Department of Music

303 Music and Media Building; 949-824-6615
http://music.arts.uci.edu/
David Brodbeck, Department Chair

Undergraduate Program

The Department of Music offers the degrees of Bachelor of Arts in Music and Bachelor of Music. Both provide a secure foundation in the academic and applied study of music. This does not necessarily mean, however, that all undergraduates will go on to become professional musicians or musicologists. A good number do indeed continue to further study at the graduate level. However, many also use their degrees in Music as a more general educational qualification. Music is perhaps unique among the arts and humanities in terms of the wide range of transferable skills developed in the undergraduate curriculum. Musicians learn how to think, to write, to present themselves in public, and to work collaboratively in different kinds of teams. They have intellectual, technical, and social skills that tend to be widely admired by employers in many fields. They have also demonstrated over the long term a determination and commitment, and a desire to succeed, often beyond the norm. With a degree in Music, students will find that many career paths lie before them.

The Bachelor of Arts (B.A.) degree program enables students to study music history, music theory, composition, or performance within a curriculum that is flexible enough to allow for a second major, study abroad, and other curricular options. A senior thesis or project is required.

The Bachelor of Music (B.Mus.) degree program offers students the opportunity in their junior and senior years to specialize in piano performance, vocal performance, instrumental performance (flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba, percussion, violin, viola, violoncello, and double bass), jazz studies (piano, saxophone, trumpet, trombone, bass, and percussion), and guitar and lute performance. Students in this program receive weekly private instrumental or vocal instruction, and present a public solo recital during their senior year. For details on admission to this program, click on the "Majors" tab above and scroll down to "Entrance to the Bachelor of Music Program."

Undergraduate Admissions. All applicants, regardless of their degree objective, apply to the B.A. program and must demonstrate appropriate vocal or instrumental proficiency, as determined by the results of the Department’s required entrance audition (typically scheduled on campus in late January or early February). For the most up-to-date information, visit the Music Department (http://music.arts.uci.edu) website. NOTE: Transfer applicants who perform at a sufficiently high level in the entrance audition, have the requisite background in music theory and musicianship, and wish to earn the B.Mus. rather than B.A. degree, will be offered the opportunity to change their degree objective from B.A. to B.Mus. upon matriculation at the University.

Study Abroad

The Department actively encourages this option for eligible students and makes every effort to accommodate the student’s work abroad within departmental requirements. Interested students should consult with the undergraduate faculty advisor at the earliest possible date for advice on this matter. For further information, visit the Study Abroad Center (http://www.cie.uci.edu/academics/music.html) website.

Requirements for the Bachelor's Degree in Music

All students must meet University Requirements (http://catalogue.uci.edu/previouseditions/2014-15/informationforadmittedstudents/requirementsforabachelorsdegree) .

School Requirements: None.

Departmental Requirements—Common Curriculum: All courses must be completed with a grade of C- or higher.

<table>
<thead>
<tr>
<th>MUSIC 15A- 15B- 15C</th>
<th>Musicianship I and Musicianship II and Musicianship III</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 16A- 16B- 16C</td>
<td>Music Theory and Music Theory and Music Theory</td>
</tr>
<tr>
<td>MUSIC 16D</td>
<td>Theory/Musicianship</td>
</tr>
<tr>
<td>MUSIC 40B- 40C</td>
<td>History of European Music: Josquin to Wagner and History of European Music: Josquin to Wagner</td>
</tr>
<tr>
<td>MUSIC 40D</td>
<td>Twentieth-Century Music</td>
</tr>
<tr>
<td>Select six quarters of instrumental or vocal instruction for Music majors from the following:</td>
<td></td>
</tr>
<tr>
<td>MUSIC 65–70</td>
<td></td>
</tr>
</tbody>
</table>

Additional Requirements for the Bachelor of Arts Degree

In addition to completing the common curriculum, students in the B.A. program must pass the departmental piano proficiency examination or take three quarters of MUSIC 10 (Piano for Majors) with a grade of C or better and complete the following course requirements:
1. Select three courses in Theory, Composition, and Technology from the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 51</td>
<td>Music Technology and Computers</td>
</tr>
<tr>
<td>MUSIC 131</td>
<td>Post-Tonal Theory</td>
</tr>
<tr>
<td>MUSIC 132</td>
<td>Jazz Theory</td>
</tr>
<tr>
<td>MUSIC 136</td>
<td>Instrumentation</td>
</tr>
<tr>
<td>MUSIC 147</td>
<td>Studies in Music Technology</td>
</tr>
<tr>
<td>MUSIC 150</td>
<td>Composition</td>
</tr>
<tr>
<td>MUSIC 151</td>
<td>Computer Music Composition</td>
</tr>
<tr>
<td>MUSIC 152</td>
<td>Interactive Arts Programming</td>
</tr>
<tr>
<td>MUSIC 155</td>
<td>Analysis</td>
</tr>
<tr>
<td>MUSIC 157</td>
<td>Advanced Study in Composition</td>
</tr>
<tr>
<td>MUSIC 183A</td>
<td>Jazz Composition</td>
</tr>
<tr>
<td>MUSIC 183B</td>
<td>Jazz Composition</td>
</tr>
<tr>
<td>MUSIC 183C</td>
<td>Jazz Composition</td>
</tr>
<tr>
<td>MUSIC 189</td>
<td>Accompanying for Plucked Strings: Continuo and Changes</td>
</tr>
</tbody>
</table>

2. Select three courses in Music and Culture (including at least two upper-division courses) from the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>AFAM 143</td>
<td>Topics in African American Music</td>
</tr>
<tr>
<td>AFAM 144</td>
<td>Topics in Expressive Forms</td>
</tr>
<tr>
<td>ANTHRO 138M</td>
<td>Music as Expressive Culture</td>
</tr>
<tr>
<td>CHC/LAT 115A</td>
<td>Latino Music: A View of Its Diversity and Strength</td>
</tr>
<tr>
<td>MUSIC 4</td>
<td>Introduction to Opera</td>
</tr>
<tr>
<td>MUSIC 8</td>
<td>The Beatles and the Sixties</td>
</tr>
<tr>
<td>MUSIC 9</td>
<td>Rock: The Early Years</td>
</tr>
<tr>
<td>MUSIC 14A</td>
<td>European and American Music 1700 - Twentieth Century</td>
</tr>
<tr>
<td>MUSIC 14B</td>
<td>European and American Music 1700 - Twentieth Century</td>
</tr>
<tr>
<td>MUSIC 14C</td>
<td>European and American Music 1700 - Twentieth Century</td>
</tr>
<tr>
<td>MUSIC 41</td>
<td>Major Composer</td>
</tr>
<tr>
<td>MUSIC 42</td>
<td>Music and Gender</td>
</tr>
<tr>
<td>MUSIC 44</td>
<td>Classical Music in Society</td>
</tr>
<tr>
<td>MUSIC 45</td>
<td>History of Film Music</td>
</tr>
<tr>
<td>MUSIC 49A</td>
<td>Asian in Western Music</td>
</tr>
<tr>
<td>MUSIC 78</td>
<td>History of Jazz</td>
</tr>
<tr>
<td>MUSIC 82A</td>
<td>Pish Radif: Introduction to Classical Persian Music</td>
</tr>
<tr>
<td>MUSIC 82B</td>
<td>Pish Radif: Introduction to Classical Persian Music</td>
</tr>
<tr>
<td>MUSIC 82C</td>
<td>Pish Radif: Introduction to Classical Persian Music</td>
</tr>
<tr>
<td>MUSIC 140</td>
<td>Studies in Medieval Music</td>
</tr>
<tr>
<td>MUSIC 141</td>
<td>Studies in Renaissance Music</td>
</tr>
<tr>
<td>MUSIC 142</td>
<td>Studies in Baroque Music</td>
</tr>
<tr>
<td>MUSIC 143</td>
<td>Studies in Classical Music</td>
</tr>
<tr>
<td>MUSIC 144</td>
<td>Studies in Romantic Music</td>
</tr>
<tr>
<td>MUSIC 145</td>
<td>Studies in Twentieth-Century Music</td>
</tr>
<tr>
<td>MUSIC 146</td>
<td>Studies in Jazz Music</td>
</tr>
<tr>
<td>MUSIC 148</td>
<td>Studies in Ethnomusicology</td>
</tr>
<tr>
<td>MUSIC 149</td>
<td>Studies in Music History</td>
</tr>
<tr>
<td>MUSIC 156A</td>
<td>Song Literature</td>
</tr>
<tr>
<td>MUSIC 156B</td>
<td>Song Literature</td>
</tr>
<tr>
<td>MUSIC 156C</td>
<td>Song Literature</td>
</tr>
<tr>
<td>MUSIC 180</td>
<td>Music Criticism</td>
</tr>
<tr>
<td>MUSIC 181</td>
<td>Improvisation</td>
</tr>
</tbody>
</table>

3. Select six courses in Performance and Practice from the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 21A</td>
<td>Keyboard Skills</td>
</tr>
<tr>
<td>MUSIC 21B</td>
<td>Keyboard Skills</td>
</tr>
</tbody>
</table>
### Departmental Honors Program in Music and Culture

The Honors Program in Music and Culture is designed to challenge superior students in the B.A. or B.Mus. program beyond the academic requirements of the Music major. It provides them with the opportunity to advance their knowledge in the scholarly fields of music while developing their writing, analytical, and research skills. The honors program is ideally suited for students who wish to study music at the graduate level, but not in performance, and who may be preparing for graduate work in arts criticism, the humanities, the social sciences, and the law.

