credit.

MI110 Audio Production for the Laptop

2 units / Semester II

This course provides a basic understanding of mixing audio within a laptop digital workstation. Students will learn proper gain staging, where and how distortion enters recordings, how to set levels and panning, effective sub group mixing, and an introduction to signal processing such as equalization, compression, delay, and reverb. Additionally, topics such as loudness and mastering will be discussed.

- Permission of instructor required.
- Course Pending Approval

MI 150/650 Sound Synthesis

2 units / Semester I

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.

- Undergraduate students enroll at the 100 level, graduates at the 600 level

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.

- Required for Music Technology undergraduates when offered.
- Permission of instructor required.

MI 220/620 Advanced Musical Programming Techniques

2 units / Semester II

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

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

MI 260/660 Digital Audio Effects

2 units / Semester II

This 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.

- Prerequisite: MI150/650 or permission of the instructor
- Undergraduate students enroll at the 200 level, graduates at the 600 level

MI 270/670 BPM-Based Sequencing/Pattern Generation

2 units / Semester I

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.

- Prerequisite: MI260 Digital Audio Effects
- Undergraduate students enroll at the 200 level, graduates at the 600 level

MI 280/680 Low-Level Digital Signal Processing

1 unit / Not planned for this academic year

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.

- Prerequisite: MI270 BPM Based Sequencing/Pattern Generation
- Undergraduate students enroll at the 200 level, graduates at the 600 level

MI308 Advanced Production Techniques

2 units / Semester II

This course provides students with advanced techniques for Audio Production in the studio. We will discuss microphone recording techniques to track drums, bass, guitar, winds, brass, vocals, and world percussion. We will also discuss Mixing techniques including eq, compression, 2-bus techniques, re-amping, parallel compression, sidechaining, and mid-side technique. Home Brewed techniques for mastering will also be discussed. This is an advanced course for students already showing exceptional potential in Concert Production.

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

MI320A Analog Circuit Design for Music A

2 units / Not planned for this academic year

This is a basic electronic class where we learn all about the basic electronic components, power supplies, multi meters, oscilloscope etc. The goal of it all is to build analog synthesizers. The first half of this class we will not build anything at all. Instead we will be simulating very basic schematics with only few components in the circuit simulator.

- Prerequisite: MI270 or MI280
- Permission of instructor required.
- Course Pending Approval

MI320B Analog Circuit Design for Music B

2 units / Not planned for this academic year

See the description of MI320A, of which this course is a continuation.

- Prerequisite: MI270 or MI280
- Permission of instructor required.
- Course Pending Approval

MI 330A/630A Interface Design for Music and Media Expression A

2 units / Semester I

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

- Prerequisite: CS313 Introduction to Object-Oriented Musical Programming
- Enrollment limited to 10 students with permission of instructor
- Course replaces previous CS314 and CS315
- Undergraduate students enroll at the 300 level, graduate students at the 600 level
- Permission of instructor required.

MI330B/630B Interface Design for Music and Media Expression B

2 units / Semester II

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

- Prerequisites: MI330A/630A or permission of the instructor
- Enrollment limited to 10 students
- Course replaces previous courses CS314 and CS315
- Undergraduate students enroll at the 300 level, graduates at the 600 level
- Permission of instructor required.

MI400 Focused Topics in Music Technology

1 unit / Semester I, II

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

- Enrollment limited to 4th year Music Technology undergraduate students.
- Permission of instructor required.

MI430 Grids, Beats, and Groups

1 unit / Semester I

This ensemble focuses on networking multiple computer musicians together in order to share a common temporal context. This shared beat space allows for the ensemble to explore live electronic performance of rhythmically complex music. Students will be expected to create parts that create a cohesive piece as a group, but also allow for improvisation with their material. Although this ensemble will be based around a 'grid', the focus of the class is to find ways to improvise and manipulate the constrained beat space.

- Prerequisite: MI330A&B Interface Design for Music and Media Expression.
- Enrollment limited to 12 students with permission of instructor.
- Course Pending Approval

MI499 Undergraduate Music Technology Final Project

1.5 units / Semester I, II

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

- Enrollment limited to 4th year Music Technology undergraduate students.
- Required for Music Technology degree completion.

MI530 21st Century Raga & Tala: Digitizing North Indian Music

1 unit / Semester II

This course offers an exploration of blending North Indian Classical music theory with 21st Century music and media technology. A history and evolution of the Asian underground movement will be presented. A history of software and interface design for computational Indian music will be described. Students will work on building interactive software and custom hardware for performing new music in the context of North Indian Music. Students will work hand and hand with the North Indian Music Ensemble or Tabla Ensemble to integrate technology built into final performance.

- Enrollment limited to 8 students.
- Previous/simultaneous Music Technology courses required.
- Co-requisite: enrollment in Advanced North Indian Music Ensemble or Tabla Ensemble
- Permission of instructor required.

MI531 21st Century Gamelan: Digitizing Indonesian Music

1 unit / Semester II

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 and hand with the Balinese or Javanese Gamelan to integrate technology built into final performance.

- Enrollment limited to 8 students
- Previous/simultaneous Music Technology courses required
- Co-requisite: enrollment in Balinese or Javanese Gamelan Ensemble
- Permission of instructor required.

MI540 Machine Orchestra

2 units / Semester I, II

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

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

MI550 Robotic Design for Music & Media Applications

2 units / Semester I

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

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

MI 620/220 Advanced Musical Programming Techniques – see MI220

MI621 C++ for the Adv Electronic Musician

2 units / Semester II

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

- Enrollment limited to 10.
- Prerequisite: MI620 or MI220.
- Course Pending Approval

MI 630/330A&B Interface Design A&B – see MI330A&B

MI 650/150 Sound Synthesis – see MI150

MI 660/260 Digital Audio Effects – see MI260

MI 670/270 BPM–Based Sequencing – see MI270

MI 680/280 Low–Level Digital Signal Processing – see MI280

MI685 Teaching in Technology

2 units / Semester I, II

This course will introduce MFA students to the field of college level teaching. Students will first work closely with program instructors on developing teaching materials for subjects that can be taught over the course of three or four week modules. MFA student–instructors also will be responsible for grading assignments and exams during this time. After concluding modular teaching assignments, student–instructors will become responsible for designing and teaching a full semester technologically–based class for students outside the music technology program. They will be expected to create all course materials, including learner–centered syllabi and assignments, projects and exams, and will be responsible for grading. Faculty will monitor all of these activities and offer feedback on a regular basis. Student–instructors will likely be assigned readings relating to learner–centered teaching, course development and music cognition and will be expected to keep a journal outlining their teaching experiences.

