

Collegiate Class Schedule Fall 2013

Last updated: 8/14/2013

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APP 202-1 – Vocal Physiology

Monday 10:30 AM to 12:20 PM 512

Monday 10:30 AM to 12:20 PM C17

Credits: 2

Instructor(s): Krzysztof Izdebski

APP 203-1 – Vocal Pedagogy

Tuesday 10:00 AM to 11:50 AM 319

Credits: 2

Instructor(s): Rebecca Plack

APP 204-1 – Beginning Acting

Monday 5:00 PM to 6:20 PM 512

Credits: 1

Instructor(s): TBD

APP 206-1 – Beginning Theatrical Dance

Friday 11:00 AM to 12:20 PM 106

Credits: 1

Instructor(s): Michael Mohammed

APP 208-1 – Intermediate Acting

Monday 2:30 PM to 4:20 PM 512

Credits: 1

Prereq: APP 204

Instructor(s): Milissa Carey

APP 209-1 – Advanced Acting for Singers

Wednesday 3:00 PM to 4:50 PM 512

Credits: 1

Prereq: APP 208

Instructor(s): Milissa Carey

APP 210-1 – Basic Phonetics for Singers

Friday 11:00 AM to 12:50 PM 323

Credits: 1

Instructor(s): Marcie Stapp

APP 212-1 – Lyric Diction: German

Wednesday 3:00 PM to 4:50 PM C07

Credits: 1

Prereq: APP 210

Instructor(s): Marcie Stapp

APP 242-1 – Orchestration

Tues/Thurs 11:00 AM to 12:20 PM 323

Credits: 3

Prereq: MMT 105, 113 & MHL 203 Or MMT 602

Instructor(s): David Garner

APP 272-1 – String Pedagogy

Monday 10:30 AM to 12:20 PM C07

Credits: 2

Instructor(s): Andrew Luchansky

APP 302-1 – Guitar Pedagogy

Tuesday 3:30 PM to 5:20 PM 323

Credits: 2

Instructor(s): Larry Ferrara

APP 352-1 – Composition Workshop

Friday 1:00 PM to 2:50 PM 207

Credits: 2

Coreq: PVL 110

Instructor(s): David Garner

APP 404-1 – Practical Aspects of a Career in Music

Thursday 2:00 PM to 3:50 PM C07

Credits: 2

Instructor(s): Mario Guarneri

APP 406-1 – Alexander Technique

Monday 12:00 PM to 12:50 PM S12

Credits: 1

Instructor(s): Robert Britton

APP 406-2 – Alexander Technique

Monday 1:00 PM to 1:50 PM S12

Credits: 1

Instructor(s): Robert Britton

APP 408-1 – Intro to Sound Recording

Wednesday 9:00 AM to 10:50 AM S12

Credits: 1

Prereq: Instructor Permission

Instructor(s): Jason O'Connell

APP 410-1 – Teaching Artistry 101

Wednesday 10:00 AM to 11:50 AM 507

Credits: 3

Instructor(s): Lori Vobejda

APP 414-1 – Musical Startups

Thursday 11:00 AM to 12:50 PM C07

Credits: 2

Instructor(s): Jeffrey Anderle

ENS 200-1 – Orchestra

Mon/Wed/Fr 3:30 PM to 6:00 PM 106

Credits: 2

Instructor(s): Erika Johnson, Scott Sandmeier

ENS 200-2 – Orchestra Wind Rep

Thursday 6:00 PM to 6:50 PM C17 Mon/Wed/Fr 3:30 PM to 6:00 PM 106

Credits: 2

Instructor(s): Stephen Paulson, Scott Sandmeier

ENS 210-1 – Conservatory Baroque Ensemble - Instrumental

Mon/Wed 1:00 PM to 2:50 PM 106

Credits: 2

Prereq: Instructor Permission

Instructor(s): Corey Jamason

ENS 210-2 – Conservatory Baroque Ensemble - Vocal

Friday 3:00 PM to 4:50 PM 301

Credits: 2

Prereq: Instructor Permission

Instructor(s): Corey Jamason

ENS 212-1 – Continuo Playing

Friday 11:00 AM to 12:50 PM 301

Credits: 2

Instructor(s): Corey Jamason

ENS 220-1 – New Music Ensemble

Tuesday 12:00 PM to 1:50 PM 106, S12

Thursday 1:00 PM to 2:50 PM 106, S12

Thursday 12:00 PM to 12:50 PM 106, S12 (singers only)