Eligibility requirements are (1) completion of the core requirements for the major; (2) an overall GPA of 3.5 or higher; and (3) completion of the eligibility form (available for download through the Departmental Web site).

Admission to the Honors Program in Music and Culture is competitive. Students must apply no later than the spring quarter of their junior year. The application should be accompanied by two substantial writing samples. These may represent work done for courses at UCI. Only truly exceptional students may undertake Honors projects.

Students who are admitted to the Honors Program, regardless of whether they are in the B.A. or B.Mus. program, are required to complete three additional courses in categories 1 and 2 under Additional Requirements for the Bachelor of Arts Degree beyond those taken in fulfillment of the core requirement; all three must be upper-division courses (numbered 100 or higher). Relevant upper-division courses in other departments may be taken to fulfill this requirement by approval of the Department Honors Committee.

The capstone project is a senior thesis, an extended original research project prepared under the supervision of the faculty advisor on a topic chosen by the student in consultation with that advisor. The thesis topic must be approved by the Departmental Honors Committee prior to the end of the fall quarter of the senior year. Students develop their topic during an ensuing two-quarter sequence of Senior Thesis (MUSIC 195A-MUSIC 195B). Upon successful completion of the thesis, a single grade is applied for both quarters and 4 units (total) are posted to the student’s record (2 units each for and MUSIC 195B).

### Entrance to the Bachelor of Music Degree Program

Admission to the B.Mus. degree program is by a second audition (the B.Mus. audition), typically taken in the spring quarter of the second year (for most students) or, in certain circumstances, in the first year (for third-year transfers only). The B.Mus. audition is evaluated by at least two members of the faculty. No student will be allowed to begin the B.Mus. program before having completed MUSIC 15A, MUSIC 15B, MUSIC 15C and MUSIC 16A, MUSIC 16B, MUSIC 16C (or their equivalents at another institution).

### Additional Requirements for the Bachelor of Music Degree

In addition to completing the common curriculum, students in the B.Mus. program must pass the departmental piano proficiency examination, perform a senior recital (and, for voice students only, a junior recital), and complete the following course requirements:

1. Select three courses in Theory, Composition, and Technology from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 21C</td>
<td>Keyboard Skills</td>
</tr>
<tr>
<td>MUSIC 158A</td>
<td>Diction</td>
</tr>
<tr>
<td>MUSIC 158B</td>
<td>Diction</td>
</tr>
<tr>
<td>MUSIC 158C</td>
<td>Diction</td>
</tr>
<tr>
<td>MUSIC 160</td>
<td>University Orchestra</td>
</tr>
<tr>
<td>MUSIC 161</td>
<td>Wind Ensemble</td>
</tr>
<tr>
<td>MUSIC 162</td>
<td>UNIVERSITY CHORUS</td>
</tr>
<tr>
<td>MUSIC 164</td>
<td>Opera Workshop</td>
</tr>
<tr>
<td>MUSIC 171</td>
<td>Chamber Singers</td>
</tr>
<tr>
<td>MUSIC 172</td>
<td>Men in Blaque</td>
</tr>
<tr>
<td>MUSIC 176</td>
<td>Chamber Ensembles</td>
</tr>
<tr>
<td>MUSIC 178</td>
<td>Jazz Orchestra</td>
</tr>
<tr>
<td>MUSIC 182</td>
<td>Advanced Jazz Combo</td>
</tr>
<tr>
<td>MUSIC 193</td>
<td>Conducting</td>
</tr>
<tr>
<td>MUSIC 197</td>
<td>Word and Music</td>
</tr>
</tbody>
</table>
and select two others from the following:

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<td>MUSIC 157</td>
<td>Advanced Study in Composition</td>
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<tr>
<td>MUSIC 183C</td>
<td>Jazz Composition</td>
</tr>
<tr>
<td>MUSIC 189</td>
<td>Accompanying for Plucked Strings:</td>
</tr>
<tr>
<td></td>
<td>Continuo and Changes</td>
</tr>
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2. Select three courses in Music and Culture from the following:

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</tr>
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<td>MUSIC 148</td>
<td>Studies in Ethnomusicology</td>
</tr>
<tr>
<td>MUSIC 149</td>
<td>Studies in Music History</td>
</tr>
<tr>
<td>MUSIC 180</td>
<td>Music Criticism</td>
</tr>
<tr>
<td>MUSIC 181</td>
<td>Improvisation</td>
</tr>
</tbody>
</table>

3. Select six quarters of instrumental or vocal instruction for Music Performance majors from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 165-170</td>
<td>Chamber Ensembles (every quarter in residence)</td>
</tr>
</tbody>
</table>

4. Completion of the following courses according to the approved Bachelor of Music specialization:

**Guitar and Lute:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 176</td>
<td>Chamber Ensembles (every quarter in residence)</td>
</tr>
</tbody>
</table>

**Jazz Studies:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 78</td>
<td>History of Jazz</td>
</tr>
<tr>
<td>MUSIC 132</td>
<td>Jazz Theory</td>
</tr>
<tr>
<td>MUSIC 160</td>
<td>University Orchestra (or MUSIC 161 Wind Ensemble</td>
</tr>
<tr>
<td></td>
<td>or MUSIC 178 Jazz Orchestra, every quarter in</td>
</tr>
<tr>
<td></td>
<td>residence)</td>
</tr>
<tr>
<td>MUSIC 176</td>
<td>Chamber Ensembles (or MUSIC 182 Advanced Jazz</td>
</tr>
<tr>
<td></td>
<td>Combo, every quarter in residence)</td>
</tr>
</tbody>
</table>

**Piano:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 21A</td>
<td>Keyboard Skills</td>
</tr>
<tr>
<td>MUSIC 21B</td>
<td>Keyboard Skills</td>
</tr>
<tr>
<td>MUSIC 21C</td>
<td>Keyboard Skills</td>
</tr>
</tbody>
</table>
Master of Fine Arts Program

Degree Offered

M.F.A. in Music, with emphasis in Choral Conducting, Collaborative Piano, Guitar/Lute Performance, Instrumental Performance, Integrated Composition, Improvisation, and Technology (ICIT), Musicology, Piano Performance, and Vocal Arts.

Admission (in all emphases except Musicology)

In addition to meeting all general requirements for admission to graduate study, applicants should hold a B.A. in Music, a B.Mus., or the equivalent.

The online application must be submitted and all supporting materials must be received by January 15. Late applications cannot be considered. Supporting materials must include at least one substantial writing sample, preferably on a musical subject. This requirement may be fulfilled by the submission of an undergraduate paper of appropriate scope, preferably on a musical topic.

Applicants must audition for members of the Music faculty by February 1. In exceptional cases (as approved in advance by the departmental graduate advisor), a recently recorded performance may be accepted in lieu of a live audition. Applicants in composition must, in addition, submit a representative sample of scores and recordings of their works.

Applicants are expected to have good general knowledge of music history and music theory, competence in basic musicianship skills, including sight-singing, written and keyboard harmony, dictation, and basic keyboard facility (including sight-reading). Entering students will be given diagnostic tests in music theory prior to the beginning of classes and will be advised to remedy any evident deficiencies during the first year in residence by registering for the appropriate undergraduate courses or through other appropriate means. Credit earned in such courses cannot be counted toward fulfillment of any degree requirement.

Admission (emphasis in Musicology)

In addition to meeting all general requirements for admission to graduate study, applicants should hold a B.A. degree in Music, a B.Mus. degree, or their equivalent. Applications, including all supporting materials must be submitted online by January 15 for fellowship consideration. Applications submitted after this date but before the application deadline of February 1 will be considered for admission without fellowship support. Required supporting materials include (1) a statement of purpose outlining background of study and reasons for pursuing the degree, (2) three letters of recommendation from former teachers or others in position to address the merits of the application, (3) at least two writing samples that demonstrate promise for
successful graduate study in music, and (4) the GRE general test score (instructional code: 4859). Applicants whose primary language is not English are required to demonstrate proficiency in English for admission through the results of the TOEFL or IETS exam.