- Enrollment limited to MFA Music Technology students.
- Course Pending Approval

MI699 MFA Music Technology Final Project

3 units / Semester I, II

The MFA in Music Technology Final Project serves as the culmination of the degree program, synthesizing several distinct components into an integrated whole. Candidate's research, hands–on practices, technological studies and experiments, theoretical work, teaching, and interdisciplinary elements are all combined in order to create a technologically sophisticated creative work. Work is expected to be of the highest level, to be uniquely innovative, and to marry research, development and creativity. The project may culminate in a performance, installation and/or event, and must be accompanied by a paper suitable for publication in a peer–reviewed journal and a professional–level portfolio. Students are expected to work on this project throughout their enrollment at CalArts.

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

MI800 Undergraduate Independent Project: Music Technology

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 the semester.

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

MI900 Graduate Independent Project: Music Technology

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 the semester.

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

ML101A Italian Language for Performers A

3 units / Semester I

The course focuses on understanding basic Italian grammar. Specific emphasis is placed on identifying language structure and the ability to translate text and poetry. Secondary emphases will include oral practice, pronunciation and Italian culture.

- Enrollment limited to 20 students
- Enrollment priority given to Voice Majors
- Offered every third year in rotation with French and German.
- Counts as credit for the previous course number ML001A.

ML101B Italian Language for Performers B

3 units / Semester II

This course is a continuation of ML101A. Curriculum will continue the study of Italian grammar emphasizing translation, syntax, pronunciation and the understanding of basic prose and poetry as found in Italian literature.

- Prerequisite: ML101A Italian, one semester of college Italian or one year of high school Italian with a grade of C or better
- Enrollment limited to 20 students.
- Counts as credit for the previous course number ML001B.
- Enrollment priority given to Voice Majors
- Offered every third year in rotation with French and German

ML102A French Language for Performers A

3 units / Not planned for this academic year

The course focuses on understanding basic French grammar. Specific emphasis is placed on identifying language structure and the ability to translate text and poetry. Secondary emphases will include oral practice, pronunciation and French culture.

- Enrollment limited to 20 students
- Enrollment priority given to Voice Majors
- Offered every third year in rotation with Italian and German
- Counts as credit for the previous course number ML002A

ML102B French Language for Performers B

3 units / Not planned for this academic year

This course is a continuation of ML102A. Curriculum will continue the study of French grammar emphasizing translation, syntax, pronunciation and the understanding of basic prose and poetry as found in French literature.

- Prerequisite: ML102A, one semester of college French or one year of high school French with a grade of C or better
- Enrollment limited to 20 students
- Enrollment priority given to Voice Majors
- Offered every third year in rotation with Italian and German
- Counts as credit for the previous course number ML002B

ML103A German Language for Performers A

3 units / Not planned for this academic year

The course focuses on understanding basic German grammar. Specific emphasis is placed on identifying language structure and the ability to translate text and poetry. Secondary emphases will include oral practice, pronunciation and German culture.

- Enrollment limited to 20 students
- Enrollment priority given to Voice Majors
- Offered every third year in rotation with Italian and French
- Counts as credit for the previous course number ML003A

ML103B German Language for Performers B

3 units / Not planned for this academic year

This course is a continuation of ML103-01A. Curriculum will continue the study of German grammar emphasizing translation, syntax, pronunciation and the understanding of basic prose and poetry as found in German literature.

- Prerequisite: ML103A, one semester of college German or one year of high school German with a grade of C or better
- Enrollment limited to 20 students
- Enrollment priority given to Voice Majors
- Offered every third year in rotation with Italian and French
- Counts as credit for the previous course number ML003B

MP 0XX / 1XX / 5XX / 7XX Performance Lessons**MP 004–099 Performance Lessons: Non–Major**

1 unit / Semester I, II

Half-hour lessons for students whose Major is not performance or for performance Majors taking a secondary lesson. This instruction is offered based on faculty availability. Priority is given to students for whom non-Major lessons are required. See listing by instrument below.

- Enrollment limited
- Permission of instructor.
- Required to see the School of Music office staff to request.
- May be repeated for credit

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

3 units / Semester I, II

One-hour lessons for performance Majors in their area of specialization. Instruction is offered based on faculty availability. See listing by instrument below.

- Priority given to students for whom Major lessons are required
- Permission of instructor and School of Music office required
- May be repeated for credit

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

4 units / Semester I, II

One-hour lessons for performance Majors in their area of specialization. Instruction is offered based on faculty availability. See listing by instrument below.

- Priority given to students for whom Major lessons are required
- Permission of instructor.
- Required to see the School of Music office staff to request.
- May be repeated for credit

MP 704–799 Performance Lessons: DMA

1–4 units / Semester I, II

Flexible lessons for DMA students. Instruction is offered based on faculty availability. See listing by instrument below.