Credits: 2

Prereq: Instructor Permission

Instructor(s): Nicole Paiement

ENS 300-1 – Conservatory Chorus

Friday 10:00 AM to 11:50 AM S12

Credits: 1

Instructor(s): David Conte

ENS 301-1 – Chamber Choir

Tuesday 9:30 AM to 11:50 AM S12

Credits: 2

Prereq: Instructor Permission

Instructor(s): Ragnar Bohlin

ENS 302-1 – Brass Choir

Tuesday 4:30 PM to 6:20 PM 106

Credits: 1

Instructor(s): Paul Welcomer

ENS 304-1 – Guitar Ensemble

Monday 3:00 PM to 4:50 PM C17

Credits: 2

Prereq: Instructor Permission

Instructor(s): David Tanenbaum

ENS 306-1 – Percussion Ensemble

TBD

Credits: 1

Instructor(s): Jack Van Geem

ENS 310-1 – Intro to Collaborative Piano

Thursday 3:30 PM to 5:20 PM C17

Credits: 2

Instructor(s): Timothy Bach

ENS 311-1 – Collaborative Music for Instruments and Piano

Tuesday 9:00 AM to 10:50 AM C17

Credits: 2

Instructor(s): Timothy Bach

ENS 311-2 – Collaborative Music for Instruments and Piano

Friday 1:00 PM to 2:50 PM C17

Credits: 2

Instructor(s): Timothy Bach

ENS 312-1 – Collaborative Music for Voice and Piano

Friday 11:00 AM to 12:50 PM C17

Credits: 2

Instructor(s): Timothy Bach

ENS 312-2 – Collaborative Music for Voice and Piano

Wednesday 3:00 PM to 4:50 PM C17

Credits: 2

Instructor(s): Timothy Bach

ENS 402-1 – Chamber Music: Strings and Piano

Thursday 4:00 PM to 5:50 PM 106

Credits: 2

Prereq: Instructor Permission

Instructor(s): Jodi Levitz, Mack McCray

ENS 403-1 – Chamber Mus: Woodwinds

Friday 11:00 AM to 12:50 PM 512

Credits: 2

Prereq: Instructor Permission

Instructor(s): Jeffrey Anderle

ENS 404-1 – Chamber Music: Brass

Thursday 7:00 PM to 8:20 PM 512

Credits: 2

Prereq: Instructor Permission

Instructor(s): TBD

ENS 504-1 – Musical Theater Workshop

Tuesday 5:00 PM to 6:50 PM S12

Friday 12:30 PM to 2:50 PM 106

Credits: 2

Prereq: Instructor Permission

Instructor(s): Michael Mohammed

ENS 504-2 – Musical Theater Workshop

Thursday 5:00 PM to 6:50 PM S12

Friday 12:30 PM to 2:50 PM 106

Credits: 2

Prereq: Instructor Permission

Instructor(s): Michael Mohammed

ENS 508-1 – Opera Workshop I

Monday 2:30 PM to 4:20 PM S12

Wednesday 3:00 PM to 4:50 PM S12

Credits: 2

Prereq: Instructor Permission

Instructor(s): Heather Mathews, Curt Pajer

ENS 509-1 – Opera Workshop II

Monday 4:30 PM to 6:20 PM S12

Wednesday 5:00 PM to 6:50 PM S12

Credits: 3

Prereq: Instructor Permission

Instructor(s): Milissa Carey, Heather Mathews, Curt Pajer

ENS 509-2 – Opera Workshop II

Tuesday 9:30 AM to 11:20 AM 106

Thursday 3:00 PM to 4:50 PM S12

Credits: 3

Prereq: Instructor Permission

Instructor(s): Heather Mathews, Curt Pajer, Michael Mohammed

ENS 510-1 – Preparing a Role

Tuesday 12:30 PM to 2:20 PM C17

Thursday 1:00 PM to 2:50 PM C17

Credits: 2

Prereq: Instructor Permission

Instructor(s): Heather Mathews, Curt Pajer

ENS 512-1 – Conservatory Opera Theatre

Monday 7:00 PM to 9:50 PM S12

Friday 5:00 PM to 6:50 PM S12

Credits: 1

Prereq: Instructor Permission

Instructor(s): Michael Mohammed, Curt Pajer

ENS 602-1 – Chamber Music Performance

Thursday 4:00 PM to 5:50 PM 106

Credits: 4

Instructor(s): Jodi Levitz, Mack McCray

GED 200-1 – Writing Lab

TBD

Credits: 0

Instructor(s): Brian Neilson

GED 202-1 – Introduction to Western Civilization

Tues/Thurs 8:00 AM to 9:50 AM 512

Credits: 4

Instructor(s): Nikolaus Hohmann

GED 202-2 – Introduction to Western Civilization

Tues/Thurs 10:30 AM to 12:20 PM 512

Credits: 4

Instructor(s): Nikolaus Hohmann

GED 210-1 – English

Mon/Wed 10:30 AM to 11:50 AM 501

Credits: 3

Instructor(s): Brian Neilson

**GED 212-1 – Writing and Grammar for ESL Learners
1**

Tues/Thurs 8:30 AM to 9:50 AM 507

Credits: 3

Instructor(s): Carol Pragides

GED 220-1 – Beginning Italian

Tues/Thurs 10:00 AM to 11:20 AM 101

Friday 11:00 AM to 11:50 AM 101

Credits: 3

Instructor(s): Brian Neilson

GED 220-2 – Beginning Italian

Tues/Thurs 11:30 AM to 12:50 PM 101

Friday 12:00 PM to 12:50 PM 101

Credits: 3

Instructor(s): Brian Neilson

GED 222-1 – Intermediate Italian

Tues/Thurs 1:00 PM to 2:20 PM 101

Credits: 3

Prereq: GED 221 Class

Instructor(s): Brian Neilson

GED 224-1 – Advanced Italian

TBD

Credits: 3

Prereq: GED 223 Class

Instructor(s): Brian Neilson

GED 230-1 – Beginning German

Tues/Thurs 10:00 AM to 11:20 AM 201

Wednesday 10:00 AM to 10:50 AM 323

Credits: 3

Instructor(s): Erin DeBakcsy

GED 230-2 – Beginning German

Tues/Thurs 1:00 PM to 2:20 PM 201

Wednesday 11:00 AM to 11:50 AM 323

Credits: 3

Instructor(s): Erin DeBakcsy

GED 232-1 – Intermediate German

Tues/Thurs 11:30 AM to 12:50 PM 201

Credits: 3

Prereq: GED 231

Instructor(s): Erin DeBakcsy

GED 234-1 – Advanced German

TBD

Credits: 3

Prereq: GED 233

Instructor(s): Erin DeBakcsy

GED 240-1 – Beginning French

Tues/Thurs 11:30 AM to 12:50 PM 207

Friday 11:00 AM to 11:50 AM 201

Credits: 3

Instructor(s): Eithne Pardini

GED 240-2 – Beginning French

Tues/Thurs 1:00 PM to 2:20 PM 207

Friday 12:00 PM to 12:50 PM 201

Credits: 3

Instructor(s): Eithne Pardini

GED 242-1 – Intermediate French

Tues/Thurs 10:00 AM to 11:20 AM 207

Credits: 3

Prereq: GED 241

Instructor(s): Eithne Pardini

GED 244-1 – Advanced French

TBD

Credits: 3

Prereq: GED 243

Instructor(s): Eithne Pardini

GED 326-1 – Literature of Human Conflict and War

Tues/Thurs 8:30 AM to 9:50 AM 319

Credits: 3

Instructor(s): Matthew Siegel

GED 328-1 – European Romanticism

Tues/Thurs 11:30 AM to 12:50 PM 104

Credits: 3

Instructor(s): Matthew Siegel

GED 406-1 – U.S. History

Mon/Wed 8:00 AM to 9:20 AM 512

Credits: 3

Prereq: GED 202 & 203

Instructor(s): Nikolaus Hohmann

GED 470-1 – Political Science and Philosophy

Mon/Wed 1:00 PM to 2:20 PM 512

Credits: 3

Prereq: GED 202 & 203

Instructor(s): Nikolaus Hohmann

GED 504-1 – Film History and Appreciation

Monday 6:00 PM to 8:50 PM C01

Credits: 3

Prereq: GED 202 & 203

Instructor(s): Matthew Kennedy

GED 566-1 – Training the Musical Brain

Friday 9:00 AM to 10:50 AM 501

Friday 11:00 AM to 11:50 AM 501

Credits: 3

Instructor(s): Indre Viskontas

IND 700-1 – International Study

TBD

Credits: 12

Instructor(s):