Applicants are expected to have good general knowledge of music history and music theory, competence in basic musicianship skills, including sight-singing, written and keyboard harmony, dictation, and basic keyboard facility (including sight-reading). Entering students will be given diagnostic tests in music theory prior to the beginning of classes and will be advised to remedy any evident deficiencies during the first year in residence by registering for the appropriate undergraduate courses or through other appropriate means. Credit earned in such courses cannot be counted toward fulfillment of any degree requirement.

**General Degree Requirements**

Course requirements may be fulfilled only by graduate courses (numbered 200 and higher) and upper-division undergraduate courses (numbered 100 and higher), and only by those courses in which a grade of B or higher has been earned.

All students except those in the ICIT emphasis must complete the graduate core curriculum in bibliography (MUSIC 200) and music analysis (MUSIC 201). All students except for those in Musicology must register for tutorial study in the major field (MUSIC 210, MUSIC 211, or MUSIC 212) during every quarter in residence. Students in the emphasis in Instrumental Performance must enroll in an approved large ensemble during every quarter in residence.

Students enrolled in the emphasis in Choral Conducting, Collaborative Piano, Musicology, Piano Performance, and Vocal Arts must fulfill a foreign language requirement, as described in the individual emphasis descriptions below. This requirement may be met either by attaining a passing score in the departmental examination or by earning a grade of B or higher in level 2A of an approved undergraduate language course.

All students except for those in Musicology must pass the Comprehensive Examination (normally taken during the fifth quarter in residence) and perform one or more public recitals. Details are found in the individual emphasis descriptions below. In lieu of a Comprehensive Examination students in Musicology will write a Master's Thesis.

The normative time to degree for students in the M.F.A. program is two years. Residence is required. The normative time to degree can be extended to three years only through a petition to the Chair of the Department. The maximum time to degree is three years. Students who do not complete the degree in three years will be dropped from the program.

**Individual Emphasis Requirements**

**Choral Conducting**

*Languages:* Reading knowledge of French, German, or Italian.

*Course Work:*

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 131</td>
<td>Post-Tonal Theory</td>
</tr>
<tr>
<td>MUSIC 158A-158B-158C</td>
<td>Diction</td>
</tr>
<tr>
<td></td>
<td>Diction and Diction 1</td>
</tr>
<tr>
<td>MUSIC 200</td>
<td>Bibliography and Research</td>
</tr>
<tr>
<td>MUSIC 201</td>
<td>Topics in Analysis</td>
</tr>
<tr>
<td>MUSIC 210</td>
<td>Choral Conducting (every quarter in residence, maximum 24 units)</td>
</tr>
</tbody>
</table>

Select three seminars from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Seminar Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 220</td>
<td>Seminar in Music History</td>
</tr>
<tr>
<td>MUSIC 230</td>
<td>Seminar in Contemporary Music</td>
</tr>
<tr>
<td>MUSIC 235</td>
<td>Critical Studies in Music</td>
</tr>
<tr>
<td>MUSIC 236</td>
<td>Seminar in Integrated Composition, Improvisation, and Technology</td>
</tr>
</tbody>
</table>

Twelve units of electives, selected with advisor.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 214</td>
<td>Graduate Recital</td>
</tr>
</tbody>
</table>

1 Note: This requirement is waived for students who demonstrate competence in this area by passing a diagnostic exam, in which case these 6 units are taken as electives.

*Comprehensive Examination:* This is a special field exam, related to (but not limited to) repertoire selected for the Graduate Recital. It is taken no later than March of the second year. The graduate committee sets the exam 24 hours in advance; the student makes an oral presentation and then fields the committee’s questions.
**Collaborative Piano**

*Languages:* Reading knowledge of French, German, Italian, or Spanish.

**Course Work:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 131</td>
<td>Post-Tonal Theory</td>
</tr>
<tr>
<td>MUSIC 156A-156B-156C</td>
<td>Song Literature and Song Literature</td>
</tr>
<tr>
<td>MUSIC 158A-158B-158C</td>
<td>Diction and Diction</td>
</tr>
<tr>
<td>MUSIC 176</td>
<td>Chamber Ensembles (6 units)</td>
</tr>
<tr>
<td>MUSIC 200</td>
<td>Bibliography and Research</td>
</tr>
<tr>
<td>MUSIC 201</td>
<td>Topics in Analysis</td>
</tr>
<tr>
<td>MUSIC 211</td>
<td>Performance (every quarter in residence, maximum 24 units)</td>
</tr>
</tbody>
</table>

Select one seminar from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 220</td>
<td>Seminar in Music History</td>
</tr>
<tr>
<td>MUSIC 230</td>
<td>Seminar in Contemporary Music</td>
</tr>
<tr>
<td>MUSIC 235</td>
<td>Critical Studies in Music</td>
</tr>
<tr>
<td>MUSIC 236</td>
<td>Seminar in Integrated Composition, Improvisation, and Technology</td>
</tr>
</tbody>
</table>

Two Graduate Recitals:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Review</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 214</td>
<td>Graduate Recital (one instrumental and one vocal)</td>
</tr>
</tbody>
</table>

1 Note: This requirement is waived for students who demonstrate competence in this area by passing a diagnostic exam, in which case these 6 units are taken as electives.

**Comprehensive Examination:** This is a special field exam, related to (but not limited to) repertoire selected for the Graduate Recitals. It is taken no later than March of the second year. The graduate committee sets the exam 24 hours in advance; the student makes an oral presentation and then fields the committee’s questions.

**Guitar/Lute Performance**

**Course Work:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 131</td>
<td>Post-Tonal Theory</td>
</tr>
<tr>
<td>MUSIC 176</td>
<td>Chamber Ensembles (6 units)</td>
</tr>
<tr>
<td>MUSIC 189</td>
<td>Accompanying for Plucked Strings: Continuo and Changes (taken three times)</td>
</tr>
<tr>
<td>MUSIC 200</td>
<td>Bibliography and Research</td>
</tr>
<tr>
<td>MUSIC 201</td>
<td>Topics in Analysis</td>
</tr>
<tr>
<td>MUSIC 211</td>
<td>Performance (every quarter in residence, maximum of 24 units)</td>
</tr>
<tr>
<td>MUSIC 214</td>
<td>Graduate Recital ¹</td>
</tr>
<tr>
<td>MUSIC 240</td>
<td>Graduate Projects</td>
</tr>
</tbody>
</table>

Select two seminars from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 220</td>
<td>Seminar in Music History</td>
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<tr>
<td>MUSIC 230</td>
<td>Seminar in Contemporary Music</td>
</tr>
<tr>
<td>MUSIC 235</td>
<td>Critical Studies in Music</td>
</tr>
<tr>
<td>MUSIC 236</td>
<td>Seminar in Integrated Composition, Improvisation, and Technology</td>
</tr>
</tbody>
</table>

¹ Note: The recital is supported by a written essay, presented in advance of the Comprehensive Examination.

**Comprehensive Examination:** This is a special field exam, related to (but not limited to) repertoire selected for the Graduate Recital. It is taken no later than March of the second year. The graduate committee sets the exam 24 hours in advance; the student makes an oral presentation and then fields the committee’s questions.
Instrumental Performance

Course Work:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 131</td>
<td>Post-Tonal Theory</td>
</tr>
<tr>
<td>MUSIC 160</td>
<td>University Orchestra (taken every quarter in residence, maximum of 12 units)</td>
</tr>
<tr>
<td>or MUSIC 161</td>
<td>Wind Ensemble</td>
</tr>
<tr>
<td>MUSIC 176</td>
<td>Chamber Ensembles (6 units)</td>
</tr>
<tr>
<td>MUSIC 200</td>
<td>Bibliography and Research</td>
</tr>
<tr>
<td>MUSIC 201</td>
<td>Topics in Analysis</td>
</tr>
<tr>
<td>MUSIC 211</td>
<td>Performance (every quarter in residence, maximum of 24 units)</td>
</tr>
<tr>
<td>MUSIC 214</td>
<td>Graduate Recital</td>
</tr>
</tbody>
</table>

Select two seminars from the following:

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<tbody>
<tr>
<td>MUSIC 220</td>
<td>Seminar in Music History</td>
</tr>
<tr>
<td>MUSIC 230</td>
<td>Seminar in Contemporary Music</td>
</tr>
<tr>
<td>MUSIC 235</td>
<td>Critical Studies in Music</td>
</tr>
<tr>
<td>MUSIC 236</td>
<td>Seminar in Integrated Composition, Improvisation, and Technology</td>
</tr>
</tbody>
</table>

Comprehensive Examination: This is a special field exam, related to (but not limited to) repertoire selected for the Graduate Recital. It is taken no later than March of the second year. The graduate committee sets the exam 24 hours in advance; the student makes an oral presentation and then fields the committee’s questions.