- Permission of instructor.
- Required to see the School of Music office staff to request.
- May be repeated for credit

MP 004 / 104 / 504 / 704 – Classical Saxophone**MP 005 / 105 / 505 / 705 – Bassoon****MP 006 / 106 / 506 / 706 – Cello****MP 007 / 107 / 507 / 707 – Clarinet****MP 008 / 108 / 508 / 708 – Conducting****MP 009 / 109 / 509 / 709 – Contrabass****MP 010 / 110 / 510 / 710 – Flute****MP 011 / 111 / 511 / 711 – French Horn****MP 012 / 112 / 512 / 712 – Harp****MP 013 / 113 / 513 / 713 – Harpsichord****MP 014 / 114 / 514 / 714 – Oboe****MP 015 / 115 / 515 / 715 – Percussion****MP 016 / 116 / 516 / 716 – Piano****MP 017 / 117 / 517 / 717 – Trombone****MP 018 / 118 / 518 / 718 – Trumpet****MP 019 / 119 / 519 / 719 – Tuba****MP 020 / 120 / 520 / 720 – Viola****MP 021 / 121 / 521 / 721 – Violin****MP 022 / 122 / 522 / 722 – Voice****MP 023 / 123 / 523 / 723 – Guitar****MP 025 / 125 / 525 / 725 – Latin Percussion****MP 029 / 129 / 529 / 729 – Trumpet, Improvisation****MP 030 / 130 / 530 / 730 – Winds, Improvisation****MP 031 / 131 / 531 / 731 – Jazz Electric Bass****MP 032 / 132 / 532 / 732 – Jazz Trombone****MP 033 / 133 / 533 / 733 – Jazz Piano****MP 034 / 134 / 534 / 734 – Jazz Saxophone****MP 036 / 136 / 536 / 736 – Jazz Guitar****MP 037 / 137 / 537 / 737 – Jazz Drums****MP 038 / 138 / 538 / 738 – Jazz Trumpet**

MP 039 / 139 / 539 / 739 – Jazz Bass

MP 040 / 140 / 540 / 740 – African Drums

MP 050 / 150 / 550 / 750 – Kendang (Balinese Drum)

MP 051 / 151 / 551 / 751 – Gender Semar Pelgulingan

MP 052 / 152 / 552 / 752 – Gangsa

MP 060 / 160 / 560 / 760 – Bonang

MP 061 / 161 / 561 / 761 – Kendang (Javanese Drum)

MP 062 / 162 / 562 / 762 – Rebab

MP 063 / 163 / 563 / 763 – Gender (Javanese)

MP 064 / 164 / 564 / 764 – Gambang

MP 065 / 165 / 565 / 765 – Javanese Voice

MP 066 / 166 / 566 / 766 – Javanese Zither

MP 070 / 170 / 570 / 770 – Tabla

MP 071 / 171 / 571 / 771 – Sitar

MP 072/ 172 / 572 / 772 – Sarod

MP 073 / 173 / 573 / 773 – North Indian Voice

MP 077 / 177 / 577 / 777 – North Indian Flute

MP 078 / 178 / 578 / 778 – N. Indian Music on Western Instruments

MP001 Class Piano

1 unit / Semester I, II

Non-Major piano instruction given in small group lessons.

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

MP102 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 undergraduate students in Brass, Harp, Piano/Keyboard, Strings, Voice and Wind programs, including transfer students
- Counts as credit for the previous course number MP202

MP200–01 Undergraduate Jazz Improvisation (Class)

1 unit / Not planned for this academic year

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

MP200–02 Undergraduate Jazz Improvisation (Individual)

1 unit / Semester I, II

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

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

MP201–01 Systemic Improvisation

1 unit / Semester I

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

MP201–02 The Spirituality of Improvisation

1 unit / Semester I, II

Discovering your voice on your instrument.

- All instruments are welcome
- Permission of instructor required.

MP201–03 Harmonic Improvisation

1 unit / Semester I

Emphasis on increasing facility with intricate harmonic techniques.

- Permission of instructor required.

MP203–01 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.

MP203–02 Undergraduate Voice Forum

0.5 units / Semester I, II

A weekly forum for singers, this course focuses on developing performance—related skills through observation, practice and discussion. Sessions will be devoted to guest artist performances, master classes, event and recital preparation, and rehearsals for special projects. Topics covered will include: understanding and communicating musical ideas in proper stylistic contexts, developing the physical attributes necessary for effective performing (stage deportment, body language, demeanor), performance communication and protocol, and music preparation and presentation. Ample time will be provided for each individual to perform and receive feedback from faculty, guest artists and peers. Students will acquire greater ease and confidence on stage, as well as a more thorough understanding of vocal, musical and performance issues.

- May be repeated for credit.

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.

MP207 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 take place with other School of Music Forums for special presentations or collaborative projects.

- Counts as credit for the previous course number MP104.
- May be repeated for credit.

MP208 Stagecraft for Singers

1 unit / Not planned for this academic year

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

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 of Music
- Note: Replaces Piano Lit & Keyboard Skills
- May be repeated for credit.

MP215 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.

- Counts as credit for the previous course number MP115.
- May be repeated for credit.

MP220 African Dance

1 unit / Semester I, II

Instruction in the traditional dances of West Africa.

- Enrollment limited to 20 students.
- Required to see the School of Music office staff to request.
- Permission of instructor required.
- May be repeated for credit.

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

The shakuhachi is the traditional Japanese bamboo vertical flute. In this beginning workshop students will learn the basics of shakuhachi playing: breathing, sound production, basic scales, and Japanese music notation. Repertoire will include traditional folk songs, meditative pieces, contemporary works, and improvisation.

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

MP240–01 Javanese Dance (Women)

1 unit / Semester I, II

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

- May be repeated for credit.

MP240–02 Javanese Dance (Men)

1 unit / Semester I, II

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

- May be repeated for credit.

MP241 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
- Counts as credit for the previous course number MP141
- 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
- Audition required
- Permission of instructor required.

MP254 English Diction and Repertoire for Singers

0.5 units / Not planned for this academic year

Introduction to the International Phonetic Alphabet (IPA) and its use in transcribing specific sounds used in classical singing. Students will focus on listening, production and transcription of sounds used in American English. The course will include a general overview of repertoire in the English language, including listening, discussion and stylistic components.

