

## Music

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(College of Letters and Science)  
 Pablo Ortiz, D.M.A., Chairperson of the Department  
 Department Office, 112 Music Building  
 (530-752-5537; Fax: 752-0983)  
<http://music.ucdavis.edu>

### Faculty

Ross Bauer, Ph.D., Professor  
 William Beck, D.M.A., Lecturer  
 Anna Maria Busse Berger, Ph.D., Professor  
 Yu-Hui Chang, Ph.D., Assistant Professor  
 Phebe Craig, M.M., Lecturer  
 Andrew D. Frank, M.A., Professor  
 Sandra Graham, Ph.D., Assistant Professor  
 D. Kern Holoman, Ph.D., Professor, *Academic Senate Distinguished Teaching Award, UC Davis Prize for Teaching and Scholarly Achievement*  
 Beth Levy, Ph.D., Assistant Professor  
 Samuel Nichols, Ph.D., Lecturer  
 David A. Nutter, Ph.D., Professor  
 Pablo Ortiz, D.M.A., Professor  
 Christopher A. Reynolds, Ph.D., Professor, *Academic Senate Distinguished Teaching Award*  
 Rita Sahai, M.A., Lecturer  
 Laurie San Martin, Ph.D., Assistant Professor  
 Jeffrey Thomas, Associate Professor  
 Amelia Triest, B.A., Lecturer

### Emeriti Faculty

Robert S. Bloch, M.A., Professor Emeritus  
 Sydney R. Charles, Ph.D., Professor Emeritus  
 Albert J. McNeil, M.S., Professor Emeritus  
 Jerome W. Rosen, M.A., Professor Emeritus  
 Wayne Slawson, Ph.D., Professor Emeritus

### Faculty Affiliates in Applied Music

Keith Bohm, D.M.A., Lecturer (saxophone)  
 Lois Brandwynne, M.A., Lecturer (piano)  
 Tod Brody, B.A., Lecturer (flute)  
 Bruce Chrisp, M.M., Lecturer (trombone)  
 Laura Chrisp, B.M., Lecturer (oboe)  
 Susan Lamb Cook, M.A., Lecturer (cello)  
 Phebe Craig, M.M., Lecturer (harpsichord)  
 Thomas Derthick, B.M., Lecturer (string bass)  
 Christopher Froh, M.M. (percussion)  
 David Granger, M.M., Lecturer (bassoon)  
 Lenore Heinson, Lecturer (voice)  
 Agnes Lee, M.M. (harp)  
 Calvin Lymos, B.A., Lecturer (gospel choir)  
 Michael McMullen, Lecturer (jazz band)  
 Scott Macomber, M.M., Lecturer (trumpet)  
 David Newman, M.M., Lecturer (voice)  
 Peter Nowlen, B.M., Lecturer (french horn)  
 Ellen Ruth Rose, M.M., Lecturer (viola)  
 Michael Sand, M.M., Lecturer (violin)  
 Jerome Simas, M.M. (clarinet)  
 Marilyn Swan, B.M., Lecturer (piano)

### The Empyrean Ensemble

Tod Brody, flute  
 Peter Josheff, clarinet  
 Terrie Baune, violin  
 Ellen Ruth Rosa, viola  
 Thalia Moore, cello

### The Major Program

The Bachelor of Arts degree in music provides both a broad liberal arts education and the skills necessary to explore music through its history, composition, theory, and performance. Students majoring in music may choose from three tracks in the major: composition and theory, music history, or performance. Students in each of these tracks take a common core of courses before taking required specialized courses and choosing from a group of elective courses. Students following the track in Composition and Theory take advanced theory courses and/or seminars in composition; students following the track in Music History take specialized seminars in music history (recent topics

include the music of Berlioz and Film Music); and students following the track in Performance take an increased number of lessons and performance ensemble courses as well as conducting. All majors are expected to complete a substantial project (composition, recital, research presentation) in the senior year. Music majors who intend to pursue graduate studies in music are encouraged to satisfy the requirements of one of the honors programs in music.

**Study Abroad and the Music major.** The department strongly encourages interested students to pursue a portion of their studies abroad. Within the constraints of the campus and college residence requirements, it is possible for students to complete portions of the Music major at an international institution provided that the student consults with one of the undergraduate advisers and carefully plans a course of study abroad that will complement their coursework at Davis. In recent years, UC Davis Music majors have spent one quarter of a full year during their junior or senior years completing upper division coursework at EAP partner institutions in Italy, Germany, Australia, England, and France.

**The Program.** A fundamental grounding in music theory, music history, and performance during the first two years of study leads to more specialized study of composition, history, criticism, and performance during the last two years of undergraduate work.

**Career Alternatives.** Many students who graduate with a degree in music continue on to careers in medicine, law, or business. Students who graduate with a B.A. in music from UC Davis have gone on to graduate programs in music at major universities and conservatories in the country. Some have become professors at distinguished universities or have received teaching credentials to teach at primary or secondary schools; others have become editors or found employment in music advertising or record companies.