Integrated Composition, Improvisation, and Technology (ICIT)

Course Work:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 209</td>
<td>Seminar in Creative Practices (every quarter of the first year in residence)</td>
</tr>
<tr>
<td>MUSIC 212</td>
<td>Composition (every quarter in residence after the first year, maximum of 12 units)</td>
</tr>
<tr>
<td>MUSIC 215</td>
<td>Music Technology (taken twice)</td>
</tr>
<tr>
<td>MUSIC 231</td>
<td>Improvisation</td>
</tr>
<tr>
<td>MUSIC 235</td>
<td>Critical Studies in Music</td>
</tr>
<tr>
<td>MUSIC 239</td>
<td>Thesis Colloquim (1 unit in the first year, 2 units in the second year, for a total of 3 units.)</td>
</tr>
</tbody>
</table>

Select three graduate-level seminars:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 230</td>
<td>Seminar in Contemporary Music</td>
</tr>
<tr>
<td>MUSIC 236</td>
<td>Seminar in Integrated Composition, Improvisation, and Technology</td>
</tr>
</tbody>
</table>

A third seminar must be approved by a faculty advisor.

Comprehensive Examination: Preparation and public presentation of a capstone project of original music (concert of original works or comparable body of original recorded music), including full documentation (scores and recordings as applicable) and a supporting written essay. Successful oral defense of the capstone project (music and essay) before the faculty committee.

Musicology

Languages: Reading knowledge of French, German, Italian, or Spanish.

Course Work:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 200</td>
<td>Bibliography and Research</td>
</tr>
<tr>
<td>MUSIC 201</td>
<td>Topics in Analysis</td>
</tr>
<tr>
<td>MUSIC 203</td>
<td>Music Thesis</td>
</tr>
<tr>
<td>MUSIC 235</td>
<td>Critical Studies in Music</td>
</tr>
</tbody>
</table>

Select three seminars from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 220</td>
<td>Seminar in Music History</td>
</tr>
</tbody>
</table>
MUSIC 230  Seminar in Contemporary Music

Twelve units of electives, selected with advisor (upper-division or graduate, Music or non-Music).

**Thesis:** All students must complete a thesis in English of approximately fifty pages on a topic approved by their graduate advisor, with appropriate bibliography, and with illustrative appendices, if warranted (e.g. musical examples, musical transcriptions, documents). All students must present the results of their research in a formal oral defense of 30 minutes before their committee and the entire Musicology faculty; after the presentation, they should be prepared to field questions from committee members and other Musicology faculty. Completion of thesis and oral defense take place during the six quarter of residence, no later than Week 8.

**Piano Performance**

*Languages:* Reading knowledge of French, German, Italian, or Spanish.

**Course Work:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 131</td>
<td>Post-Tonal Theory</td>
</tr>
<tr>
<td>MUSIC 176</td>
<td>Chamber Ensembles (6 units)</td>
</tr>
<tr>
<td>MUSIC 200</td>
<td>Bibliography and Research</td>
</tr>
<tr>
<td>MUSIC 201</td>
<td>Topics in Analysis</td>
</tr>
<tr>
<td>MUSIC 211</td>
<td>Performance (every quarter in residence, maximum of 24 units)</td>
</tr>
<tr>
<td>MUSIC 214</td>
<td>Graduate Recital (twice)</td>
</tr>
</tbody>
</table>

Select two seminars from the following:

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<tbody>
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<td>Seminar in Music History</td>
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<tr>
<td>MUSIC 230</td>
<td>Seminar in Contemporary Music</td>
</tr>
<tr>
<td>MUSIC 235</td>
<td>Critical Studies in Music</td>
</tr>
<tr>
<td>MUSIC 236</td>
<td>Seminar in Integrated Composition, Improvisation, and Technology</td>
</tr>
</tbody>
</table>

Four units of electives, selected with advisor (upper-division or graduate, Music or non-Music).

**Comprehensive Examination:** This is a special field exam, related to (but not limited to) repertoire selected for the Graduate Recitals. It is taken no later than March of the second year. The graduate committee sets the exam 24 hours in advance; the student makes an oral presentation and then fields the committee’s questions.

**Vocal Arts**

*Languages:* Reading knowledge of French, German, Italian, or Spanish.

**Course Work:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 131</td>
<td>Post-Tonal Theory</td>
</tr>
<tr>
<td>MUSIC 164</td>
<td>Opera Workshop (4 units)</td>
</tr>
<tr>
<td>MUSIC 200</td>
<td>Bibliography and Research</td>
</tr>
<tr>
<td>MUSIC 201</td>
<td>Topics in Analysis</td>
</tr>
<tr>
<td>MUSIC 211</td>
<td>Performance (every quarter in residence, maximum of 24 units)</td>
</tr>
<tr>
<td>MUSIC 214</td>
<td>Graduate Recital</td>
</tr>
</tbody>
</table>

Select two seminars from the following:

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<td>Seminar in Music History</td>
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<tr>
<td>MUSIC 230</td>
<td>Seminar in Contemporary Music</td>
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<tr>
<td>MUSIC 235</td>
<td>Critical Studies in Music</td>
</tr>
<tr>
<td>MUSIC 236</td>
<td>Seminar in Integrated Composition, Improvisation, and Technology</td>
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</tbody>
</table>

Ten units of electives, selected with advisor (upper-division or graduate, Music or non-Music).

**Comprehensive Examination:** This is a special field exam, related to (but not limited to) repertoire selected for the Graduate Recital. It is taken no later than March of the second year. The graduate committee sets the exam 24 hours in advance; the student makes an oral presentation and then fields the committee’s questions.

**Faculty**

Kei Akagi, B.A. International Christian University, UCI Chancellor's Professor of Music; Asian American Studies

Amy M. Bauer, Ph.D. Yale University, Associate Professor of Music
Haroutune Bedelian, M.A. Royal Academy of Arts, *Professor of Music*

Lorna Griffitt Bedelian, D.M.A. Indiana University, *Senior Lecturer with Security of Employment of Music*

Frances L. Bennett, B.F.A. University of California, Irvine, *Lecturer of Music*

Anna J. Bosler, D.M.A. University of Southern California, *Lecturer of Music*

David L. Brodbeck, Ph.D. University of Pennsylvania, *The Robert and Marjorie Rawlins Chair in Music and Professor of Music* (Central European music of the 19th and early 20th centuries (especially Schubert, Schumann, Brahms, Dvorák, Bruckner, Mahler, Schoenberg), analysis and criticism, rock music)

Robin T. Buck, M.M. University of Southern California, *Professor of Music*

Ellie Choate, M.A. California State University, Long Beach, *Lecturer of Music*

Patricia C. Cloud, M.M. University of Southern California, *Lecturer of Music*

Jonathan D. Davis, D.M.A. Juilliard School, *Lecturer of Music*

Michael J. Dessen, Ph.D. University of California, San Diego, *Associate Professor of Music*

Theresa A. Dimond, D.M.A. University of Southern California, *Lecturer of Music*

John Christopher Dobrian, Ph.D. University of California, San Diego, *Professor of Music; Informatics* (electronic music, composition)

Nohema Fernandez, D.M.A. Stanford University, *Professor Emerita of Music*

Frederick W. Greene, B.M. University of Southern California, *Lecturer of Music*

Matthew Hare, D.M.A. University of Iowa, *Lecturer of Music*

Keith Harnell, *Lecturer of Music*

Robert Hickok, B.M. Yale University, *Professor Emeritus of Music*

Joseph B. Huszti, MM Northwestern University, *Professor Emeritus of Music*

Russell Knight, Ph.D. University of California, Santa Barbara, *Lecturer of Music*

Jerzy S. Kosmala, D.M. Indiana University, *Lecturer of Music*

Kevin McKeown, M.A. University of California, Los Angeles, *Lecturer of Music*

Nicole M. Mitchell, M.M. Northern Illinois University, *Professor of Music*

Elliott Moreau, M.M. University of Southern California, *Lecturer of Music*

Margaret K. Murata, Ph.D. University of Chicago, *Professor of Music*

Dariusz Oleszkiewicz, B.A. California Institute of the Arts, *Lecturer of Music*

Hossein Omoumi, Ph.D. University of Florence, *Maseeh Professor in Persian Performing Arts and Professor of Music*

Margaret C. Parkins, D.M.A. State University of New York at Stony Brook, *Lecturer of Music*

Gerald Pinter, B.A. University of North Texas, *Lecturer of Music*

Colleen A. Reardon, Ph.D. University of California, Los Angeles, *Professor of Music*