MHL 202-1 – Music History

Tues/Thurs 9:00 AM to 9:50 AM 323

Friday 10:00 AM to 10:50 AM 323

Credits: 2

Prereq: MMT 103, 113 & GED 202, 203

Instructor(s): Emily Laurance

MHL 202-2 – Music History

Tues/Thurs 10:00 AM to 10:50 AM 323

Tuesday 6:30 PM to 7:20 PM 323

Credits: 2

Prereq: MMT 103, 113 & GED 202, 203

Instructor(s): Emily Laurance

MHL 204-1 – Music History

Tues/Thurs 1:00 PM to 1:50 PM 512

Credits: 2

Prereq: MMT 103, 113 & GED 202, 203

Instructor(s): Rebecca Plack

MHL 302-1 – Vocal Literature: Italian, German, British

Monday 12:30 PM to 2:20 PM 207

Credits: 1

Instructor(s): Timothy Bach

MHL 312-1 – Keyboard Literature: Baroque

Monday 3:30 PM to 5:20 PM 323

Credits: 2

Instructor(s): Corey Jamason

MHL 324-1 – Guitar Literature: Classical/Romantic

Wednesday 2:30 PM to 4:20 PM 507

Credits: 2

Instructor(s): Richard Savino

MHL 504-1 – History of Jazz

Friday 9:00 AM to 10:50 PM 319

Credits: 3

Prereq: MHL 204

Instructor(s): Mary Fettig

MHL 511-1 – 19th-century Opera & its Literary Source

Tuesday 1:00 PM to 2:50 PM 323

Credits: 3

Prereq: MHL 204

Instructor(s): Emily Laurance

MHL 515-1 – Tape, Vinyl, Byte: Electronic Music and Electronica

Monday 1:00 PM to 2:50 PM 507

Credits: 3

Instructor(s): Mason Bates

MHL 602-1 – Topics in Music History - 18th and 19th Centuries

Friday 9:00 AM to 11:20 AM C07

Credits: 3

Instructor(s): Susan Harvey

MHL 603-1 – Topics in Music History - 20th and 21st Centuries

Monday 10:30 AM to 12:50 PM 507

Credits: 3

Instructor(s): Erick Arenas

MHL 603-2 – Topics in Music History - 20th and 21st Centuries

Wednesday 9:30 AM to 11:50 AM 512

Credits: 3

Instructor(s): Erick Arenas

MHL 666-1 – Claudio Monteverdi and the Emergence of the Baroque (PS)

Thursday 9:00 AM to 10:50 AM 501

Credits: 3

Instructor(s): Susan Harvey

MHL 674-1 – French Opera in the 19th Century (PS)

Monday 10:30 AM to 12:20 PM 207

Credits: 3

Instructor(s): Emily Laurance

MHL 675-1 – History of the Wind Ensemble (PS)

Tuesday 11:00 AM to 12:50 PM C01

Credits: 3

Instructor(s): Kevin McLaughlin

MHL 676-1 – Gustav Mahler (PS)
Monday 10:30 AM to 12:20 PM 319

Credits: 3
Instructor(s): Rebecca Plack

MHL 677-1 – Expressionism (PS) CANCELED
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Credits: 3
Instructor(s): CANCELED

MHL 681-1 – Convention and Virtuosity in the Concerto, from C. P. E. Bach to Brahms
Thursday 11:00 AM to 12:50 PM 501

Credits: 3
Instructor(s): Erick Arenas

MHL 707-1 – Beethoven's String Quartets
Wednesday 10:00 AM to 11:50 AM 101

Credits: 3
Prereq: Instructor Permission
Instructor(s): Paul Hersh

MHL 712-1 – Classical and Popular Song Cycles
Wednesday 1:00 PM to 2:50 PM 319

Credits: 3
Instructor(s): David Conte

MHL 719-1 – Handel and Theatre
Tuesday 6:00 PM to 7:50 PM 507

Credits: 3
Instructor(s): Bruce Lamott

MHL 735-1 – Performance Practice: 19th Century
Wednesday 10:00 AM to 11:50 AM C07

Credits: 3
Instructor(s): Corey Jamason

MHL 747-1 – The World of Wagner's "Ring" Cycle
Friday 1:00 PM to 2:50 PM 507

Credits: 3
Instructor(s): Conrad Susa

MHL 764-1 – Experimental Inst & Their Repertoire
Thursday 11:00 AM to 12:50 PM 319

Credits: 3
Instructor(s): Luciano Chessa

MMT 100-1 – Fundamentals of Musicianship
Mon/Wed/Fr 8:00 AM to 8:50 AM 104

Credits: 3
Instructor(s): Alla Gladysheva

MMT 102-1 – First Year Musicianship
Mon/Wed 9:00 AM to 10:20 AM 207
Friday 8:00 AM to 8:50 AM 207

Credits: 3
Instructor(s): Scott Foglesong

MMT 102-2 – First Year Musicianship
Mon/Wed 9:00 AM to 10:20 AM 201
Friday 8:00 AM to 8:50 AM 201

Credits: 3
Instructor(s): Michael Schroeder

MMT 102-3 – First Year Musicianship
Mon/Wed 9:00 AM to 10:20 AM 501
Friday 8:00 AM to 8:50 AM 501

Credits: 3
Instructor(s): Nicholas Pavkovic

MMT 103-1 – First Year Musicianship
Mon/Wed 10:00 AM to 11:20 AM 104
Friday 9:00 AM to 9:50 AM 104