**A.B. Major Requirements:**

UNITS

**Preparatory Subject Matter .....27-45**

Music 2A, 2B, 2C, 6A, 6B, 6C, 16A, 16B, 16C, 24A, 24B, 24C\* ..... 18-30  
 Music 7A, 7B, 7C, 17A, 17B, 17C\*\* ..... 9-15  
 \* Note: Students may pass out of one or more quarters of Music 2A-C, and 16A-C through examination  
 \*\* Note: Students may pass out of one or more quarters of Music 17A-C through examination.

**Depth Subject Matter.....36-37**

Choose upper division courses from one of the following tracks:

*Track 1: Theory/Composition..... 36-37*

Music 124A, 124B ..... 6  
 At least 11 units selected from Music 130, 131, 140, 141, 142, 143, 144, 145, 146, 147, 154 ..... 11  
 Music 101A, 101B ..... 8  
 Music 103 or 199 (for composers); or Music 122 (for theorists)\*\*\* ..... 3-4  
 At least 8 units selected from Music 102, 107A, 107B, 107C, 108A, 108B, 113, 114, 122, 198, 199 ..... 8  
 \*\*\* Note: Music 103 and 199 may be taken only once for credit toward the major.

*Track 2: Music History..... 37*

Music 124A, 124B ..... 6  
 At least 11 units selected from Music 130, 131, 140, 141, 142, 143, 144, 145, 146, 147, 154 ..... 11  
 Two quarters of Music 121 (on different subjects) ..... 8  
 At least 12 units selected from Music 101A, 101B, 102, 107A, 107B, 107C, 108A, 108B, 113, 114, 121, 122, 198, 199 ..... 12

*Track 3: Music Performance..... 37*

Music 124A, 124B ..... 6  
 At least 19 units selected from Music 130, 131, 140, 141, 142, 143, 144, 145, 146, 147, 154 ..... 19  
 At least 12 units selected from Music 101A, 101B, 102, 107A, 107B, 107C, 108A, 108B, 113, 114, 121, 122, 198, 199 ..... 12

**Total Units for the Major .....63-82**

**Honors Programs.** Students who wish to pursue particularly intensive studies in music should elect one of the following honors programs in place of one of the tracks above:

*Theory/Composition Honors..... 45-49*

Music 124A, 124B ..... 6  
 At least 11 units selected from Music 130, 131, 140, 141, 142, 143, 144, 145, 146, 147, 154 ..... 11  
 Music 101A, 101B ..... 8  
 Two quarters of Music 194H for a total of at least 6 units resulting in a Senior composition or theory thesis ..... 6  
 Select 14-18 units from Music 102, 107A, 107B, 107C, 108A, 108B, 113, 114, 122 ..... 14-18

*Music History Honors..... 41-45*

Music 124A, 124B ..... 6  
 At least 11 units selected from Music 130, 131, 140, 141, 142, 143, 144, 145, 146, 147, 154 ..... 11  
 Music 101A, 101B ..... 8  
 Two quarters of Music 194H for a total of at least 6 units resulting in a Senior thesis ..... 6  
 Select 10-14 units from Music 108A, 121, 122 ..... 10-14

**Major Advisers.** Y.H. Chang.

**Minor Program Requirements:**

UNITS

**Music .....22**

A minimum of 16 units of upper division Music courses ..... 16  
 Courses chosen from: Music 105, 106, 107, 110, 126, 129  
 A minimum of six units in upper division music performance courses (Music 140, 141, 142, 143, 144, 145, 146, 147, 154) may count toward the minor ..... 6

**Foreign Language Requirement.** Students contemplating graduate study in music are advised to consider pursuing foreign language study beyond the elementary level.

**Diagnostic Exams** are given before admission into Music 6A-6B-6C (Music 3A-3B may be recommended as an alternative). Diagnostic exams are also given for Music 16A-16B-16C and 17A-17B-17C at the beginning of each year. Transfer students should take the advisory placement exams in theory and music history given during orientation week.

**Beginning and transfer students** are required to take Music 2A-2B-2C (Keyboard Competence) unless they can pass out of one or more of the classes by demonstrating proficiency through a diagnostic exam given at the beginning of each quarter. Students learn 1) four-part keyboard harmony in all major and minor keys; 2) moderate fluency with figured bass at the keyboard; 3) major and minor scales with proper fingering; ability to sight read simple piano music and Bach chorales.

**Student Performing Activities.** The Department of Music presents over 100 concerts each year, offering performance opportunities for both majors and non-majors in the UCD Symphony Orchestra, University Chorus, Concert Band, Early Music Ensemble, Baroque Chamber Orchestra, Chamber Singers, University Jazz Band, Gospel Choir, and numerous

chamber ensembles. Also affiliated with the department is the California Aggie Marching Band.