Bobby Rodriguez, D.M.A. University of California, Los Angeles, *Lecturer of Music*

John H. Schneiderman, M.F.A. University of California, Irvine, *Senior Lecturer with Security of Employment of Music*

Nina Scolnik, B.M. Oberlin College, *Senior Lecturer with Security of Employment of Music*

H. Colin Slim, Ph.D. Harvard University, *Professor Emeritus of Music*

David B. Stetson, B.M. University of Southern California, *Lecturer of Music*
Cecilia Sun, Ph.D. University of California, Los Angeles, Assistant Professor of Music

Darryl G. Taylor, D.M.A. University of Michigan, Professor of Music; African American Studies

Stephen E. Tucker, D.M.A. University of California, Los Angeles, Associate Professor of Music

Kojiro Umezaki, M.A. Dartmouth College, Associate Professor of Music; Computer Science

Amanda Jane Walker, M.F.A. University of California, Los Angeles, Lecturer of Music

David W. Washburn, M.A. New England Conservatory Music, Lecturer of Music

Courses

MUSIC 3. Introduction to Music. 4 Units.
Introduction to musical concepts and active listening skills. Students develop musical understanding through critical readings, selected repertoire, fundamental concepts related to rhythm, pitch, and genre. Students apply those concepts to music from a wide range of historical and cultural origins. Course may be offered online.

MUSIC 4. Introduction to Opera. 4 Units.
Introduces students with no musical background to the dramatic and performance conventions of opera, and suggests ways of developing a critical stance vis-a-vis the social, political, gender-related and moral conflicts that are presented by composers and librettists.

MUSIC 8. The Beatles and the Sixties. 4 Units.
Through a study of the music of the Beatles, students are introduced to selected broader historical and cultural themes (e.g., race and music, gender and music, music and the counterculture) while developing an understanding of the basic elements of music.

MUSIC 9. Rock: The Early Years. 4 Units.
Surveys the social and cultural fabric of the post-World War II United States (from the late 1940s through the early 1970s) as seen through the prism of rock and roll music.

MUSIC 10. Piano for Majors. 1 Unit.
For Music majors with little or no piano experience. Provides the necessary background for realizing keyboard exercises required in the theory and harmony courses, and develops skills to play and sight-read simple music from different periods.

Repeatability: May be taken for credit 3 times.

Restriction: Music and Music Performance majors only.

MUSIC 14A. European and American Music 1700 - Twentieth Century. 4 Units.
Survey of European and American music from the Baroque period through the twentieth century. Baroque and Classical music with adequate attention given to the Medieval and Renaissance periods. May be taken in any order.

MUSIC 14B. European and American Music 1700 - Twentieth Century. 4 Units.
Survey of European and American music from the Baroque period through the 20th century. The nineteenth and twentieth centuries. May be taken in any order.

MUSIC 14C. European and American Music 1700 - Twentieth Century. 4 Units.
Survey of European and American music from the Baroque period through the twentieth century. Selected topics in American music. May be taken in any order.
MUSIC 15A. Musicianship I. 2 Units.
Interval and chord quality identification, melodic and harmonic dictation, tonal and chromatic sight-singing, and rhythmic reading and dictation.
Corequisite: MUSIC 16A.
Restriction: Music and Music Performance majors only.

MUSIC 15B. Musicianship II. 2 Units.
Interval and chord quality identification, melodic and harmonic dictation, tonal and chromatic sight-singing, and rhythmic reading and dictation.
Corequisite: MUSIC 16B.
Prerequisite: MUSIC 15A and MUSIC 16A. MUSIC 15A with a grade of C- or better. MUSIC 16A with a grade of C- or better.
Restriction: Music and Music Performance majors only.

MUSIC 15C. Musicianship III. 2 Units.
Interval and chord quality identification, melodic and harmonic dictation, tonal and chromatic sight-singing, and rhythmic reading and dictation.
Corequisite: MUSIC 16C.
Prerequisite: MUSIC 15B and MUSIC 16B. MUSIC 15B with a grade of C- or better. MUSIC 16B with a grade of C- or better.
Restriction: Prerequisite required and Music and Music Performance majors only.

MUSIC 16A. Music Theory. 4 Units.
Review of music fundamentals. Triad and seventh chords, musical texture, chord spacing, embellishing tones, and introduction to diatonic harmony. Part-writing and model composition with tonic, dominant seventh, and subdominant harmonies.
Corequisite: MUSIC 15A.
Restriction: Music and Music Performance majors only.

MUSIC 16B. Music Theory. 4 Units.
Introduction to phrase structure. Part-writing and harmonization with predominants, linear dominants, 6/4 embellishing chords, leading-tone and other diatonic seventh chords. Advanced meters and rhythmic-metric dissonance. Diatonic sequence. Introduction to tonicization and modulation through motion to V and III.
Corequisite: MUSIC 15B.
Prerequisite: MUSIC 15A and MUSIC 16A. MUSIC 15A with a grade of C- or better. MUSIC 16A with a grade of C- or better.
Restriction: Music and Music Performance majors only.

MUSIC 16C. Music Theory. 4 Units.
Tonicization and modulation to closely related keys. Simple binary and ternary forms. Voice-leading reductions and simple forms. Diatonic sequence with seventh chords. Introduction to chromatic harmony I: modal exchange and mixture chords, the Neapolitan and augmented sixth chords.
Corequisite: MUSIC 15C.
Prerequisite: MUSIC 15B and MUSIC 16B. MUSIC 15B with a grade of C- or better. MUSIC 16B with a grade of C- or better.
Restriction: Music and Music Performance majors only.

MUSIC 16D. Theory/Musicianship. 4 Units.
Extended homophonic and contrapuntal formal designs (continuous variations, rondo form, sonata form, invention, fugue). Embellishing chromatic chords, dominant prolongation, modulations to foreign keys, extended harmonies, chromatic sequence, chromatic voice-leading and symmetrical divisions of the octave.
Prerequisite: MUSIC 15C and MUSIC 16C. MUSIC 15C with a grade of C- or better. MUSIC 16C with a grade of C- or better.
Restriction: Music and Music Performance majors only.

MUSIC 21A. Keyboard Skills. 1 Unit.
Designed to develop the foundational skills of sight-reading, harmonization, transposition, improvisation, figured bass realization, and score reading.
Repeatability: May be taken for credit 6 times.
Restriction: Music and Music Performance majors only. Lower-division students only.
MUSIC 21B. Keyboard Skills. 1 Unit.
Designed to develop the foundational skills of sight-reading, harmonization, transposition, improvisation, figured bass realization, and score reading.
Repeatability: May be taken for credit 6 times.
Restriction: Music and Music Performance majors only. Lower-division students only.

MUSIC 21C. Keyboard Skills. 1 Unit.
Designed to develop the foundational skills of sight-reading, harmonization, transposition, improvisation, figured bass realization, and score reading.
Repeatability: May be taken for credit 6 times.
Restriction: Music and Music Performance majors only. Lower-division students only.

MUSIC 25. Music Fundamentals. 4 Units.
Basic concepts and materials. Major and minor scales, intervals between pitches, key signatures, elements of rhythm, diatonic chords in root position and inversion. Simple and compound meters. Formerly Music 25A.

MUSIC 40B. History of European Music: Josquin to Wagner. 4 Units.
An introduction to the analysis of musical styles and forms, and to the sources for constructing music history and reconstructing historical music, to J.S. Bach.
Prerequisite: MUSIC 16C. MUSIC 16C with a grade of C- or better.
Restriction: Music and Music Performance majors have first consideration for enrollment.

MUSIC 40C. History of European Music: Josquin to Wagner. 4 Units.
An introduction to the analysis of musical styles and forms, and to the sources for constructing music history and reconstructing historical music, to Richard Wagner.
Prerequisite: MUSIC 40B. MUSIC 40B with a grade of C- or better. MUSIC 16D recommended.
Restriction: Music and Music Performance majors have first consideration for enrollment.

MUSIC 40D. Twentieth-Century Music. 4 Units.
Survey of principal composers, movements, and compositional techniques of Western art music of the modern era.
Prerequisite: MUSIC 16C. MUSIC 16C with a grade of C- or better.
Restriction: Music and Music Performance majors have first consideration for enrollment.

MUSIC 41. Major Composer. 4 Units.
Study of the works of an important composer with emphasis on their significance in historical and social contexts. Composers selected represent a wide variety of historical periods, nationalities, and stylistic orientations.
Repeatability: May be taken for credit 2 times as topics vary.

MUSIC 42. Music and Gender. 4 Units.
Explores various intersections between music and gender. Examines ways in which gender and sexuality have played a vital role in the creation, dissemination, and consumption of music ranging from medieval Christian mysticism to contemporary hip-hop artists.