Credits: 3
Prereq: MMT 102
Instructor(s): Alla Gladysheva

MMT 104-1 – Second Year Musicianship

Mon/Wed 9:00 AM to 10:20 AM 319

Friday 8:00 AM to 8:50 AM 319

Credits: 3

Prereq: MMT 103

Instructor(s): Sonja Neblett

MMT 104-2 – Second Year Musicianship

Mon/Wed 9:00 AM to 10:20 AM C01

Friday 8:00 AM to 8:50 AM C01

Credits: 3

Prereq: MMT 103

Instructor(s): Jacques Desjardins

MMT 105-1 – Second Year Musicianship

Mon/Wed 11:30 AM to 12:50 PM 201

Friday 9:00 AM to 9:50 AM 201

Credits: 3

Prereq: MMT 104

Instructor(s): Michael Schroeder

MMT 112-1 – First Year Music Theory

Mon/Wed 8:00 AM to 8:50 AM 207

Credits: 2

Instructor(s): Scott Foglesong

MMT 112-2 – First Year Music Theory

Mon/Wed 8:00 AM to 8:50 AM 201

Credits: 2

Instructor(s): Michael Schroeder

MMT 112-3 – First Year Music Theory

Mon/Wed 8:00 AM to 8:50 AM 501

Credits: 2

Instructor(s): Nicholas Pavkovic

MMT 113-1 – First Year Music Theory

Mon/Wed 9:00 AM to 9:50 AM 104

Credits: 2

Prereq: MMT 112

Instructor(s): Alla Gladysheva

MMT 114-1 – Second Year Music Theory

Mon/Wed 8:00 AM to 8:50 AM 319

Credits: 2

Prereq: MMT 113

Instructor(s): Sonja Neblett

MMT 114-2 – Second Year Music Theory

Mon/Wed 8:00 AM to 8:50 AM C01

Credits: 2

Prereq: MMT 113

Instructor(s): Jacques Desjardins

MMT 115-1 – Second Year Music Theory

Mon/Wed 10:30 AM to 11:20 AM 201

Credits: 2

Prereq: MMT 114

Instructor(s): Michael Schroeder

MMT 202-1 – Advanced Musicianship

Monday 12:30 PM to 1:20 PM C01

Wednesday 1:00 PM to 2:20 PM 207

Friday 12:00 PM to 1:20 PM C01

Credits: 4

Prereq: MMT 105 Or MMT 602

Instructor(s): Sonja Neblett

MMT 202-2 – Advanced Musicianship without SR

Monday 12:30 PM to 1:20 PM C01

Wednesday 1:00 PM to 2:20 PM 207

Friday 12:00 PM to 1:20 PM C01

Credits: 3

Prereq: MMT 105 Or MMT 602

Instructor(s): Sonja Neblett

MMT 222-1 – Modal Counterpoint

Mon/Wed 1:30 PM to 2:50 PM 201

Credits: 3

Prereq: MMT 115

Instructor(s): Conrad Susa

MMT 232-1 – Keyboard Harmony

Wednesday 3:00 PM to 4:50 PM S01

Credits: 2

Prereq: MMT 103 & MMT 113

Instructor(s): Scott Foglesong

MMT 252-1 – Advanced Analysis

Monday 1:30 PM to 3:20 PM 319

Credits: 3

Prereq: MMT 105 & MMT 115

Instructor(s): Scott Foglesong

MMT 602-1 – Musicianship Review

Tuesday 10:00 AM to 11:20 AM 507

Thursday 10:00 AM to 10:50 AM 507

Credits: 3

Instructor(s): Jacques Desjardins

MMT 604-1 – Music Theory Review

Tuesday 11:30 AM to 12:20 PM 507

Thursday 11:00 AM to 12:20 PM 507

Credits: 3

Instructor(s): Michael Schroeder

PRF 150-1 – Keyboard Skills

Monday 12:00 PM to 12:50 PM S01

Credits: 1

Instructor(s): Alla Gladysheva

PRF 150-2 – Keyboard Skills

Monday 1:00 PM to 1:50 PM S01

Credits: 1

Instructor(s): Alla Gladysheva

PRF 150-3 – Keyboard Skills

Friday 10:00 AM to 10:50 AM S01

Credits: 1

Instructor(s): Alla Gladysheva

PRF 202-1 – Bassoon Class

Thursday 4:00 PM to 5:50 PM 323

Credits: 1

Instructor(s): Stephen Paulson

PRF 212-1 – Clarinet Class

Thursday 4:00 PM to 5:50 PM C01

Credits: 1

Instructor(s): Jeffrey Anderle

PRF 222-1 – Flute Class

Monday 12:00 PM to 12:50 PM 101

Credits: 1

Instructor(s): Timothy Day

PRF 232-1 – Oboe Class

Thursday 4:00 PM to 5:50 PM 319

Credits: 1

Instructor(s): James Moore

PRF 252-1 – Horn Class

Thursday 4:00 PM to 5:50 PM 507

Credits: 1

Instructor(s): Jonathan Ring, Bruce Roberts

PRF 262-1 – Low Brass Class

Friday 12:00 PM to 1:50 PM S12

Credits: 1

Instructor(s): Mark Lawrence

PRF 272-1 – Trumpet Class

Thursday 4:30 PM to 6:20 PM 207

Credits: 1

Instructor(s): David Burkhart, Mark Inouye, Mario Guarneri

PRF 302-1 – Double Bass Class

Friday 2:00 PM to 2:50 PM C07

Credits: 1

Instructor(s): Stephen Tramontozzi

PRF 304-1 – Orchestral Excerpts for Double Bass

Thursday 4:30 PM to 5:20 PM C07

Credits: 1

Instructor(s): Scott Pingel

PRF 312-1 – Orchestral Excerpts for Violists

Friday 2:00 PM to 2:50 PM 319

Credits: 1

Instructor(s): Katie Kadarauch

PRF 324-1 – Orchestral Excerpts for Violinists

Tuesday 4:00 PM to 5:50 PM 207

Credits: 1

Prereq: Instructor Permission

Instructor(s): Catherine Van Hoesen

PRF 332-1 – Cello Performance Class

Tuesday 3:30 PM to 5:20 PM C17

Credits: 1

Instructor(s): Jean-Michel Fonteneau

PRF 332-2 – Cello Performance Class

Tuesday 3:30 PM to 5:20 PM 507

Credits: 1

Instructor(s): Jennifer Culp

PRF 334-1 – Baroque Cello

Monday 10:30 AM to 12:20 PM 301

Credits: 2

Instructor(s): Elisabeth Reed

PRF 336-1 – Baroque Violin and Viola

Monday 10:30 AM to 12:20 PM 323

Credits: 2

Instructor(s): Elizabeth Blumenstock

PRF 340-1 – Guitar Class

TBD

Credits: 0

Instructor(s): Larry Ferrara, Marc Teicholz

PRF 342-1 – Guitar Performance

Thursday 3:00 PM to 3:50 PM 507

Credits: 0.5

Instructor(s): Marc Teicholz

PRF 348-1 – Historical Plucked Strings

Wednesday 5:00 PM to 6:50 PM 507

Credits: 2

Instructor(s): Richard Savino

PRF 352-1 – Piano Forum

Tuesday 3:00 PM to 4:20 PM S12

Credits: 0.5

Instructor(s): Mack McCray

PRF 354-1 – Harpsichord Class

Wednesday 3:30 PM to 5:20 PM 301

Credits: 1

Instructor(s): Corey Jamason

PRF 358-1 – Forte Piano Class

Tuesday 1:00 PM to 2:50 PM 301

Credits: 1

Instructor(s): Corey Jamason

PRF 362-1 – Harp Class

TBD

Credits: 1

Instructor(s): Doug Rioth

PRF 402-1 – Composition Seminar

Friday 3:00 PM to 4:50 PM 207

Credits: 0.5

Instructor(s): Dan Becker

PRF 404-1 – Creative Uses of Electronic Music

Monday 10:30 AM to 12:20 PM S19

Credits: 1

Instructor(s): Alden Jenks

PRF 452-1 – Introduction to Conducting

Monday 1:30 PM to 3:20 PM C01

Friday 1:30 PM to 2:50 PM C01

Credits: 2

Prereq: (MMT 105, 115 OR MMT 602, 604 Class

Instructor(s): Sonja Neblett

PRF 462-1 – Vocal Performance Lab

Tuesday 2:30 PM to 4:20 PM 106

Credits: 0.5

Instructor(s): Catherine Cook

PRF 510-1 – Community Service Project

Wednesday 12:00 PM to 12:50 PM C17

Credits: 1

Prereq: Instructor Permission

Instructor(s): Elisabeth Lowry

PRF 602-1 – Audition Workshop for Singers

Monday 12:30 PM to 2:20 PM C17

Credits: 1

Instructor(s): Catherine Cook

PVL 100-AB – Major Instrument - Undergraduate

TBA

Credits: 4

Instructor(s): Alexander Barantschik

PVL 100-AS – Major Instrument - Undergraduate

TBA

Credits: 4

Instructor(s): Axel Strauss

PVL 100-BM – Major Instrument - Undergraduate

TBA

Credits: 4

Instructor(s): Bettina Mussumeli

PVL 100-BR – Major Instrument - Undergraduate

TBA

Credits: 4

Instructor(s): Bruce Roberts

PVL 100-CC – Major Instrument - Undergraduate

TBA

Credits: 4

Instructor(s): Catherine Cook

PVL 100-CU – Major Instrument - Undergraduate

TBA

Credits: 4

Instructor(s): Cesar Ulloa

PVL 100-DBu – Major Instrument - Undergraduate

TBA

Credits: 4

Instructor(s): David Burkhart

PVL 100-DM – Major Instrument - Undergraduate

TBA

Credits: 4

Instructor(s): Daniel Mobbs

PVL 100-DR – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Doug Rioth

PVL 100-DT – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): David Tanenbaum