The large groups regularly present three concerts each year, while chamber ensembles perform frequently in the weekly Thursday Noon Concerts. Performance groups have collaborated with the Department of Dramatic Art in productions of musical theater and opera. Study of instruments and voice with professional performers and teachers is required of all majors. Similar opportunities exist for talented non-majors.

**Faculty and Facilities.** The faculty is noted for its achievements in a variety of areas. The musicologists are active in research, writing, and performance; the music of the composers is performed and recorded nationally and internationally. The journal, 19th Century Music, is housed in the department.

The regular faculty is joined during one quarter each year by a visiting Artist-in-Residence, a distinguished performer who gives public concerts and lectures and who works with students informally. The Empyrean Ensemble, a professional new music ensemble, is in residence at UC Davis. The American Bach Soloists, an ensemble of professional singers and instrumentalists specializing in music of the eighteenth and early nineteenth century, is affiliated with the Department of Music.

The department's facilities include a large collection of Renaissance, Baroque, and modern instruments, the Computer and Electronic Music Studio, practice and rehearsal rooms, and an excellent music library with some 20,000 recordings, CDs, laser discs and videos. In addition, the library houses the Jan Popper Collection of opera scores, books, and memorabilia.

**Graduate Study.** The Department of Music offers programs of study and research leading to the M.A. degree in composition/theory, musicology, ethnomusicology, and conducting, and the Ph.D. degree in composition/theory and musicology, and ethnomusicology. Detailed information regarding graduate study may be obtained from the Graduate Adviser.

**Graduate Adviser.** D.A. Nutter.

**Courses in Music (MUS)**

**Lower Division Courses**

**2A. Keyboard Competence, Part 1 (2)**

Performance—2 hours. Prerequisite: course 6A and 16A concurrently. Training to meet the minimum piano requirements for the major in music. All music majors will be expected to perform scales and simple harmonic progressions in twelve keys, both major and minor. (P/NP grading only.)—I. Triest

**2B. Keyboard Competence, Part 2 (2)**

Performance—2 hours. Prerequisite: course 6B and 16B concurrently, course 2A or demonstration of required keyboard proficiency on diagnostic exam. Training to meet the minimum piano requirements for the major in music. The study of scales with both hands, harmonic progressions, and sight reading at the piano. (P/NP grading only.)—II. Triest

**2C. Keyboard Competence, Part 3 (2)**

Performance—2 hours. Prerequisite: course 6C and 16C concurrently, course 2B or demonstration of required keyboard proficiency on diagnostic exam. Training to meet the minimum piano requirements for the major in music. The study of chord progressions, figured bass, sight reading, and piano repertoire. (P/NP grading only.)—III. Triest

**3A. Introduction to Music Theory (4)**

Lecture—1 hour; recitation—3 hours. Fundamentals of music theory, ear-training, harmony, counterpoint, and analysis directed toward the development of listening and writing techniques. Intended for the general student.—I, II, III. (I, II, III.)

**3B. Introduction to Music Theory (4)**

Lecture—3 hours; laboratory—1 hour. Prerequisite: course 3A. Continuation of course 3A. Intended for the general student.—II, III. (II, III.)

**6A. Elementary Theory, Part 1 (3)**

Lecture—3 hours. Prerequisite: admission by examination given at beginning of fall quarter; course 2A or 16A concurrently or demonstration of required proficiency level on diagnostic exam. Development of music writing and listening skills through the study of music fundamentals, species counterpoint, harmony, analysis of repertory. Intended primarily for music majors. Not open for credit to students who have completed course 4A.—I. Chang

**6B. Elementary Theory, Part 2 (3)**

Lecture—3 hours. Prerequisite: course 6A; course 2B or 16B concurrently or demonstration of required proficiency level on diagnostic exam. Development of music writing and listening skills through the study of music fundamentals, species counterpoint, harmony, analysis of repertory. Intended primarily for music majors. Not open for credit to students who have completed course 4B.—II. Chang

**6C. Elementary Theory, Part 3 (3)**

Lecture—3 hours. Prerequisite: course 6B; course 2C or 16C concurrently or demonstration of required proficiency level on diagnostic exam. Development of music writing and listening skills through the study of music fundamentals, species counterpoint, harmony, analysis of repertory. Intended primarily for music majors. Not open for credit to students who have completed course 4C.—III. Chang

**7A. Intermediate Theory, Part 1 (3)**

Lecture—3 hours. Prerequisite: course 6C. Homophonic music of the Classical era with a focus on analysis of music by Haydn, Mozart, and Beethoven. Composition of pieces in the homophonic forms such as Minuet and Trio, Theme and Variations, Rondo and Sonata. Intended for music majors. Not open for credit to students who have completed course 5B.—I. Frank