- Co-requisite: MR110 for BFA1 students

MP255–01 Italian and Spanish Diction and Repertoire for Singers

1.5 units / Semester II

Basic instruction and practice in the proper pronunciation for singing in Italian, Spanish, German and French, as well as foundational study of repertoire in these languages. Students will learn the International Phonetic Alphabet (IPA) symbols relevant for each language and practice transcribing texts into IPA. Basic diction-related terminology and principles for each language will be covered. Focus will be placed on the differences between singing and speaking in each language, with special emphasis on classical singing pronunciation. Extensive outside of class listening will be required, with in-class discussion of repertoire and stylistic considerations.

- Concurrent enrollment required with ML101B: Italian Language for Performers B

MP255–02 French Diction and Repertoire for Singers

1.5 units / Not planned for this academic year

See description under MP255–01.

- Concurrent enrollment required with ML102B: French Language for Performers B

MP255–03 German Diction and Repertoire for Singers

1.5 units / Not planned for this academic year

See description under MP255–01.

- Concurrent enrollment required with ML103B: German Language for Performers B

MP302 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.

- Prerequisites: MT101B and MT200C
- Counts as credit for the previous course number MP002
- Permission of instructor required.

MP303 Radical Music Pedagogy

2 units / Semester I

The course will cover 20th century Western music pedagogical methods including Kodaly, Orff-Schulwerk, Dalcroze, Suzuki as well as the work of Dewey, Vygotsky, Montessori and hooks. Online studies and oral traditions will be explored, along with reflexive co-learning

environments. Field experience, research, written journals, lesson and class plans are included

- Enrollment limited to upper-division undergraduates or by permission of instructor.
- Critical Studies credit available.
- Permission of instructor required.

MP308 Topics in Historically Informed Performance Practices: The Study of Historical Performance Practices in Western European Music Composed Before the 19th Century

2 units / Not planned for this academic year

This course delves into what can be learned about the sound world of various historical periods and various cultures in Western European music. Iconography, historical instruments, historical documents such as treatises and manifestos, memoirs and notation in manuscripts and published music provide evidence, albeit incomplete, about performance in the past. The question of the extent to which this learning should or should not influence our own contemporary playing is one we will try to answer.

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

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.

- Times as arranged on Thursday afternoons
- May be repeated for credit.

MP325 Persian Ensemble

1 unit / Semester I, II

Techniques and performance of Persian music.

- May be repeated for credit.

MP326A Trigger: the Electronic Percussionist A

1 unit / Semester I

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.

MP326B Trigger: the Electronic Percussionist B

1 unit / Semester II

See description of MP326A, of which this course is a continuation.

- Enrollment limited
- Prerequisite: MP326A or permission of the instructor
- Permission of instructor required.

MP 400/600–01 Singing the Books: A Workshop on John Cage’s ‘Song Books’

2 units / Semester I, II

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

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

MP 400/600–02 Contemporary Vocal Techniques, Repertoire and Performance

1.5 units / Not planned for this academic year

Focused Topic in Vocal Performance: This course focuses on facilitating learning processes and specific techniques necessary for preparing and performing standard 20th Century and contemporary experimental vocal works, as well as exposes students to a wide range of works and issues. All work will be approached with an adventurous and exploratory spirit, with group and individual exercises and coaching. The class will study and analyze sCOREs and notation, with emphasis on developing practical and informed learning and performing skills. When learning new, challenging and unusual techniques, maintaining a healthy vocal production while achieving desired results will be emphasized. Course work will include discussion and analysis, practical experimentation, learning and interpreting new techniques and works, in-class coaching and a final project. Some work will lead towards public performance.

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

MP 400/600–03 What Kind of Text Is That? Exploring and Creating with Unusual Materials

2 units / Not planned for this academic year

Focused Topic in Vocal Performance: Beginning with an historical and contextual study of vocal works that utilize unconventional or atypical texts, students will research and perform representative works while exploring, creating and building works and analyses of their own. The course will involve collective and individual readings of various texts and in-class coaching of works based on such texts, with a large portion of the course devoted to the composition of new pieces/readings/performances based on unusual texts. Collaborative development and performance is highly encouraged. Writers, artists and composers covered may include Filippo Marinetti, Tristan Tzara, Kurt Schwitters, Gertrude Stein, Lewis Carroll, James Joyce, Samuel Beckett, concrete poets, e.e. cummings, John Cage, Luciano Berio, George Aperghis, and others.

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

MP 402/602 Opera Theater

2 units / Semester II

An intensive project-based class focused on rehearsing, producing and performing select opera/music-theater works in innovative productions. Works are mounted in collaboration with the School of Theater, with participation of other schools from the Institute as needed. The rigorous process culminates in public performances in the Modular Theater. Past works performed have included world and U.S. premieres, as well as older works presented in new and compelling productions.

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

MP 403/603 Physiology of the Voice

2 units / Semester I

This course will examine the anatomy and function of the vocal mechanism. Emphasis will be placed on understanding systems needed for the production of the singing voice. Topics covered will include, breathing, phonation, registration, vowel formation, articulation and acoustics.

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

MP 405/605 Performer-Composer Forum

1 unit / Semester II

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

- Undergraduate students enroll at the 400 level, graduate students at the 600 level
- Counts as credit for the previous course number MP404

MP 406/606 Musical Bodies: Injury Prevention and Rehabilitation

1 unit / Semester I

This course is designed to help musicians prevent and rehabilitate musical instrument-based overuse injuries. It will also address injuries from other sources that might affect our ability to play our instruments. We will look at postural imbalances, faulty habits, and the reality of maybe just too many hours in the practice room. Through yoga therapy, pilates rehabilitation, aspects of physical therapy, and stress reduction and breathing techniques, each student will be given an individual program of stretching, strengthening and relaxing for optimum health. More than just an exercise routine, these programs will be uniquely designed for each student's needs, and may include modifications in posture, alignment, behaviors, and practice techniques.

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

MP 408/608 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.

- Prerequisite: MP302 and MT300/MT350 (or equivalents)
- Enrollment limited
- Undergraduate students enroll at the 400 level, graduate students at the 600 level
- Counts as credit for the previous course number MP105
- Permission of instructor required.

MP 480/680 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
- Undergraduate students enroll at the 400 level, graduate students at the 600 level
- May be repeated for credit.