PVL 100-IS – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Ian Swensen

PVL 100-JC – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Jennifer Culp

PVL 100-JF – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Jean-Michel Fonteneau

PVL 100-JL – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Jodi Levitz

PVL 100-JM – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): James Moore

PVL 100-JR – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Jonathan Ring

PVL 100-JRa – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Jane Randolph

PVL 100-JVG – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Jack Van Geem

PVL 100-LB – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Luis Baez

PVL 100-LF – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Larry Ferrara

PVL 100-LK – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Leroy Kromm

PVL 100-ML – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Mark Lawrence

PVL 100-MMc – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Mack McCray

PVL 100-MP – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Madeline Prager

PVL 100-MT – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Marc Teicholz

PVL 100-PC – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Patricia Craig

PVL 100-PF – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Pamela Fry

PVL 100-PH – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Paul Hersh

PVL 100-PW – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Paul Welcomer

PVL 100-RD – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Russ Deluna

PVL 100-RP – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Ruby Pleasure

PVL 100-SAs – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Sergio Assad

PVL 100-SM – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Sharon Mann

PVL 100-SPa – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Stephen Paulson

PVL 100-SPi – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Scott Pingel

PVL 100-SS – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Steve Sanchez

PVL 100-ST – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Stephen Tramontozzi

PVL 100-TD – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Timothy Day

PVL 100-WH – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Wei He

PVL 100-YN – Major Instrument - Undergraduate
TBA

Credits: 4
Instructor(s): Yoshikazu Nagai

PVL 110-DG – The Composer at the Piano
TBA

Credits: 4
Coreq: APP 352, APP 353
Instructor(s): David Garner

PVL 112-CS – Composition Major Instrument-Undergraduate
TBA

Credits: 4
Instructor(s): Conrad Susa

PVL 112-DC – Composition Major Instrument-Undergraduate
TBA

Credits: 4
Instructor(s): David Conte

PVL 112-DG – Composition Major Instrument-Undergraduate
TBA

Credits: 4
Instructor(s): David Garner

PVL 112-EA – Composition Major Instrument-Undergraduate
TBA

Credits: 4
Instructor(s): Elinor Armer

PVL 120-PF – Minor Instrument for Full Time Students
TBA

Credits: 2
Instructor(s): Pamela Fry

PVL 600-AB – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Alexander Barantschik

PVL 600-AS – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Axel Strauss

PVL 600-BM – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Bettina Mussumeli

PVL 600-BR – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Bruce Roberts

PVL 600-CC – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Catherine Cook

PVL 600-CJ – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Corey Jamason

PVL 600-CS – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Conrad Susa

PVL 600-CU – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Cesar Ulloa

PVL 600-DBe – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Dan Becker

PVL 600-DC – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): David Conte

PVL 600-DE – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Don Ehrlich

PVL 600-DG – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): David Garner

PVL 600-DH – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): David Herbert

PVL 600-DM – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Daniel Mobbs

PVL 600-DR – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Doug Rioth

PVL 600-DT – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): David Tanenbaum

PVL 600-EA – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Elinor Armer

PVL 600-IS – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Ian Swensen

PVL 600-JA – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Jeffrey Anderson

PVL 600-JC – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Jennifer Culp

PVL 600-JE – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): John Engelkes

PVL 600-JF – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Jean-Michel Fonteneau

PVL 600-JL – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Jodi Levitz

PVL 600-JM – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): James Moore

PVL 600-JRa – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Jane Randolph

PVL 600-JRi – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Jonathan Ring

PVL 600-JVG – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Jack Van Geem

PVL 600-LB – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Luis Baez

PVL 600-LK – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Leroy Kromm

PVL 600-MI – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Mark Inouye

PVL 600-ML – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Mark Lawrence

PVL 600-MMc – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Mack McCray

PVL 600-MMo – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Michael Morgan

PVL 600-MP – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Madeline Prager

PVL 600-MT – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Marc Teicholz

PVL 600-PC – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Patricia Craig

PVL 600-PF – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Pamela Fry

PVL 600-PH – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Paul Hersh

PVL 600-PW – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Paul Welcomer

PVL 600-PW_a – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Peter Wahrhaftig

PVL 600-RD – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Russ Deluna

PVL 600-RP – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Ruby Pleasure

PVL 600-RW – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Robert Ward

PVL 600-SAn – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Sylvia Anderson

PVL 600-SAs – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Sergio Assad

PVL 600-SM – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Sharon Mann

PVL 600-SPa – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Stephen Paulson

PVL 600-SPi – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Scott Pingel

PVL 600-ST – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Stephen Tramontozzi

PVL 600-TB – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Timothy Bach

PVL 600-TD – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Timothy Day

PVL 600-TH – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Timothy Higgins

PVL 600-WH – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Wei He

PVL 600-YN – Major Instrument - Graduate
TBA

Credits: 4
Instructor(s): Yoshikazu Nagai

Selected Course Descriptions 2013-2014

APPLIED PRACTICAL TRAINING

*Indicates courses that satisfy the Career and Professional Development Requirement for master's degree students

APP 302 R

Guitar Pedagogy

(2 hours, 2 credits)

This course examines the history of guitar pedagogy. The main contemporary schools of teaching children are studied, and teaching repertoire for all levels and styles are explored. Students watch demonstration lessons, and then each student teaches in front of the class and is critiqued by the class and the teacher. Prerequisite: guitar major or consent of instructor. (Offered spring semester.) Ferrara

***APP 402**

Psychology of Music Teaching and Learning

(2 hours, 2 credits)

This course is a survey of human development from birth through adolescence, exploring the cognitive, physical, social and emotional issues of each age group and their relation to music education. Topics include how to motivate students at different ages, working with parents, establishing a private studio, setting policies and how to use Howard Gardner's theory of multiple intelligences to accommodate different learning styles. The course pays particular attention to finding creative and age-appropriate ways to introduce musical concepts to the very young child. Class demonstrations and observation are included. (Offered spring semester.) Asbo

***APP 410**

Teaching Artistry 101

(2 hours, 3 credits - including 1 hour practicum per week)