**7B. Intermediate Theory, Part 2 (3)**

Lecture—3 hours. Prerequisite: course 7A. Nineteenth-century harmony and voice leading through the music of the Romantic era. Focus on analysis of music by Chopin, Schumann, Brahms, Wagner, and Wolf. Composition of character pieces and songs. Intended for music majors. Not open for credit to students who have completed course 5C.—II. Frank

**7C. Intermediate Theory, Part 3 (3)**

Lecture—3 hours. Prerequisite: course 7B. The music of the first thirty years of the twentieth century and the various analytical tools pertaining to it. Works of Debussy, Stravinsky, Schoenberg, Berg, and others are discussed. Composition of small pieces for solo instruments, voice and piano. Intended for music majors. Not open for credit to students who have completed course 104A.—III. Frank

**10. Introduction to Musical Literature (4)**

Lecture—3 hours; listening section—1 hour. An introduction to composers and major styles of Western music. Lectures, listening sections, and selected readings. For non-majors. GE credit: ArtHum, Wrt.—I, II, III. (I, II, III.) Holoman, Levy, Nutter

**16A. Elementary Musicianship, Part 1 (2)**

Lecture/laboratory—2 hours. Prerequisite: course 6A concurrently, passing score on short diagnostic exam at the beginning of the quarter. The melodic, rhythmic, and harmonic materials of Western Music. Includes sight singing, explanations, drills, melodic/rhythmic/harmonic dictations, and listening analysis. Recommended for those who intend to major in music.—I. Triest

**16B. Elementary Musicianship, Part 2 (2)**

Lecture/laboratory—2 hours. Prerequisite: course 6B concurrently, course 6A or required proficiency level on diagnostic exam. The melodic, rhythmic, and harmonic materials of Western Music. Includes sight singing, explanations, drills, melodic/rhythmic/harmonic dictations, and listening analysis. Recommended for those who intend to major in music.—II. Triest

**16C. Elementary Musicianship, Part 3 (2)**

Lecture/laboratory—2 hours. Prerequisite: course 6C concurrently, course 16B or required proficiency level on diagnostic exam. The melodic, rhythmic, and harmonic materials of Western Music. Includes

sight singing, explanations, drills, melodic/rhythmic/harmonic dictations, and listening analysis. Recommended for those who intend to major in music.—III. Triest

**17A. Intermediate Musicianship, Part 1 (2)**

Lecture/laboratory—2 hours. Prerequisite: course 16C or required proficiency level on diagnostic exam. The melodic, rhythmic, and harmonic materials of Western Music. Includes sight singing, explanations, drills, melodic/rhythmic/harmonic dictations, and listening analysis. Intended for music majors.—I. Craig

**17B. Intermediate Musicianship, Part 2 (2)**

Lecture/laboratory—2 hours. Prerequisite: course 17A or required proficiency level on diagnostic exam. The melodic, rhythmic, and harmonic materials of Western Music. Includes sight singing, explanations, drills, melodic/rhythmic/harmonic dictations, and listening analysis. Intended for music majors.—II. Craig

**17C. Intermediate Musicianship, Part 3 (2)**

Lecture/laboratory—2 hours. Prerequisite: course 17B or required proficiency level on diagnostic exam. The melodic, rhythmic, and harmonic materials of Western Music. Includes sight singing, explanations, drills, melodic/rhythmic/harmonic dictations, and listening analysis. Intended for music majors.—III. Craig

**24A. Introduction to the History of Music I (3)**

Lecture—3 hours. Prerequisite: course 6A (may be taken concurrently). History of music from the late Baroque to Beethoven. Intended primarily for majors in music. GE credit: Wrt.—II. Reynolds

**24B. Introduction to the History of Music II (3)**

Lecture—3 hours. Prerequisite: course 24A, course 6B (may be taken concurrently). The history of music from the Romantic Period to the nineteenth century. Intended primarily for majors in music. GE credit: Wrt.—III. Reynolds

**24C. Introduction to the History of Music III (3)**

Lecture—3 hours. Prerequisite: course 24B, course 6C (may be taken concurrently). The history of music of the 20th century. Intended primarily for majors in music. GE credit: Wrt.—I. Levy

**28. Introduction to Afro-American Music (4)**

Lecture—3 hours; listening and discussion—1 hour. A study of the Afro-American rhythm, field hollers, work songs, spirituals, blues, gospel, and jazz; the contrast between West African, Afro-Caribbean, and Afro-Cuban musical traditions. GE credit: Div, Wrt.—III. Graham

**30A-U. Applied Study of Music: Intermediate (1)**

Performance instruction—1 hour. Prerequisite: open to Music majors with ability to perform scales and short compositions from standard repertory; admission by audition and consent of instructor. Class instruction, arranged by section: (A) Voice (prerequisite of course 1 or the equivalent); (B) Piano; (C) Harpsichord; (D) Organ; (E) Violin; (F) Viola; (G) Cello; (H) Double Bass; (I) Flute; (J) Oboe; (K) Clarinet; (L) Bassoon; (M) French Horn; (N) Trumpet; (O) Trombone; (P) Tuba; (Q) Percussion; (R) Classical Guitar; (S) Lute; (T) Viola da gamba; (U) Recorder. May be repeated for credit. Offered as demand indicates.—I, II, III. (I, II, III.)