MP502 Improvisors' Visiting Artists Colloquium

1 unit / Semester I, II

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

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

MP503–01 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.

MP503–02 Graduate Voice Forum

0.5 units / Semester I, II

A weekly forum for singers, this course focuses on developing performance-related skills through observation, practice and discussion. Sessions will be devoted to guest artist performances, master classes, event and recital preparation, and rehearsals for special projects. Topics covered will include: understanding and communicating musical ideas in proper stylistic contexts, developing the physical attributes necessary for effective performing (stage deportment, body language, demeanor), performance communication and protocol, and music preparation and presentation. Ample time will be provided for each individual to perform and receive feedback from faculty, guest artists and peers. Students will acquire greater ease and confidence on stage, as well as a more thorough understanding of vocal, musical and performance issues.

- May be repeated for credit.

MP 600/400–XX Focused Topics in Vocal Performance – see MP400–XX

MP 600/400–XX Focused Topics in Vocal Performance – see MP400–XX

MP601–01 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.

- Counts as credit for the previous course number MP401–01.
- Permission of instructor required.

MP601–02 The Spirituality of Improvisation

1 unit / Semester I, II

Discovering your voice on your instrument.

- All instruments are welcome
- Counts as credit for the previous course number MP401–02
- Permission of instructor required.
- May be repeated for credit.

MP601–03 Harmonic Improvisation

1 unit / Semester II

Advanced harmonic development with jazz language.

- Counts as credit for the previous course number MP401–03
- Permission of instructor required.

MP 602/402 Opera Theater – see MP402

MP 603/403 Physiology of the Voice

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

MP604 Special Studies in Collaborative Performance

2 units / Not planned for this academic year

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

- Permission of instructor required.

MP 605/405 Performer–Composer Forum – see MP405

MP 606/406 Musical Bodies: Injury Prevention and Rehabilitation – see MP406

MP607 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 take place with other School of Music Forums for special presentations or collaborative projects.

- Counts as credit for the previous course number MP504
- May be repeated for credit.

MP 608/408 Instrumental Conducting – see MP408**MP610 Graduate Keyboard Colloquium**

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 of Music
- Counts as credit for the previous course number MP501
- May be repeated for credit.

MP640 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.

- Counts as credit for the previous course number MP140A
- Permission of instructor required.
- May be repeated for credit.

MP 680/480 Tabla Accompaniment – see MP480**MP699 MFA Graduation Recital Preparation**

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

- Counts as credit for the previous course number MP600
- Permission of instructor required.

MP800 Undergraduate Independent Project: Performance

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.

- Variable credit: 0.5–1.0 units
- May be repeated for credit.
- Contract required.

MP900 Graduate Independent Project: Performance

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.

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

MR110 Vocal Repertoire Coaching

1 unit / Semester I, II

Centered on in-class coaching, discussion and critique of repertoire and performance, this course will emphasize the development of skills necessary for singing-artists. Students will learn foundational skills and acquire necessary tools for conducting background research, diction and translation, musical preparation, and presentation and critique of themselves and their peers. Students also will expand their repertoire, strengthen accuracy, experience an in-depth study of poetry and poetic narrative, work on interpretation, and concentrate on ensemble and collaboration. Oral and written presentations about music also will be included.

- May be repeated for credit.

MR120 / 520 Guitar Workshop: Undergraduate Majors

0.5 units / Semester I, II

- Undergraduate students enroll at the 100 level, graduates at the 500 level

MR122 / 522 Flute Workshop: Undergraduate Majors

0.5 units / Semester I, II

- Undergraduate students enroll at the 100 level, graduates at the 500 level

MR123 / 523 Harp Workshop: Undergraduate Majors

0.5 units / Semester I, II

- Undergraduate students enroll at the 100 level, graduates at the 500 level

MR124 / 524 Oboe Workshop: Undergraduate Majors

0.5 units / Semester I, II

- Undergraduate students enroll at the 100 level, graduates at the 500 level

MR126 Experimental Voice Workshop: UG Majors

1 unit / Semester I, II

This workshop, open to upper-division and graduate voice students by faculty approval, is geared towards facilitating student projects that are experimental and vocal in nature. Students meet in a weekly forum to develop, show and discuss work-in-progress. The course will track progress from concept, through research and practice, to performance and group critique. Reading and writing exercises will be used to SUPPORT specific projects. Credit is given based on this workshop component of these projects. Students may still be eligible to

receive additional independent study credit for in–depth work.

- Undergraduate students enroll at the 100 level, graduates at the 500 level
- Limited enrollment
- Permission of instructor(s) required

MR127 / 527 African Rhythm Workshop: Undergraduate Majors

0.5 units / Not planned for this academic year

- Undergraduate students enroll at the 100 level, graduates at the 500 level

MR128 / 528 String Workshop: Undergraduate Majors

0.5 units / Semester I, II

- Undergraduate students enroll at the 100 level, graduates at the 500 level

MR129 / 529 Percussion Workshop: Undergraduate Majors

0.5 units / Semester I, II

- Undergraduate students enroll at the 100 level, graduates at the 500 level

MR130 / 530 Clarinet Workshop: Undergraduate Majors

0.5 units / Semester I, II

- Undergraduate students enroll at the 100 level, graduates at the 500 level

MR131 / 531 Bassoon Workshop: Undergraduate Majors

0.5 units / Semester I, II

- Undergraduate students enroll at the 100 level, graduates at the 500 level

MR132 / 532 Brass Workshop: Undergraduate Majors

0.5 units / Semester I, II

- Undergraduate students enroll at the 100 level, graduates at the 500 level

MR133 / 533 Horn Workshop: Undergraduate Majors

0.5 units / Not planned for this academic year

- Undergraduate students enroll at the 100 level, graduates at the 500 level

MR310–01 Advanced Vocal Repertoire Coaching (Group)

1 unit / Semester I, II

Moving on from foundational work, in this course students will further develop intellectual and musical skills necessary for singing–artists. Students will expand their vocal repertoire in all genres, develop more sophisticated music learning techniques and habits, experience in–depth study of poetic, dramatic and liturgical narrative, continue to strengthen skills in relevant languages, and develop a more collaborative musical interaction. Recital preparation and increasingly nuanced interpretations will be developed, as will more refined critique skills.