MUSIC 44. Classical Music in Society. 4 Units.
Examines some ways in which classical music has played an integral role in aspects of society. Studies pieces from different cultural, political, and historical contexts in order to understand how musical meaning is created and interpreted.
MUSIC 45. History of Film Music. 4 Units.
Course provides an overview of film music history. Special emphasis will be placed on developing an analytic vocabulary for musical elements and cultivating an understanding of how music can function within a film. Materials fee.

(IV)

MUSIC 49A. Asian in Western Music. 4 Units.
Traces and critiques western musical representations of Far East culture and figures, reviewing the reception and significance of these works by present-day Asian consumers of western culture.

Prerequisite: Satisfactory completion of the lower-division writing requirement recommended.

(VIII)

MUSIC 51. Music Technology and Computers. 4 Units.
A study of the influence of technology on the musical culture and aesthetics from the twentieth century to the present, with particular emphasis on the role of the computer. Work includes lectures, readings, listenings, discussions, demonstrations, writing, and experimentation.

(IV)

MUSIC 65. Piano for Music Majors. 4 Units.
Private weekly lessons. Materials fee.

Repeatability: May be taken for credit 6 times as topics vary.

Restriction: Music majors only.

MUSIC 66. Strings for Music Majors. 4 Units.
Private weekly lessons. Materials fee.

Repeatability: May be taken for credit 6 times as topics vary.

Restriction: Music majors only.

MUSIC 67. Winds for Music Majors. 4 Units.
Private weekly lessons. Materials fee.

Repeatability: May be taken for credit 6 times as topics vary.

Restriction: Music majors only.

MUSIC 68. Voice for Music Majors. 4 Units.
Private weekly lessons. Materials fee.

Repeatability: May be taken for credit 6 times.

Restriction: Music majors only.

MUSIC 69. Percussion for Music Majors. 4 Units.
Private weekly lessons. Materials fee.

Repeatability: May be taken for credit 6 times as topics vary.

Restriction: Music majors only.

MUSIC 70. Guitar, Lute, and Other Plucked Instruments for Music Majors. 4 Units.
Private weekly lessons. Materials fee.

Repeatability: May be taken for credit 6 times.

Restriction: Music majors only.
MUSIC 78. History of Jazz. 4 Units.
Development of jazz from African and African American folk origins through blues, early jazz, swing, bebop, "cool" jazz, fusion, free jazz, and contemporary trends.

Overlaps with MUSIC 78A, MUSIC 78B.

(M, VII)

MUSIC 82A. Pish Radif: Introduction to Classical Persian Music. 4 Units.
Survey of art music in Iran and the basic structures of classical Persian music. Students learn through vocal exercises how Persian music evolved and how it was influenced by Persian poetry. An interest in vocal music is strongly recommended. Mahur.

Repeatability: May be repeated for credit unlimited times.

MUSIC 82B. Pish Radif: Introduction to Classical Persian Music. 4 Units.
Survey of art music in Iran and the basic structures of classical Persian music. Students learn through vocal exercises how Persian music evolved and how it was influenced by Persian poetry. An interest in vocal music is strongly recommended. Homayun.

Repeatability: May be repeated for credit unlimited times.

MUSIC 82C. Pish Radif: Introduction to Classical Persian Music. 4 Units.
Survey of art music in Iran and the basic structures of classical Persian music. Students learn through vocal exercises how Persian music evolved and how it was influenced by Persian poetry. An interest in vocal music is strongly recommended. Shur.

Repeatability: May be repeated for credit unlimited times.

MUSIC 122A. Piano Literature. 2 Units.
Survey of stringed keyboard literature from the English Virginalists through twentieth-century composers. Historical, formal, and stylistic considerations of music presented. Performances by class participants and occasional outside guests.

Prerequisite: MUSIC 16A and MUSIC 16B and MUSIC 16C.

Restriction: Music and Music Performance majors only. Upper-division students only.

MUSIC 122B. Piano Literature. 2 Units.
Survey of stringed keyboard literature from the English Virginalists through twentieth-century composers. Historical, formal, and stylistic considerations of music presented. Performances by class participants and occasional outside guests.

Prerequisite: MUSIC 16A and MUSIC 16B and MUSIC 16C.

Restriction: Music and Music Performance majors only. Upper-division students only.

MUSIC 122C. Piano Literature. 2 Units.
Survey of stringed keyboard literature from the English Virginalists through twentieth-century composers. Historical, formal, and stylistic considerations of music presented. Performances by class participants and occasional outside guests.

Prerequisite: MUSIC 16A and MUSIC 16B and MUSIC 16C.

Restriction: Music and Music Performance majors only. Upper-division students only.

MUSIC 126. Piano Pedagogy. 2 Units.
The materials and methods of piano instruction are examined and evaluated.

Restriction: Music and Music Performance majors only. Upper-division students only.

MUSIC 131. Post-Tonal Theory. 4 Units.
Significant harmonic, rhythmic, and structural practices since 1900. Analysis and written work exploring free atonality and serialism; neo-tonal practices such as use of extended tertian harmonies, modalism, pandiatonicism, and non-tertian harmonies; structural principles such as aleatory, metric modulation and minimalism.

Prerequisite: MUSIC 16D.

Restriction: Music and Music Performance majors only.
MUSIC 132. Jazz Theory. 4 Units.
Study of jazz harmony and melody construction in improvisation. Covered topics include terminology, chord symbols, notation, voicings, and scales as commonly used in jazz and popular music. Issues regarding tonality and ramifications of the blue scale are also examined.
Prerequisite: MUSIC 16D.
Restriction: Music and Music Performance majors only.

MUSIC 136. Instrumentation. 4 Units.
Ranges and capabilities of modern orchestral instruments. Exercise in writing for various combinations of wind, string, and percussion instruments and for full orchestra.
Prerequisite: MUSIC 16C.
Restriction: Music and Music Performance majors only.

MUSIC 140. Studies in Medieval Music. 4 Units.
Topics in Medieval Music.
Repeatability: May be taken for credit 2 times as topics vary.
Restriction: Music majors and Music Performance majors only.

MUSIC 141. Studies in Renaissance Music. 4 Units.
Topics in Renaissance Music.
Prerequisite: MUSIC 40B.
Repeatability: May be taken for credit 2 times as topics vary.
Restriction: Music majors and Music Performance majors only.

MUSIC 142. Studies in Baroque Music. 4 Units.
Topics in Baroque Music.
Prerequisite: MUSIC 40B.
Repeatability: May be taken for credit 2 times as topics vary.
Restriction: Music majors and Music Performance majors only.

MUSIC 142W. Studies in Baroque Music. 4 Units.
Topics in Baroque Music.
Prerequisite: MUSIC 40B. Satisfactory completion of the Lower-Division Writing requirement.
Repeatability: May be taken for credit 2 times as topics vary.
Restriction: Music and Music Performance majors only.

MUSIC 143. Studies in Classical Music. 4 Units.
Topics in Classical Music.
Prerequisite: MUSIC 40C. Satisfactory completion of the lower-division writing requirement.
Repeatability: May be taken for credit 2 times as topics vary.
Restriction: Music majors and Music Performance majors only.
MUSIC 143W. Studies in Classical Music. 4 Units.
Topics in Classical Music.
Prerequisite: MUSIC 40C or equivalent. Satisfactory completion of the lower-division writing requirement.
Repeatability: May be taken for credit 2 times as topics vary.
Restriction: Music and Music Performance majors only.

MUSIC 144. Studies in Romantic Music. 4 Units.
Topics in Romantic Music.
Prerequisite: MUSIC 40C.
Repeatability: May be taken for credit 2 times as topics vary.
Restriction: Music majors and Music Performance majors only.

MUSIC 144W. Studies in Romantic Music. 4 Units.
Topics in Romantic Music.
Prerequisite: MUSIC 40C or equivalent.
Repeatability: May be taken for credit 2 times as topics vary.
Restriction: Music and Music Performance majors only.

MUSIC 145. Studies in Twentieth-Century Music. 4 Units.
Topics in Twentieth-Century Music.
Prerequisite: Satisfactory completion of the Lower-Division writing requirement.
Repeatability: May be taken for credit 2 times as topics vary.
Restriction: Music majors and Music Performance majors only. Upper-division majors only.

MUSIC 145W. Studies in Twentieth-Century Music. 4 Units.
Topics in Twentieth-Century Music.
Prerequisite: Satisfactory completion of the lower-division writing requirement.
Repeatability: May be taken for credit 2 times as topics vary.
Restriction: Music and Music Performance majors only. Upper-division only.