**31A-U. Applied Study of Music: Intermediate (Individual) Performance Instruction (2)**

Performance instruction—0.5 hour; independent practice—5 hours. Prerequisite: open to Music majors only; admission by audition and consent of instructor. Individual instruction in (A) Voice (prerequisite of course 1 or the equivalent); (B) Piano; (C) Harpsichord; (D) Organ; (E) Violin; (F) Viola; (G) Cello; (H) Double Bass; (I) Flute; (J) Oboe; (K) Clarinet; (L) Bassoon; (M) French Horn; (N) Trumpet; (O) Trombone; (P) Tuba; (Q) Percussion; (R) Classical Guitar; (S) Lute; (T) Viola da gamba; (U) Recorder. May be repeated for credit.—I, II, III. (I, II, III.)

**47. University Wind Ensemble (2)**

Rehearsal—4 hours. Prerequisite: consent of instructor. Open to students in any major. Rehearsal, study, and performance of a full variety of wind ensemble

music; and to have students share their work in public performances. May be repeated for credit. (P/NP grading only.)—I. (I.) Nowlen

**54. University Gospel Choir (2)**

Rehearsal—4 hours. Prerequisite: consent of instructor; open to any student in the university. Rehearsal, study, and performance of Gospel music. May be repeated for credit. (Same course as African American and African Studies 54.) (P/NP grading only.)—I, II, III. (I, II, III.) Lymos

**98. Directed Group Study (1-5)**

Prerequisite: consent of instructor. (P/NP grading only.)

**99. Special Study for Undergraduates (1-5)**

(P/NP grading only.)

**Upper Division Courses****101A. Advanced Theory, Part 1 (4)**

Lecture—3 hours; lecture/laboratory—1 hour. Prerequisite: course 7C. Twentieth century music from 1930 through 1950 and the various analytical tools pertaining to it. Works of Copland, Sessions, Schoenberg, Bartok, and Stravinsky are discussed. Composition of small pieces for piano and voice. For music majors. Not open for credit to students who have completed course 104B.—I. Bauer

**101B. Advanced Theory, Part 2 (4)**

Lecture—3 hours; lecture/laboratory—1 hour. Prerequisite: course 101A. Music from 1950 to the present and the various analytical tools pertaining to it. Works of Babbitt, Carter, Dallapiccola, Ligeti, Messiaen, Reich and others are discussed. Composition of small pieces for ensemble. Intended for music majors. Not open for credit to students who have completed course 104C.—II. Bauer

**102. Tonal Counterpoint (4)**

Lecture—3 hours; practice—1 hour. Prerequisite: course 7A and 17A. Imitative tonal counterpoint with an analytical focus on the Two Part Inventions and Fugues (from the Well Tempered Klavier) of J.S. Bach. Composition of exercises and short pieces using contrapuntal techniques. Intended for music majors. Not open for credit to students who have completed course 5A.—III. Ortiz

**103. Workshop in Composition (3)**

Workshop—3 hours. Prerequisite: course 4C. Workshop in musical composition for undergraduates who are interested in pursuing serious compositional studies. Course will allow students to explore the techniques and materials of musical composition. May be repeated for credit. (P/NP grading only.)—(I, II, III.) Ortiz

**105. History and Analysis of Jazz (4)**

Lecture—3 hours; discussion—1 hour. Prerequisite: course 3A or 10 or the equivalent. Jazz will be studied in its historical and cultural contexts; the evolution of jazz styles will be analyzed. Lectures, discussion/guided listening sections, and selected readings. Designed for non-majors. GE credit: ArtHum, Div, Wrt.—III. Bauer

**106. History of Rock Music (4)**

Lecture—3 hours; discussion—1 hour. Prerequisite: course 3A-3B or 10 or consent of instructor. Rock studied in its musical, historical, and cultural contexts; analysis of the evolution of rock styles. Includes guided listening sections and selected readings. Designed for non-majors. GE credit: ArtHum, Wrt.—I. Reynolds

**107A. Computer and Electronic Music (3)**

Lecture—3 hours; laboratory—1 hour. Prerequisite: consent of instructor. Studies in electronic and computer music composition. The principles and procedures of composition in various electronic media are explored through compositional exercises. Limited enrollment.—I. (I.) Beck

**107B. Computer and Electronic Music (3)**

Lecture—3 hours; laboratory—1 hour. Prerequisite: course 107A and consent of instructor. Continuation of course 107A. Limited enrollment.—(II.) Beck

**107C. Computer and Electronic Music (3)**

Lecture—3 hours; laboratory—1 hour. Prerequisite: course 107B and consent of instructor. Continuation of course 107B. Limited enrollment.—(III.)