- May be repeated for credit.

MR310–02 Advanced Vocal Repertoire Coaching (Individual)

0.5 units / Semester I, II

Individual musical coaching sessions offered, when available, to students preparing recitals or other Major performances. Sessions will cover the same areas covered in MR310–01, according to individual needs.

- Permission of the instructor and School of Music office required

- Offered based on faculty availability
- May be repeated for credit.

MR510–01 Graduate Vocal Repertoire Coaching (Group)

1.5 units / Semester I, II

Advanced study and development of intellectual, artistic and musical skills necessary for singing–artists. Strengthening of the collaborative relationship is enhanced while students work towards mastery of diction, interpretation, analysis of poetry and text, and context. Repertoire from all periods and styles are studied. Critique skills and abilities become more sophisticated and precise.

- May be repeated for credit.

MR510–02 Graduate Vocal Repertoire Coaching (Individual)

1 unit / Semester I, II

Advanced, individual musical coaching sessions offered, when available, to students preparing recitals or other Major performances, or whose repertoire demands regular coaching sessions. Sessions will cover similar areas to those covered in MR510–01, based on individual needs.

- Permission of the instructor and School of Music office required
- Offered based on faculty availability
- May be repeated for credit.

MT001 Fundamental Musicianship

3 units / Semester I, II

A course devoted to musical literacy and the competence necessary to pursue the Musicianship Skills and Music Theory course sequences in the CORE Curriculum. Training is provided in basic areas: reading and writing at the basic level, staff notation, clefs, scales, modes, intervals, triads and their inversions, rhythm and meter, part–writing and cadences. Extensive practice outside class time is required.

- This course is considered a prerequisite to the Major, students will be placed in it based on placement exams given prior to registration
- Course does not count toward overall graduation unit requirement
- Course must be completed by the end of the first year in residence; failure to pass within the first year may result in dismissal from the Institute
- Counts as credit for the previous course number MT100

MT100A Musicianship Skills: Tonal Forms A

2 units / Semester I, II

MT100A/B & MT200C/D ('Skills A, B, C & D') is a sequence of four courses in ear training and basic musicianship skills related to the comprehension of tone and tonal relationships in music including intervallic, harmonic and melodic comprehension and fundamental rhythmic skills. Exercises include chorales and keyboard music, scales and modes, sight singing and dictation exercises progressing from simple tonal music to more complex chromatic and atonal materials on advanced levels at the end of the course sequence. Extensive practice outside class time is required. Successful performance in these courses is critical for adequate progression through the CORE Curriculum.

- MT100A&B must be completed by the end of the second year
- MT200C&D (if required) must be completed by the end of the third year
- Failure to pass CORE classes according to the above schedule may result in ineligibility to advance in year level, loss of financial aid, academic warning and possible dismissal from the Institute
- MT104A is a prerequisite for MT200C
- Counts as credit for the previous course number MT001A
- Permission of instructor required.

MT100B Musicianship Skills: Tonal Forms B

2 units / Semester I, II

See description under MT100A.

- Counts as credit for the previous course number MT001B
- Permission of instructor required.

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.

- Prerequisite: MT001 or placement by examination
- Required keyboard tutorial meets Tues 6–7pm in Room B321
- Permission of 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, third relations and modulations to distantly related keys. Musical examples are drawn from the Western classical, jazz and popular traditions.

Prerequisite: MT101A or placement by exam

- MT101B must be completed by the end of the second year in residence
- Required keyboard tutorial meets Thurs 6–7pm in Room B321
- Permission of instructor required.

MT102–01 Musicianship Skills: Bach Chorale Singing

1 unit / Semester I

A careful study of Bach chorales with these goals in mind: understanding and appreciation of the music, intervals, intonation, phrasing, and ensemble skills.

- Counts as credit for the previous course number MT002–01
- May be repeated for credit.

MT102–01 Musicianship Skills: Bach Keyboard Pieces

1 unit / Semester I

A careful study of Bach's shorter keyboard pieces (little preludes and two part inventions) with these goals in mind: understanding and appreciation of the music and piano playing.

- Counts as credit for the previous course number MT002–02
- May be repeated for credit.

MT 103/503 Musicianship Skills: Transcription

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 BFA jazz Majors in their first year
- Fulfills the transcription requirement for World Music Majors
- Undergraduate students enroll at the 100 level, graduate students at the 500 level
- Counts as credit for the previous course number MT003

MT104A Musicianship Skills: Rhythm A

2 units / Semester I

MT104A&B constitute a 2-semester sequence designed to build skills in the performance practices of composed rhythm. Exercises are intended to help students interpret, read, and perform rhythms in all their variations with advanced facility. The class will examine the vocabulary of notated rhythms from simple to modernist and post-modernist compositional ideas. Musical materials will be drawn from the Renaissance, Baroque, Classical and Romantic periods and will emphasize the development of rhythmic practices in the 20th century across a variety of musical styles. Extensive practice outside class time is required. Successful performance in these courses is critical for maintaining adequate progress through the CORE Curriculum.

- MT104A must be completed by the end of the second year in residence and is a prerequisite for MT200C
- Counts as credit for the previous course number MT004A
- Permission of instructor required.

MT104B Musicianship Skills: Rhythm B

2 units / Semester II

See description under MT104A.

- MT104B (if required) must be completed by the end of the second year in residence
- Prerequisite: MT104A or placement by exam
- Counts as credit for the previous course number MT004B
- Permission of instructor required.

MT150 Jazz Keyboard Theory

1 unit / Semester I, II

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

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

MT170 Transcription for Guitar

1 unit / Semester I, II

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

- May be repeated for credit.

MT173 Lute Tablature Transcription

1 unit / Semester I, II

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.

- Permission of instructor required.