Through discussion and participation, this course provides a survey of the combined teaching and artistic skills necessary to step into the role of Teaching Artist. This course also offers an introduction to the field of arts education from the Teaching Artist's perspective. Musicians leaving school with a bachelor's or master's degree can widen their job opportunities by conceiving of their career as one of a "Portfolio Musician," with Teaching Artist being one job among several. We cover topics such as classroom management; learning modalities; school cultures and administrative hierarchies; outreach/education work; connecting to local, state and national learning standards; and an introduction to the national, state and local arts education communities. Class includes discussion, research, demonstrations and guest speakers. The practicum element includes observation, mentoring and practicing skills with students. Focus will be on K-8 students and schools. (Offered fall semester.) Vobejda

APP 412*Training the Musical Brain**

(2 hour lecture, 1 hour lab, 3 credits)

When we learn a new skill, our brains change. How we learn that skill and how we practice affect the way that our brains change, with some practice strategies being more effective in the long term than others. In this course, we explore the latest findings from psychology and neuroscience with the aim of developing efficient and long-lasting practice strategies. Applicable to musicians of all instruments and voice types, this course is both a practical and a theoretical guide to effortless mastery. Note that GED [xxx] will be restricted to undergraduate students and will feature discussions of practice appropriate to musicians beginning their professional careers. APP [xxx] is be open to all students, with a focus on the unique challenges that graduate students and emerging professionals face at this stage in their careers. (TBD) Viskontas

APP 414*Musical Startups**

(2 hours, 2 credits)

Graduation—then what? This course will give students the tools and the confidence to bring a musical project—an ensemble, collective, presenting organization, or any other collaborative musical venture—to life, and transform it into a viable part of their future careers. Students will explore the many facets of a modern career in music and learn to maximize their artistic talents by being able to effectively organize, promote and execute their professional projects. (Offered fall and spring semesters) Anderle/Choi/Phillips

GENERAL EDUCATION COURSES**GED 328****European Romanticism**

(3 hours, 3 credits)

Romantic thought plays an important role in the way we consider literature in the present day. This course will focus on works of European Romantic literature based in the 18th and 19th centuries. We will focus mostly on English and German authors, but will touch on writers from other regions as well. Poetry will be the majority of what we will be reading, but also several short novels including Mary Shelley's *Frankenstein* and Goethe's *Sorrows of Young Werther*. Poets we will read in depth will include John Keats, William Blake, Samuel T. Coleridge, Percy Shelley, Johann Wolfgang von Goethe, Novalis, and Friedrich Hölderlin. We will explore various poetic forms and traditions including the ode, the sonnet, the elegy, and the epistolary. (Offered fall semester.) Siegel

GED 326**Literature of Human Conflict and War**

(3 hours, 3 credits)

This course explores poetry, fiction, and memoir memoir emerge from conflict, war, and displacement around the world. We attempt to focus more on the human experience than simply historical context. Poets we focus on include Du Fu, Homer, Wilfred Owen, Brian Turner, Mahmoud Darwish, Yehuda Amichai, Li-young Lee, and a variety of American anti-war poets. We read a variety of short fiction and novels by writers including Tim O'Brien, Kevin Powers, Alexander Solzhenitsyn, and Elie Wiesel. Additionally, we examine graphic mediums including Marjane Satrapi's *Persepolis*, Art Spiegelman's

Maus I: A Survivor's Tale and Marguerite Duras's film *Hiroshima, Mon Amour*. (Offered fall semester.) Siegel

GED 330

Outlaw Literature

(3 hours, 3 credits)

Drugs addicts. Thieves. Prisoners. Prostitutes. This course explores the "other" side of society, the side which exists on the fringes of what is legal or socially acceptable. What can we learn from stories and poems written about or by such people? In what way do these struggles relate to the human condition? How can we learn from these people without necessarily approving of their actions? We will examine a variety of fiction, poetry, and memoir by a variety of authors as Brett Easton Ellis, Charles Bukowski, Jean Genet, Diane DiPrima, Catullus, Cheryl Strayed, William S. Burroughs, and Etheridge Knight. (Offered spring semester.) Siegel

GED 406

U.S. History

(3 hours, 3 credits)

This course presents an overview of United States history from the pre-colonial period to the present, with a special focus on the history of California and San Francisco. Prerequisite: GED 202 and 203 or its equivalent. (Offered fall semester.) Hohmann

GED 407

The History of China

(3 hours, 3 credits)

This course is an overview of the history of one of the world's oldest enduring civilizations. The course will also address the problems of China's contact with the West and its current response to the pressures for modernization. Prerequisite: GED 202 and 203 or its equivalent. (Offered spring semester.) Hohmann

GED 470

Political Science and Philosophy

(3 hours, 3 credits)

This is a lecture and discussion course covering several important Western political philosophies, including liberalism, conservatism, socialism and anarchism. The course also examines how the government of the United States really works and addresses such issues as: Why does each generation of new and idealistic representatives fail to reform the government? Is American society inherently conservative or is it in a state of permanent revolution? Prerequisite: GED 202 and 203 or its equivalent. (Offered fall semester.) Hohmann

GED 472

East and South Asian Philosophy

(3 hours, 3 credits)

This is a lecture and discussion course examining several important Asian philosophies, including Confucianism, Daoism, Hinduism, Buddhism and Zen. Prerequisite: GED 202 and 203 or its equivalent. (Offered spring semester.) Hohmann

GED 564**Special Topics in Mathematics**

(3 hours, 3 credits)

Some of the most fascinating and beautiful ideas in human history are from mathematics. Through exploration of these great ideas, students will develop their skills as effective thinkers and problem solvers. These “effective thinking skills” involve creativity and imagination along with logic and rigor, and are applicable to issues and situations outside of math. Topics include infinity, chaos and fractals, and the golden mean. Students **MUST** show up on the first day with the required textbook, *Heart of Mathematics* (Burger, Starbird), 3rd edition, including the manipulative kit. Prerequisite GED 202 and 203 or its equivalent. (Offered spring semester.) Marvit

GED 566**Training the Musical Brain**

(2 hour lecture, 1 hour lab, 3 credits)

When we learn a new skill, our brains change. How we learn that skill and how we practice affect the way that our brains change, with some practice strategies being more effective in the long term than others. In this course, we explore the latest findings from psychology and neuroscience with the aim of developing efficient and long-lasting practice strategies. Applicable to musicians of all instruments and voice types, this course is both a practical and a theoretical guide to effortless mastery. Note that GED 566 will be restricted to undergraduate students and will feature discussions of practice appropriate to musicians beginning their professional careers. APP [xxx] is open to all students, with a focus on the unique challenges that graduate students and emerging professionals face at this stage in their careers. (Offered spring semester.) Viskontas

UNDERGRADUATE COURSES IN MUSIC HISTORY AND LITERATURE**MHL 302****Vocal Literature: Italian, German and British Music**