**108A-108B. Orchestration (2-2)**

Lecture—2 hours. Prerequisite: course 5C. Techniques of orchestration from study of basic instrumental techniques to analysis of orchestral scores and scoring for various instrumental combinations.—I, II. San Martin

**109. Masterworks in Performance (2)**

Lecture—2 hours. Prerequisite: course 10 recommended. Thorough score study of a single masterwork to be performed on campus during the quarter. Guided listening, selected readings, analysis and study of composer's milieu. Recommended especially for members of the performing ensembles scheduled to present the work.

**110A. The Music of a Major Composer: Beethoven (4)**

Lecture—3 hours; discussion—1 hour. Prerequisite: course 10 or 3A-3B. The work of Beethoven will be studied in the context of his time and his contemporaries. Lectures, discussion/guided listening sections, and selected readings. For non-majors. GE credit: ArtHum, Wrt.—I. Busse Berger

**110B. The Music of a Major Composer: Stravinsky (4)**

Lecture—3 hours; discussion—1 hour. Prerequisite: course 10 or 3A-3B. The work of Stravinsky will be studied in the context of his time and his contemporaries. Lectures, discussion/guided listening sections, and selected readings. For non-majors. GE credit: ArtHum, Wrt.—II. Frank

**110C. The Music of a Major Composer: Bach (4)**

Lecture—3 hours; discussion—1 hour. Prerequisite: course 10 or 3A-3B. The work of Bach will be studied in the context of his time and his contemporaries. Lectures, discussion/guided listening sections, and selected readings. For non-majors. GE credit: ArtHum, Wrt.

**110D. The Music of a Major Composer: Mozart (4)**

Lecture—3 hours; discussion—1 hour. Prerequisite: course 10 or 3A-3B. The work of Mozart will be studied in the context of his time and his contemporaries. Lectures, discussion/guided listening sections, and selected readings. For non-majors. GE credit: ArtHum, Wrt.—III. San Martin

**110E. The Music of a Major Composer: Haydn (4)**

Lecture—3 hours; discussion—1 hour. Prerequisite: course 10 or 3A-3B. The work of Haydn in the context of his time and his contemporaries. Lectures, discussion/guided listening sections, and selected readings. For non-majors. Offered in alternate years. GE credit: ArtHum, Wrt.

**110F. American Masters (4)**

Lecture—3 hours; discussion—1 hour. Prerequisite: course 10 or 3A-3B. An overview of American concert music by master composers from Charles Ives to the present. Lectures, discussion/guided listening sections, and selected readings. For non-majors. Offered in alternate years. GE credit: ArtHum, Wrt.

**113. Introduction to Conducting (2)**

Lecture—1 hour; performance—1 hour. Prerequisite: course 6C. Principles and techniques of conducting as they apply to both choral and instrumental ensembles. Not open for credit to students who have completed course 111 or 112. Offered in alternate years.—I.

**114. Intermediate Conducting (2)**

Lecture—1 hour; performance—1 hour. Prerequisite: course 113. Intermediate conducting with a continued focus on principles and techniques as they apply to both choral and instrumental ensembles. Offered in alternate years.—II.

**121. Topics in Music History and Criticism (4)**

Seminar—4 hours (includes selected listening). Prerequisite: courses 4A-4B-4C, 24A-24B-24C, and consent of instructor. Sources and problems of a historical period or musical style selected by the instructor and announced in advance. May be repeated for credit. GE credit: Wrt.—II, III. Nutter, Reynolds

**122. Topics in Analysis and Theory (4)**

Seminar—4 hours (includes selected listening). Prerequisite: courses 5C and 25C. Analysis of works of a composer or musical style selected by the instructor and announced in advance. Consideration of theoretical issues. May be repeated for credit. GE credit: Wrt.

**124A. History of Western Music: Middle Ages to 1600 (3)**

Lecture—3 hours. Prerequisite: course 6C and 24C. Historical survey of composers and musical styles from the Middle Ages to the beginning of the 17th century. GE credit: Wrt.—II. Busse Berger

**124B. History of Western Music: 1600-1750 (3)**

Lecture—3 hours. Prerequisite: course 124A. Historical survey of composers and musical styles from the late 1500s to the mid-18th century. GE credit: Wrt.—III. Busse Berger

**126. American Music (4)**

Lecture—3 hours; listening—1 hour. Prerequisite: course 10 or 3A-3B or consent of instructor. Introductory survey of American musics, including Native American music, Hispanic polyphony, New England psalmody, and selected 20th-century composers and styles. Offered in alternate years. GE credit: Div, Wrt.