MT175 Figured Bass Realization

1 unit / Semester I, II

Studies in written and improvised accompaniment in Baroque music.

- May be repeated for credit.

MT176 Analysis of Guitar Repertoire

1 unit / Semester I, II

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

- May be repeated for credit.

MT177 Continuo and Baroque Accompaniment

1 unit / Semester I, II

Baroque accompaniment studies for basso continuo realization from figured bass and 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.

- Co-requisite: MP312
- May be repeated for credit.

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
- Co-requisite: MP312
- May be repeated for credit.

MT200C Musicianship Skills: Tonal Forms C

2 units / Semester I, II

MT100A/B & MT200C/D ('Skills A, B, C & D') is a sequence of four courses in ear training and basic musicianship skills related to the comprehension of tone and tonal relationships in music including intervallic, harmonic and melodic comprehension and fundamental rhythmic skills. Exercises include chorales and keyboard music, scales and modes, sight singing and dictation exercises progressing from simple tonal music to more complex chromatic and atonal materials on advanced levels at the end of the course sequence. Extensive practice outside class time is required. Successful performance in these courses is critical for adequate progression through the CORE Curriculum.

- MT100A&B must be completed by the end of the second year
- MT200C&D (if required) must be completed by the end of the third year
- MT104A is a prerequisite for MT200C
- Failure to pass CORE classes according to the above schedule may result in ineligibility to advance in year level, loss of financial aid, academic warning and possible dismissal from the Institute
- Counts as credit for the previous course number MT001C
- Permission of instructor required.

MT200D Musicianship Skills: Tonal Forms D

2 units / Semester I, II

See description under MT200C.

- Counts as credit for the previous course number MT001D
- Permission of instructor required.

MT202 Post-Tonal Theory

2 units / Semester I, II

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

- Prerequisite: MT101B or placement by exam
- Substitutes as credit for the former course MT101D (Theory D).
- MT202 (if required) should be completed by the end of the third year in residence
- Permission of instructor required.

MT203 Form and Advanced Tonal Theory

2 units / Not planned for this academic year

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

- Prerequisites: MT101B or placement by exam
- Substitutes as credit for the former course MT101C (Theory C)
- Offered in Spring Semester of odd-numbered calendar years
- Enrollment limited to 25 students
- Permission of instructor required.

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.

- Prerequisites: MT101B or placement by exam
- Substitutes as credit for the former course MT101C (Theory C)
- Offered the Spring Semester of even-numbered calendar years
- Enrollment limited to 25 students

MT205 Song Writing, Analysis and Performance

2 units / Semester I

This class is designed to help students sharpen critical skills that will help them analyze and perform songs from a mix of styles ranging from those found in the medieval era to those of the present day. These skills will then be linked to students' practice at applying a healthy amount of analytical thinking to their own compositions. Subjects will include lyric writing, the relationship of text to music, standard and non-standard forms, common compositional tricks and starting ideas, differing concepts of harmonic function, hooks, stylistic referencing and mixing, the role of oral musical traditions and individualism, the role of technology, and aural dictation.

- Prerequisites: MT101B or placement by exam
- Enrollment preference given to MAP students
- Enrollment limited to 25 students
- Substitutes as credit for the former course MT101C (Theory C)
- Permission of instructor required.

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 / Not planned for this academic year

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

- Co-requisite: ME201 or permission of the instructor
- Permission of instructor required.

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.

- Prerequisite: Completion of all required 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.

- Permission of instructor required.

MT350 Analysis and Interpretation for Performers

2 units / Semester I

A survey of musical styles and performance practices from the Baroque to Contemporary periods. Individual projects will include research into contemporaneous literature on interpretive practices. Classes will include performances of selected works with discussions of interpretive choices as they relate to structural analysis.

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

MT390 Advanced North Indian Svar Graam – Vocal

2 units / Semester I, II

Exercises in singing scales.

- Prerequisite: MT210
- Co-requisite: MP312
- May be repeated for credit.

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 students
- Prerequisite: MT210
- Co-requisite: MP312
- May be repeated for credit.

MT/MC 400/600–01 Chamber Thought

2 units / Not planned for this academic year

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

- Prerequisite: MT202 or equivalent
- May be taken for either Music Composition or Music Theory credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

MT/MH 400/600–04 The Music of Luigi Nono

2 units / Not planned for this academic year

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

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

MT/MH 400/600–05 The Music of James Tenney

2 units / Not planned for this academic year

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

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

MT/MH 400/600–08 The Music of György Kurtág & Sofia Gubaidulina

2 units / Not planned for this academic year

Focused Topics Course: The life and work of two prominent 20th century composers. The first half of the course will be dedicated to the great Hungarian individualist György Kurtág (*1926) with an analytical appreciation of the concise simplicity, the refined purity, the radical power

and existential honesty of his musical confessions or ‘autobiographies’. The second half of the course will be dedicated to the Moscovite avant-garde composer Sofia Gubaidulina (*1931). The composer herself is expected to join Mark Menzies and CalArts’ musicians for rehearsals of her music in preparation for REDCAT concerts on May 15 and 16, 2011. Our discussion of some of her Major works will be focused on trying to fathom the profound scope of her wild and mystical sound imagination.

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

MT/MC 400/600–09 Orchestral Thought

2 units / Not planned for this academic year

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

- Prerequisite: MT202 or equivalent
- May be taken for either Music Composition or Music Theory credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

MT/MH 400/600–10 Analysis: What Is Experimental Music?

2 units / Not planned for this academic year

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

Repertoire:

Ockeghem: Missa Mi–Mi

Bach: Das Musikalische Opfer (The Musical Offering)

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

Wagner: Parsifal

Cage: Concert for Piano and Orchestra

- May be taken either for Music History & Literature or Music Theory credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

MT/MH 400/600–14 The Music of Edgard Varese

2 units / Not planned for this academic year

Focused Topics Course: Using the topic of atonal pitch organization, this analysis class will yield an overview of the complete work of Edgard Varese 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.