A study of vocal literature focusing on music for the solo voice. Emphasis is on the mainstreams of song and opera, an understanding of national styles and traditions and using expanded knowledge of literature in designing vocal recitals. Individual topics may not be repeated for credit. (Offered fall semester.) Bach

MHL 303**Vocal Literature: French, American and Spanish Music**

A study of vocal literature focusing on music for the solo voice. Emphasis is on the mainstreams of song and opera, an understanding of national styles and traditions and using expanded knowledge of literature in designing vocal recitals. Individual topics may not be repeated for credit. (Offered spring semester.) Bach

MHL 312**Keyboard Literature: Baroque**

The music of J.S. Bach and other eighteenth-century masters is the focus of this course, with additional attention given to seventeenth-century composers from England, Italy, France and Germany. National styles, compositional genres and form will be discussed. The student has the opportunity to learn about

relevant performance practice issues by playing on period keyboard instruments. Listening and analysis assignments and informal performances will be required. (Offered fall semester.) Jamason

MHL 315

Keyboard Literature: Twentieth Century

This class presents a survey of music written in the twentieth century and up to the present day, including the American experimental works of Charles Ives and Henry Cowell, the twelve-tone system, indeterminacy and major compositions by Messiaen, Ligeti, Rzewski, Carter and others. We also examine how composers have been affected by the development of jazz and popular music in the twentieth century. Students are expected to learn one substantial piece from the last 50 years and to perform it at the end of the semester. There will be in-class analysis, listening assignments, exercises in extended techniques, plus some sight-reading and essay writing. (Offered spring semester.) Cahill

MHL 324

Guitar Literature: Classic and Romantic

This course covers the period between the birth of the modern guitar at the start of the nineteenth century through the life and repertoire of Andrés Segovia. The repertoire, the development of the instrument and its notation are examined within a larger musical and social context. (Offered fall semester.) Savino

MHL 325

Guitar Literature: Modern

This course covers contemporary literature for guitar. Composers are discussed in depth, by country. Unusual effects and notation are examined, and emphasis is placed on very recent literature. Students are required to give a presentation and performance of a major new work. (Offered spring semester.) Tanenbaum

MHL 400

Introduction to Performance Practice

(2 hours, 3 credits)

This course is a general introduction to the study of performance practice from 1600 to the present. We will investigate the most important topics within this fascinating field of inquiry: rhythm, rubato, tempo, vibrato, improvisation and the changing ideas about these subjects over the course of the last 400 years. (Offered spring semester.) Jamason

MHL 504

History of Jazz

This course explores the evolution of jazz from its early roots to the present. Students will study the musical elements of jazz styles within the cultural context of the times. We listen to recordings by Scott Joplin, Louis Armstrong, Fats Waller, Count Basie, Duke Ellington, Charlie Parker, Miles Davis, Art Blakey, John Coltrane, Chick Corea and many, many others. (Offered fall semester.) Fettig

MHL 511

19th-century Opera and its Literary Sources

In the 19th century creators of French and Italian opera increasingly turned to prestigious

works of literature on which to base their libretti. This course examines some of the reasons for this shift, the consequences that it had for opera in general, and the process of adaptation in particular works. We consider how literary sources were routinely reworked to accommodate operatic conventions and dramatic imperatives. Some of the operas to be covered include *Lucia di Lammermoor* (Scott/Donizetti), *Otello* (Shakespeare/Rossini, Verdi), *Manon* (Prevost/Massenet), *Faust* (Goethe/Gounod), *La traviata* (Dumas/Verdi) and *Tales of Hoffmann* (Hoffmann/Offenbach). (Offered fall semester.) Laurance

MHL 515

Tape, Vinyl, Byte: Electronic Music and Electronica

Electronic music was born in the studios of the French avant-garde, but it has moved into the clubs and warehouses where techno lives today. As powerful music software has shrunk large studios inside laptops, electronic music has become more accessible to composers and non-composers alike. This course surveys electronic music from the perspective of today's electronica. Early innovators often cited by techno artists (Stockhausen, Reich, Eno and others) will be examined alongside important artists of today (Aphex Twin, Mouse on Mars, The Books and others). The course also includes a "hands-on" component, where students will be able to try out some of the techniques and software we study and create mixes that incorporate improvisations on instruments of their choice. (Offered fall semester.) Bates

MHL 522

The Celebrated Mr. Handel

Beyond *Messiah*, the works of Georg Frideric Handel get scant attention in comparison to his contemporary, J.S. Bach. Yet Handel is the only Baroque composer whose popularity continued unabated from his lifetime to the present; in comparison to his contemporaries Handel was more educated, more widely traveled, more socially connected, and more financially successful. His compositions include a wide variety of works, including operas, concertos, keyboard and chamber works, as well as English oratorios. This undergraduate course combines a survey of representative instrumental and vocal works by Handel with a glimpse into the religious, political and social fabric of Georgian England. We also examine the curious history of Handel in performance. It includes musical analysis, score reading and listening, with particular attention to aspects of High Baroque style—rhetoric, affect, dance, and aesthetics—and their implications for performance. (Offered spring semester) Lamott

MHL 524

Concepts of Modernity

This course introduces students to Western music and art that was considered modern and innovative by composers, artists, and audiences. We will begin in France and Vienna during the era of the French revolution, and end in 1960s America. The course primarily focuses on concert music, though we also discuss parallel movements in painting. Students will be exposed to works of the Western canon by composers and artists such as Mozart, Beethoven, Schumann, Mahler, Stravinsky, David, Monet, van Gogh, Picasso, and Pollock. Rather than simply surveying the works of these figures, we will explore how each one responded to the new technologies, and to the intellectual and social trends of the rapidly changing world around them. (Offered spring semester.) Gardner

GRADUATE COURSES IN MUSIC HISTORY AND LITERATURE

The graduate music history sequence consists of three types of courses: Topics courses, Proseminars and Seminars.

- Topics courses (MHL 602/603) review essential repertory, events, and concepts in music history from 1700 to the present.

- Proseminars (MHL 650–699) combine research and writing with investigation of a specific issue in music history.
- Seminars (MHL 702–799) investigate specific music historical subjects in depth through lecture, discussion and student presentations.

Students must either place out of or enroll in the Topics in Music History courses (MHL 602/603). Entering students will take a music history placement exam, which covers two periods of music history: 1700–1900 and 1900–present. Students who fail the first part must take MHL 602; students who fail the second part must take MHL 603. Students will not receive credit by exam for placing out of MHL 602 or 603. If a student needs to enroll in one or both of these courses, it is recommended that he or she do so during the first year.

Students must also enroll in one Proseminar (MHL 650–699) during their residencies at the Conservatory.

All courses MHL 602–799 taken at the Conservatory will be applied towards the required credits of music history.