**127. Music from Latin America (4)**

Lecture—3 hours; discussion—1 hour. Prerequisite: Spanish 24 or 33. Examination of music from Latin America. Characteristic music (i.e., tango, bossa nova, salsa, musica nortena, musica andina) as well as its implications in other musical genres. Taught in Spanish. For non-majors. Offered in alternate years. (Former course 27.) (Same course as Spanish 171.)—Ortiz

**129. World Music (4)**

Lecture—3 hours; listening—1 hour; selected readings. Prerequisite: course 3A-3B or 10 recommended. Intended for non-majors. Studies in selected areas of non-western music, including appropriate instrumental and performing techniques, analysis of tonal systems, melody, rhythm and musical structures. Emphasis placed on cultural context of the music. GE credit: Div, Wrt.—I. Graham

**130A-U. Applied Study of Music: Advanced (1)**

Performance instruction—1 hour. Prerequisite: open to Music majors with ability to perform scales and short compositions from standard repertoire; admission by audition and consent of instructor. Class instruction, arranged by section: (A) Voice (prerequisite of course 1 or the equivalent); (B) Piano; (C) Harpsichord; (D) Organ; (E) Violin; (F) Viola; (G) Cello; (H) Double Bass; (I) Flute; (J) Oboe; (K) Clarinet; (L) Bassoon; (M) French Horn; (N) Trumpet; (O) Trombone; (P) Tuba; (Q) Percussion; (R) Classical Guitar; (S) Lute; (T) Viola da gamba; (U) Recorder. May be repeated for credit. Offered as demand indicates.—I, II, III. (I, II, III.)

**131A-U. Applied Study of Music: Advanced (Individual) (2)**

Performance instruction—0.5 hour; independent practice—5 hours. Prerequisite: open to Music majors only; admission by audition and consent of instructor. Individual instruction in (A) Voice (prerequisite of course 1 or the equivalent); (B) Piano; (C) Harpsichord; (D) Organ; (E) Violin; (F) Viola; (G) Cello; (H) Double Bass; (I) Flute; (J) Oboe; (K) Clarinet; (L) Bassoon; (M) French Horn; (N) Trumpet; (O) Trombone; (P) Tuba; (Q) Percussion; (R) Classical Guitar; (S) Lute; (T) Viola da gamba; (U) Recorder. May be repeated for credit.—I, II, III. (I, II, III.)

**132. Singing for Actors (1)**

Performance—1 hour. Prerequisite: consent of instructor. The elements of basic singing techniques, through selected exercises, vocalises, and songs. May be repeated for credit. (P/NP grading only.)

**140. University Jazz Band (2)**

Rehearsal—4 hours. Prerequisite: consent of instructor. Open to students in any major. Rehearsal, study, and performance of jazz band music and full variety of jazz band styles, including swing, be-bop, and contemporary jazz styles. May be repeated for credit. (P/NP grading only.)—I, II, III. (I, II, III.) McMullen

**141. University Symphony (2)**

Rehearsal—4 hours. Prerequisite: admission subject to audition before first class meeting. Open to any student in the University whose proficiency meets the requirements of concert performance. Sight-reading, rehearsal and performance of music from the orchestral literature. May be repeated for credit. (P/NP grading only.)—I, II, III. (I, II, III.) Holoman

**142. University Chamber Singers (2)**

Rehearsal—3 hours, plus sectionals—at least 1 hour. Prerequisite: admission subject to audition before first class meeting. Rehearsal and performance of works for small choral group. May be repeated for credit. (P/NP grading only.)—I, II, III. (I, II, III.) Thomas

**143. University Concert Band (2)**

Rehearsal—4 hours. Prerequisite: admission subject to audition before first class meeting. Open to any student in the University whose proficiency meets the requirements of concert performance. Rehearsal and performance of music for band. May be repeated for credit. (P/NP grading only.)—II, III. (II, III.)

**144. University Chorus (2)**

Rehearsal—4 hours. Prerequisite: admission subject to audition before first class meeting. Open to any student in the University. Rehearsal and performance of choral music. May be repeated for credit. (P/NP grading only.)—I, II, III. (I, II, III.) Thomas

**145. Early Music Ensemble (2)**

Rehearsal—4 hours. Prerequisite: admission subject to audition before first class meeting. Rehearsal and performance of Medieval, Renaissance, and Baroque music for vocal ensemble and historical instruments. May be repeated for credit. (P/NP grading only.)—I, II, III. (I, II, III.) Nutter

**146. Chamber Music Ensemble (1)**

Rehearsal—2 hours; student practice—1 hour. Prerequisite: admission subject to audition before first class meeting. Open to any student in the University whose proficiency meets the requirements of concert performance. Study, rehearsal, and performance of ensemble music for strings, winds, voice, piano, harpsichord, and organ. May be repeated for credit. (P/NP grading only.)—I, II, III. (I, II, III.) Granger

**147. University Wind Ensemble (2)**

Rehearsal—4 hours. Prerequisite: consent of instructor. Open to students in any major. Rehearsal, study, and performance of a full variety of wind ensemble music; and to have students share their work in public performances. May be repeated for credit. (P/NP grading only.)—I. (I.) Nowlen

**154. University Gospel Choir (2)**

Rehearsal—4 hours. Prerequisite: consent of instructor; open to any student in the university. Rehearsal, study, and performance of Gospel music. May be repeated for credit. (Same course as African American and African Studies 154.) (P/NP grading only.)—I, II, III. (I, II, III.) Lymos

**192. Internship in Music (1-4)**

Internship—3-12 hours. Prerequisite: music major, consent of instructor and department chairperson. Internship outside the university related to music. May be repeated up to 8 units of credit. (P/NP grading only.)—I, II, III.