MUSIC 146. Studies in Jazz Music. 4 Units.
Topics in Jazz Music.
Repeatability: May be taken for credit 2 times as topics vary.
Restriction: Music majors and Music Performance majors only.

MUSIC 147. Studies in Music Technology. 4 Units.
Specialized topics in electronic music, computer-aided music, and other aspects of music technology.
Repeatability: May be taken for credit 2 times as topics vary.

MUSIC 148. Studies in Ethnomusicology. 4 Units.
Topics in Ethnomusicology.
Repeatability: May be taken for credit 2 times.
Restriction: Music majors and Music Performance majors only.
MUSIC 149. Studies in Music History. 4 Units.
Specialized topics in musical genres; culture and social issues; performance practices; and interrelated arts.
Prerequisite: MUSIC 40B and MUSIC 40C and MUSIC 40D. Satisfactory completion of the lower-division writing requirement.
Repeatability: May be taken for credit 3 times as topics vary.
Restriction: Music majors and Music Performance majors only.

MUSIC 150. Composition. 4 Units.
Exercises and projects for diverse instrumental-vocal combinations; contemporary techniques and problems. Participation in the improvisation ensemble and working with electronic media.
Prerequisite: MUSIC 16C.
Repeatability: May be repeated for credit unlimited times.
Restriction: Music and Music Performance majors only.

MUSIC 151. Computer Music Composition. 4 Units.
Exercises in the composition of music uniquely possible by computer, including digital signal processing, computer control of synthesizers and processors, and algorithmic composition. Demonstrations and musical analyses in class; considerable studio work outside class.
Prerequisite: MUSIC 51.

MUSIC 152. Interactive Arts Programming. 4 Units.
Study of artistic issues and programming techniques involved in the development of interactive computer art and music. Theoretical background, basic tenets of programming, and practical exercises in programming interactive computer multimedia art.
Prerequisite: MUSIC 151.

MUSIC 153. Analysis. 4 Units.
Methods of formal analysis applicable to all Western musical styles: additive, continuous, transformational, and hierarchic forms; rhythm, texture, and sonority as form and process.
Prerequisite: MUSIC 16D.
Restriction: Music and Music Performance majors only.

MUSIC 156A. Song Literature. 2 Units.
A survey of song literature. Designed as an overview of the song repertoire, German Lieder.
Restriction: Music and Music Performance majors only.

MUSIC 156B. Song Literature. 2 Units.
A survey of song literature. Designed as an overview of the song repertoire, French mélodie.
Restriction: Music and Music Performance majors only.

MUSIC 156C. Song Literature. 2 Units.
A survey of song literature. Designed as an overview of the song repertoire, National Schools.
Restriction: Music and Music Performance majors only.

MUSIC 157. Advanced Study in Composition. 4 Units.
Individual weekly lessons in composition.
Prerequisite: MUSIC 150.
Repeatability: May be taken for credit 6 times.
Restriction: Music and Music Performance majors only. Upper-division students only.

MUSIC 158A. Diction. 2 Units.
In-depth study of the International Phonetic Alphabet (IPA), including its transcription and pronunciation, and its application for singers. Introduction to IPA and Italian Diction.
Restriction: Music and Music Performance majors only.
MUSIC 158B. Diction. 2 Units.
In-depth study of the International Phonetic Alphabet (IPA), including its transcription and pronunciation, and its application for singers. German Diction.
Prerequisite: MUSIC 158A.
Restriction: Music and Music Performance majors only.

MUSIC 158C. Diction. 2 Units.
In-depth study of the International Phonetic Alphabet (IPA), including its transcription and pronunciation, and its application for singers. French Diction.
Prerequisite: MUSIC 158A and MUSIC 158B.
Restriction: Music and Music Performance majors only.

MUSIC 159. Vocal Pedagogy. 2 Units.
Survey about the physical structure of the singing mechanism, science and philosophy of studio instruction.
Restriction: Music and Music Performance majors only.

MUSIC 160. University Orchestra. 2 Units.
Study and performance of standard orchestral repertory and works by contemporary composers. Membership is open to all qualified students by audition only.
Prerequisite: Audition required.
Repeatability: May be repeated for credit unlimited times.

MUSIC 161. Wind Ensemble. 2 Units.
Study and performance of works written for varying combinations of wind and percussion instruments. Membership is open to all qualified students by audition only.
Prerequisite: Audition required.
Repeatability: May be repeated for credit unlimited times.

MUSIC 162. UNIVERSITY CHORUS. 2 Units.
Make-up of the ensembles varies and may include University Chorus, Chamber Choir, Madrigal Singers, Women's Chorus, and Reading Choir. Membership is open to all qualified students by audition only.
Prerequisite: Audition required.
Repeatability: May be repeated for credit unlimited times.

MUSIC 162L. Basic Voice Lab. 1 Unit.
Vocal technique and musicianship for selected singers in UCI's choral organizations.
Corequisite: MUSIC 162.
Repeatability: May be repeated for credit unlimited times.
Restriction: Not open to Music majors.

MUSIC 162P. University Chorus: Accompanying. 2 Units.
Keyboard accompanying for one of the UCI choral organizations, with individual coaching in sight reading, score reading, and other accompanying skills.
Repeatability: May be taken for credit 12 times.

MUSIC 164. Opera Workshop. 2-4 Units.
Preparation and performance of operatic repertoire, including arias, scenes, and fully staged operas, and/or stage training and role analysis.
Repeatability: May be repeated for credit unlimited times.
Restriction: Music and Music Performance majors only.

MUSIC 164P. Opera Workshop: Accompanying. 2-4 Units.
Training in techniques and operatic repertory for keyboard players.
Repeatability: May be repeated for credit unlimited times.
MUSIC 165. Piano for Music Performance Majors. 4 Units.
Private weekly lessons. Materials fee.
Repeatability: May be taken for credit 6 times.
Restriction: Music Performance majors only.

MUSIC 166. Strings for Music Performance Majors. 4 Units.
Private weekly lessons. Materials fee.
Repeatability: May be taken for credit 6 times.
Restriction: Music Performance majors only.

MUSIC 166P. String Accompaniment. 2 Units.
Chamber ensemble experience with the solo string repertory for keyboard, participation in the weekly string master class, performance in public recitals.
Repeatability: May be taken for credit 3 times.

MUSIC 167. Winds for Music Performance Majors. 4 Units.
Private weekly lessons. Materials fee.
Repeatability: May be taken for credit 6 times.
Restriction: Music Performance majors only.

MUSIC 168. Voice for Music Performance Majors. 4 Units.
Private weekly lessons. Materials fee.
Repeatability: May be taken for credit 6 times.
Restriction: Music Performance majors only.

MUSIC 169. Percussion for Music Performance Majors. 4 Units.
Private weekly lessons. Materials fee.
Repeatability: May be taken for credit 6 times.
Restriction: Music Performance majors only.

MUSIC 170. Guitar, Lute, and Other Plucked Instruments for Music Performance Majors. 4 Units.
Private weekly lessons and a weekly master class/workshop for the discussion of solo repertory and performance practice, including special topics such as historical notational systems, traditional American guitar styles, and demonstrations of period plucked instruments. Materials fee.
Repeatability: May be taken for credit 6 times.
Restriction: Music Performance majors only.

MUSIC 171. Chamber Singers. 2 Units.
A select ensemble specializing in vocal chamber music from all periods. Frequent performances on and off campus. Membership is open to all singers by audition.
Repeatability: May be repeated for credit unlimited times.

MUSIC 172. Men in Blaque. 2 Units.
Men's chamber choir studying and performing music in original SATB and TTBB voicing. Gregorian chant, Renaissance motets and masses, part-songs from the Romantic era by Schubert and Schumann, folksongs, spirituals, jazz and contemporary literature comprises majority of repertoire.
Repeatability: May be taken for credit 12 times.

MUSIC 176. Chamber Ensembles. 2 Units.
Make-up of the ensembles varies and may include various Classical ensembles, Latin Jazz Ensemble, Small Jazz Combos, Percussion Ensemble, and Guitar Ensemble. Membership is open to all qualified students by audition only.
Repeatability: May be repeated for credit unlimited times.
Restriction: Music and Music Performance majors have first consideration for enrollment.
MUSIC 178. Jazz Orchestra. 2 Units.
Rehearsal and performance of literature written for large jazz ensemble with emphasis on methods and materials. Laboratory setting for new arrangers and/or composers of modern jazz pieces.
Repeatability: May be repeated for credit unlimited times.

MUSIC 180. Music Criticism. 4 Units.
Topics in Music Criticism.
Repeatability: Unlimited as topics vary.
Restriction: Music and Music Performance majors only.