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

MT/MH 400/600–17 The String Quartet since 1900

3 units / Not planned for this academic year

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

- Prerequisites: MT202 or equivalent.
- May be taken for either Music Composition, Music History & Literature, or Music Theory credit.
- Course offered in alternate years.
- Enrollment limited.

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

MT/MH 400/600–19 Music of Eastern Europe in the Late 20th Century

2 units / Not planned for this academic year

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

- May be taken either for Music History & Literature or Music Theory credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

MT/MH 400/600–20 The Music of Gerard Grisey and French Spectralism

2 units / Not planned for this academic year

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

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

MT/MH 400/600–21 The Piano since 1900

2 units / Semester 1

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

- Prerequisite: MT202 or equivalent
- May be taken either for Music History & Literature or Music Theory credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level
- Permission of instructor required.

MT/MH 400/600–23 The Music of Iannis Xenakis

2 units / Not planned for this academic year

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

- May be taken either for Music History & Literature or Music Theory credit
- Undergraduate students enroll at the 400 level, graduate students at the 600 level
- Permission of instructor required.

MT 401/601 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
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

MT/MC 403/603–01A Methods: Intonation Workshop A

2 units / Semester I

Let's make use of the results of acoustical research concerning the various phenomena constituting the timbre of tuned compound sounds (as first described in 1863 by the physicist Hermann von Helmholtz in his historic book 'On the Sensations of Tone as a Physiological Basis for the Theory of Music'), of Harry Partch's 'language of frequency ratios' ('Genesis of a Music') and of James Tenney's concept of harmonic space ('John Cage and the Theory of Harmony')! This experimental hands-on tuning workshop with instrumental and computer sounds (with students playing their instruments) will set out to expand the ear's analytical hearing capabilities (training the awareness of partial unisonos, difference tones, and beats) and explore the sonorities of microtonal just intonation, methods for refining instrumental tuning and ensemble playing techniques, and possibilities for their musical application. The course will offer a review of the complete curriculum for the theory of harmony (with a focus on just intonation and its microtonal implications) and an overview of the history of intonation in Western music.

- Prerequisite: MT101B or equivalent
- May also be taken for Music Composition credit as MC403/603–01A
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

MT/MC 403/603–01B Methods: Intonation Workshop B

2 units / Semester II

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

- Prerequisite: MC403/603–01A or MT403/603–01A
- May also be taken for Music Composition credit as MC403/603–01B
- Undergraduate students enroll at the 400 level, graduate students at the 600 level

MT/MH 405/605–01 Focus Rock: Metal – Black, Death & Doom

2 units / Semester II

Death, Black, Doom and Experimental Metal will be the focus of this class. We will do in-depth analysis of selected pieces (harmony, melody, rhythm, form, sound, lyrics) and research the influence of contemporary classical and experimental music on metal as well as its position within the history of rock music. Furthermore, we will discuss the socio-political and philosophical aspects behind metal and the culture surrounding it.

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

MT501 Graduate Theory Review

2 units / Semester I

This class is a review of basic to intermediate concepts and skills in music reading, music theory and music analysis (covering material from a typical undergraduate theory sequence). It is meant for incoming graduate students who do not pass the theory diagnostic test given upon entrance to the Masters program at CalArts. Music and concepts from all Western musical styles from music of the Middle Ages up to the present day will be addressed.

- Course does not count toward overall 60–unit MFA requirement.
- Placement by examination.

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 solfege, an understanding of modal modulations, triadic recognition, functional harmonic recognition, jazz harmonies, interval cycles, non–tonal cellular analysis, and sequences. Of course many of these skills cannot be mastered in one semester. Accordingly, this course is designed both for those who have studied these topics before but need to improve their skills as well as those beginning from a more basic level who need a solid practical methodology that can help them gradually build comprehension and recognition of what they need and want to hear.

- Placement by examination
- Course does not count toward overall 60–unit MFA requirement

MT 503/103 Musicianship Skills: Transcription

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 BFA jazz Majors in their first year
- Fulfills the transcription requirement for World Music Majors
- Undergraduate students enroll at the 100 level, graduate students at the 500 level
- Counts as credit for the previous course number MT003

MT 600/400–XX Focused Topics – see MT400–XX**MT 601/401 Tala Systems – see MT401****MT 603/403–XX Methods – see MT403–XX****MT 605/405–XX Focus Rock – see MT405–XX****MT/MC 612 Critical Reading: The Soundscape, Acoustic Ecology and the Field**

2 units / Semester I, II

Critical Reading: The Finite, the Infinite.

The first semester will be a tour of selected readings in the concepts of the finite and the infinite, including, but not limited to: Richard Dedekind, David Foster Wallace, Spinoza, Leibniz, Gilles Deleuze, Alain Badiou and Quentin Meillassoux. Students will then be asked to apply some of the concepts developed to the practice of art–making – and to write a significant term paper on their findings.

In the second semester we will use the paper projects of the first semester class as a starting

point. The goal of this class is to turn the papers into finished documents and publish a small journal devoted class papers (with the provisional title 'Art and Finitude'). There will be readings and discussion of the papers and sessions in which the thinking and writing are refined.

May also be taken for MC Music Composition credit, MT Music Theory credit, Aesthetics and Politics Major credit, and CS credit

- Enrollment limited to upper-division BFA students and graduate students
- Limited to 20 students
- Counts as credit for the previous course number MT412
- MC/MT 612 in Fall 2011 is a prerequisite to MC/MT 612 in Spring 2012.

MT800 Undergraduate Independent Project: Music Theory & Analysis

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.

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

MT900 Graduate Independent Project: Music Theory & Analysis

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.

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

MX 350/650 Career Designs 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.

- Priority given to upper-division undergraduate and graduate students
- Undergraduate students enroll at the 300 level, graduate students at the 600 level
- Permission of instructor required.

MX 650/350 Career Designs for Musicians – see MX350

2 units / Semester

See description under MX 350/650.

MX800P Undergraduate Independent Project: Pedagogy

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 the semester.

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

MX900P Graduate Independent Project: Pedagogy

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 the semester.

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