**194HA-194HB. Special Study for Honors Students (2-4)**

Independent study—6-12 hours. Prerequisite: course 7C, 124B. Open only to students who qualify for the honors program and admission to Music Senior Honors Program. Preparation and presentation of a culminating project, under the supervision of an instructor, in one of the creative or scholarly areas of music. (Deferred grading only, pending completion of sequence.)—I, II, III. (I, II, III.)

**198. Directed Group Study (1-5)**

Prerequisite: consent of instructor. (P/NP grading only.)

**199. Special Study for Advanced Undergraduates (1-5)**

(P/NP grading only.)

**Graduate Courses****200. Music Research (4)**

Seminar—3 hours; term paper. Introduction to problems and techniques of research; practical application of music bibliography to questions about significant issues in musicology, music theory, and performance practice.

**202. Notation (4)**

Seminar—3 hours; term paper. Study of musical notation; investigation of techniques for editing Medieval and Renaissance music.—I. Busse Berger

**203. Music Composition (4)**

Seminar—3 hours; term paper. Technical projects that explore compositional problems, the skill and techniques with which to solve them, and free composition. May be repeated for credit.—I, II, III. (I, II, III.) Bauer, Ortiz, San Martin, Chang

**204. Advanced Conducting (3)**

Tutorial—2 hours; practicum—2 hours. Prerequisite: courses 111, 112, or the equivalent; keyboard skills appropriate to graduate standing. Technical aspects of conducting and the broader issues in music history and analysis that conductors must face before leading a rehearsal or performance.

**207. Advanced Electronic and Computer Music (4)**

Seminar—2 hours; plus individual student/instructor meeting—2 hours. Prerequisite: courses 107A-107B-107C. Advanced composition of computer and electronic music with the Sun 3-based computer-music system and associated facilities.

**210A. Proseminar in Music (Theory and Analysis) (4)**

Seminar—3 hours; term paper. Voice-leading analysis of tonal music derived from Schenker and pitch-class set theory. Recent work on compositional design, generalizations of the concept of interval, psychologically oriented music theory, and theories of durational structure and timbre.—I. Bauer

**210B. Proseminar in Music (Musicology and Criticism) (4)**

Seminar—3 hours; term paper. Issues and concepts of music history, including performance practice questions for specific repertoires and periods; principles, aims, and methods of archival study; historical theory; evolution of musical styles; philosophical debates about goals and aims of the discipline in general.—I. Levy

**210C. Proseminar in Music (Ethnomusicology) (4)**

Seminar—3 hours; term paper. Intensive examination of major trends in ethnomusicology as exemplified by scholars working in several non-Western cultures. Ethnomusicological theory, ranging from ethnographic description to metamusical study (Seegar) to analysis of individual genres to sociological study.—II. Graham

**212. Ethics of Musical Ethnography (4)**

Seminar—3 hours; fieldwork. Prerequisite: course 210C. The role, methodology, perception, and assumptions of the ethnomusicologist in ethnographic scholarship. Examination of complex ethical and political questions in relation to practical fieldwork techniques. Offered in alternate years.—Graham

**213. Transcription and Notation (4)**

Seminar—3 hours; project. Prerequisite: course 210C. Practical instruction in the transcription and analysis of primarily non-Western musics. Analytical and theoretical issues, the politics of representation, and the cultural values and ideologies implicit in notation. Offered in alternate years.—Graham

**221. Topics in Music History (4)**

Seminar—3 hours. Studies in selected areas of music history and theory. May be repeated for credit.—I, II, III. Graham, Levy, Holoman

**222. Techniques of Analysis (4)**

Seminar—3 hours. Analysis and analytical techniques as applied to music of all historical style periods. May be repeated for credit.—III. Chang

**223. Ethnomusicology (Pacific Cultures) (4)**

Seminar—3 hours; term paper. Court music, religious music, and popular forms of China, Japan, Korea, Melanesia, and Indochina. Issues concerning history, theoretical constructs, performance practice, and cultural settings of the music will be stressed. May be repeated for credit.

**299. Individual Study (1-12)**

(S/U grading only.)

**Teaching Methods Courses****396. Teaching Assistant Training Practicum (1-4)**

Prerequisite: graduate standing. May be repeated for credit. (S/U grading only.)—I, II, III. (I, II, III.)