MUSIC 180A. Music and Material Culture. 4 Units.
Examines the cultural value of secular music objects such as scores, musical instruments, and cassette tapes beyond the period of their use. "Biographies" of not-sounding musical objects trace the changing social contexts in which they survived.
Prerequisite: Satisfactory completion of the lower-division writing requirement.

MUSIC 180AW. Music and Material Culture. 4 Units.
Examines the cultural value of secular music objects such as scores, musical instruments, and cassette tapes beyond the period of their use. "Biographies" of not-sounding musical objects trace the changing social contexts in which they survived.
Prerequisite: Satisfactory completion of the lower-division writing requirement.

MUSIC 181. Improvisation. 4 Units.
Improvisation has been central to all music traditions. Course explores real-time music-making in a variety of non-notated contexts. Different improvisational styles are presented, including jazz, Asian improvisation, and experimental modern music. Emphasis on actual classroom performance.
Repeatability: May be repeated for credit unlimited times.
Restriction: Music and Music Performance majors only.

MUSIC 182. Advanced Jazz Combo. 2 Units.
Small-group jazz ensemble and improvisational workshop. Range of music covered encompasses the full traditional jazz from improvised ragtime up through the most current avant-garde musical techniques.
Repeatability: May be repeated for credit unlimited times.

MUSIC 183A. Jazz Composition. 4 Units.
Performance and lecture course for writing and performing original jazz compositions. Emphasis is placed on composing as a way to create new improvisational frameworks. Cyclical forms, modal compositions, blues-oriented compositions, ballad writing.
Prerequisite: MUSIC 78 and MUSIC 132.
Restriction: Music and Music Performance majors only.

MUSIC 183B. Jazz Composition. 4 Units.
Performance and lecture course for writing and performing original jazz compositions. Emphasis is placed on composing as a way to create new improvisational frameworks. Non-functional harmony, contemporary forms, free-bop, and current trends.
Prerequisite: MUSIC 78 and MUSIC 132 and MUSIC 183A.
Restriction: Music and Music Performance majors only.
MUSIC 183C. Jazz Composition. 4 Units.
Performance and lecture course for writing and performing original jazz compositions. Emphasis is placed on composing as a way to create new improvisational frameworks. Study of modern tonal-center compositions, intervallic compositions, and alternate rhythms.

Prerequisite: MUSIC 78 and MUSIC 132 and MUSIC 183A and MUSIC 183B.

Restriction: Music and Music Performance majors only.

MUSIC 189. Accompanying for Plucked Strings: Continuo and Changes. 2 Units.
Students apply theory to their instruments as they learn the basics of pre-1800 continuo playing and post-1900 jazz charts. Includes discussions of appropriate repertory, treatment of harmonic progressions, and finer points of style and technique.

Prerequisite: MUSIC 16C.

Repeatability: May be repeated for credit unlimited times.

Restriction: Music and Music Performance majors only.

MUSIC 191. Tutorial in Music. 1-4 Units.
Independent supplemental instruction related to student's area of study.

Repeatability: May be repeated for credit unlimited times.

MUSIC 193. Conducting. 4 Units.
Introduces students to the basic techniques employed in the practice of conducting and includes score study and development of leadership skills.

Prerequisite: MUSIC 16D and MUSIC 40B and MUSIC 40C.

Restriction: Music and Music Performance majors only.

MUSIC 195A. Senior Thesis. 2 Units.
With consultation in regularly scheduled meetings, students identify and study relevant texts and materials and prepare a prospectus for an original thesis.

Prerequisite: Senior standing in the Honors Program in Music and Culture.

Grading Option: In progress only.

Restriction: Music and Music Performance majors only.

MUSIC 195B. Senior Thesis. 2 Units.
Students submit an outline and preliminary drafts of section of their thesis to the instructor, on a schedule supervised by the instructor. The final version will address the instructor's comments and criticisms.

Prerequisite: MUSIC 195A.

Restriction: Music and Music Performance majors only.

MUSIC 197. Word and Music. 2 Units.
Performance class for advanced singers and pianists with emphasis on collaborative approach to vocal literature.

Repeatability: May be repeated for credit unlimited times.

Restriction: Music and Music Performance majors only.

MUSIC 199. Independent Study. 2 Units.
Research, writing, or composition work, under the guidance of a faculty member.

Repeatability: May be taken for credit 2 times.

Restriction: Music and Music Performance majors only.
MUSIC 200. Bibliography and Research. 4 Units.
Required of all entering students. A systematic introduction to the bibliographical tools both in the general field of music and in the student's areas of specialization.

Repeatability: May be repeated for credit unlimited times.

Restriction: Music graduate students only.

MUSIC 201. Topics in Analysis . 4 Units.
Seminar focusing on different analytical methods, modal, tonal and post-tonal, and their applications to repertories drawn from various historical periods through to the present day.

Prerequisite: Placement into MUSIC 201.

Repeatability: Unlimited as topics vary.

Restriction: M.F.A. students only.

MUSIC 203. Music Thesis . 4 Units.
Intensive work dedicated to researching and writing a Master's thesis under the supervision of a faculty advisor.

Prerequisite: MUSIC 200.

Repeatability: May be repeated for credit unlimited times.

Restriction: M.F.A. students in Musicology only.

MUSIC 209. Seminar in Creative Practices. 4 Units.
Core first-year seminar required for graduate students in the Integrated Composition, Improvisation, and Technology emphasis of the M.F.A. in Music. Composition and presentation of original student works, lecture, and discussion.

Repeatability: May be taken for credit 3 times.

Restriction: Music graduate students only.

MUSIC 210. Choral Conducting . 4 Units.
Intensive private instruction and study of the various choral literatures.

Repeatability: May be taken for credit 6 times.

Restriction: Music graduate students only.

MUSIC 211. Performance . 4 Units.
Contents vary according to the student's major instrument. Intensive private instruction and study of the various literatures.

Repeatability: May be taken for credit 6 times.

Restriction: Music graduate students only.

MUSIC 212. Composition. 4 Units.
Intensive work in composition geared to each student's level of competence.

Repeatability: May be repeated for credit unlimited times.

Restriction: Music graduate students only.

MUSIC 213. Orchestral Conducting. 4 Units.
Intensive private instruction in instrumental conducting.

Repeatability: May be repeated for credit unlimited times.

Restriction: Music graduate students only.

MUSIC 214. Graduate Recital.
Performance of public recital.

Repeatability: May be taken for credit 2 times.

Restriction: Music graduate students only.
MUSIC 215. Music Technology. 4 Units.
Studies in the history, literature, composition, and performance of electronic and computer music, including instruction in the theory and usage of prevalent music technology.

Repeatability: May be repeated for credit unlimited times.
Restriction: Music graduate students only.

MUSIC 220. Seminar in Music History. 4 Units.
Topics in Music History.

Repeatability: Unlimited as topics vary.
Restriction: Music graduate students only.

MUSIC 230. Seminar in Contemporary Music. 4 Units.
Special seminar projects dealing with contemporary music with emphasis on analytical techniques and style criticism.

Repeatability: Unlimited as topics vary.
Restriction: Music graduate students only.

MUSIC 231. Improvisation. 4 Units.
Introduces the practice and history of improvisation in diverse fields of Western music since 1950. Performance projects and group critiques; weekly reading and listening assignments; participation in a class concert; and a research paper.

Restriction: Music graduate students only.

MUSIC 235. Critical Studies in Music. 4 Units.
A critical examination of Western music traditions, institutions, and aesthetics, employing new scholarship in music and new critical studies in other disciplines.

Repeatability: May be repeated for credit unlimited times.
Restriction: Music graduate students only.

MUSIC 236. Seminar in Integrated Composition, Improvisation, and Technology. 4 Units.
Seminar studying new genres and topics that integrate composition, improvisation, new technologies, and non-classical cultures.

Repeatability: May be repeated for credit unlimited times.
Restriction: Music graduate students only.

MUSIC 239. Thesis Colloquium. 1-2 Units.
Second-year ICIT students present their thesis work-in-progress for discussion and criticism. Faculty and visiting artists/scholars also present their current work.

Repeatability: May be taken for credit 2 times.
Restriction: Music graduate students only.

MUSIC 240. Graduate Projects. 4 Units.
Substantial projects in performance, conducting, or composition (other than those specifically required for the degree), accompanied by a summary paper.

Repeatability: Unlimited as topics vary.
Restriction: Music graduate students only.

MUSIC 250. Directed Reading. 4 Units.
Individual research projects, resulting in the writing of a substantial paper pertaining to the principal area of concentration.

Repeatability: Unlimited as topics vary.
Restriction: Music graduate students only.
MUSIC 399. University Teaching. 1-4 Units.
Limited to Teaching Assistants.

Grading Option: Satisfactory/unsatisfactory only.

Repeatability: May be repeated for credit unlimited times.

Restriction: Graduate students only.