MHL 650-699
Graduate Music History Proseminars
(2 hours, 3 credits)

MHL 654

Joseph Haydn: Life and Works (Proseminar)

The course considers Haydn as a man, as a composer and as a leading figure in the European Enlightenment. We construct a picture of Haydn from contemporary letters, biographies, concert programs, reviews and poetry. We listen to and study a selection of works in a variety of genres, including symphonies, operas, string quartets, piano sonatas and trios, masses and baryton trios. (Offered spring semester.) Spitzer

MHL 666

Claudio Monteverdi and the Emergence of the Baroque (Proseminar)

At the end of the Renaissance Monteverdi championed and explored the musical values that would inform the Baroque style, of which he was the first master. The course explores such issues as Monteverdi's treatment of dissonance in the service of expression, his use of instruments in vocal music, and the transition in his works from modal to tonal organization. Repertoire includes selections from the fifth book of madrigals (1605), the 1610 Vespers, the eighth book of madrigals (1638), and the operas: *Orfeo* (1607), *Il ritorno d'Ulisse* (1640), *L'incoronazione di Poppea* (1643). (Offered fall semester.) Harvey

MHL 674

French Opera in the Nineteenth Century (Proseminar)

This course surveys French operatic genres through the nineteenth century. We begin with the profound changes wrought by the French Revolution and the new commercial structures that emerged in French operatic production. We focus particularly on the emergence of romanticism in French opera and the interaction of French and Italian genres. We also examine the challenges that composers faced in producing new and innovative works, and the rise of alternate venues to the Opéra, such as the Théâtre Lyrique and the Opéra-comique. Works to be considered include: Rossini: *Guillaume Tell*;

Auber: *La Muette de Portici*, Meyerbeer: *Les Huguenots*; Gounod: *Faust*; Bizet: *Carmen*, and Massenet: *Manon*. (Offered fall semester.) Laurance

MHL 663

Opera before Handel (Proseminar)

Few operas from the seventeenth and early eighteenth centuries are included in standard operatic repertory, but arias by Monteverdi, Lully, Caldara, Keiser, Purcell, Scarlatti, and their contemporaries others still turn up in modern recitals and continue to figure in vocal training. The goal of this course is to deepen our appreciation of this music through an understanding its original context. We explore the economic and social environments as well as the aesthetic forces that shaped staged dramatic works set to music, from private spectacle to public opera in Italy, France and Germany. At the end of the semester we will cover a couple of operas by G. F. Handel. There will be readings, written assignments, in-class performances and a little work from manuscript sources. As with other proseminars, this course requires a term paper. (Offered spring semester.) Harvey

MHL675

History of the Wind Ensemble (Proseminar)

This course presents the lineage of wind ensembles from the Renaissance to the present day. Emphasis will be placed on the historical progression of instrumental techniques, especially in the 19th Century. Examination of original works in various combinations of woodwinds, brass and percussion, as well as a few select transcriptions from the wind band repertoire rounds out our focus. Students are encouraged to explore the historical development of their own instrument and the emergence of idiomatic instrumental writing in their own research projects. In keeping with other proseminars, research methods, critical thinking and writing skills are developed and demonstrated in the completion of a term paper. (Offered fall semester.) McLaughlin

MHL 678

American Modernists 1910-1960 (Proseminar)

This course explores the major themes of musical modernism as expressed by native-born and émigré American composers. We explore the response of American composers to the main currents of European modernism and also consider how American composers used modernism to forge a distinctive national voice. Representative composers will include Ives, Ornstein, Antheil, Copland, Ruggles, Harris, Partch, Varese, Cowell, Thomson, Seeger and Cage. As with other proseminars, the course emphasizes reading, research and writing about music history, culminating in an original research paper. (Offered spring semester.) Laurance

MHL 676

Gustav Mahler (Proseminar)

This course considers the life and works of Gustav Mahler. We compare various biographical portraits of Mahler, and develop a picture of the composer from these and from his own published writings and diaries. At the same time, we devote substantial class time to in-depth study and discussion of Mahler's songs and symphonies. Additional topics may include Mahler's revisions, Mahler as conductor, and the anti-Semitism of Mahler's Vienna. Because the course is a proseminar, focus will be split between learning Mahler's works and gaining literacy in important Mahler materials, including biographies, letters and scores. As in all proseminars, students in this course receive considerable individual

attention from the instructor while acquiring or improving skills in using research tools; finding, evaluating, and using sources; and constructing an original paper topic. (Offered fall semester.) Plack

MHL 677

Expressionism (Proseminar)

This proseminar focuses on the concept of expressionism in music. We discuss Freud's concept of the subconscious and its influence on both the visual art and the music of the early twentieth century. Repertoire includes Schoenberg's *Erwartung* and *Pierrot lunaire*. We also link Charles Ives's emphasis on boyhood nostalgia to the idea of unmediated expression. Finally, we study the relationship between Stefan Wolpe and American abstract expressionist artists. Writing assignments make use of both primary and secondary source material, and will prepare students to complete a final research paper. (Offered fall semester.) Gardner

MHL 680

The Broadway Musical, Behind the Scenes (Proseminar)

How is a musical created? How do composers and librettists interact with choreographers, directors, producers, and performers to create a final product? This course will explore the Broadway musical as a collaborative effort. We focus on musicals from Broadway's golden age, beginning with *Show Boat* and concluding with the work of Stephen Sondheim. We explore how interactions between members of the creative teams impacted the musical scores of the shows under examination. Our repertoire consists of songs, overtures, and dance music, and we will consider the roles of orchestrators and dance arrangers, who are often overlooked in the history of the musical. Writing assignments make use of both primary and secondary source material, and will prepare students to complete a final research paper. (Offered spring semester.) Gardner

MHL 700–799

Graduate Music History Seminars

(2 hours, 3 credits)

MHL 707

Beethoven String Quartets

This course is a study of the complete string quartets in detail through a "hands-on-the-music" experience, in which we prepare a movement from each Beethoven quartet every week. To that end, class participation is open to sixteen string quartet players plus some additional slots for non-string players. We focus on analytical and historical issues, but performance will be the main subject of inquiry. Class presentations include lectures/performances. Permission of the instructor required. (Offered fall semester.) Hersh

MHL 712

Classical and Popular Song Cycles

Four song cycles are analyzed in depth: Schumann: *Dichterliebe*; Mahler: *Kindertotenlieder*; Copland: *Twelve Poems of Emily Dickinson*, and The Beatles: *Sergeant Pepper's Lonely Hearts Club Band*. Other cycles are studied as appropriate. The course explores how groups of related songs are designed to form a musical entity. Special emphasis is placed on the relation of text to musical ideas and the relation of the piano or orchestral accompaniment to the voice. Assessments include bi-weekly

assignments, class presentations for selected students, and a take-home final. (Offered fall semester.) Conte

MHL 719

Handel and the Theater

Handel's transformation of the Italian *opera seria* into English oratorio resulted from the collision of artistic genius with economic necessity. This graduate-level course gives a glimpse into the religious, political and social fabric of Georgian England, with particular focus on *Alcina*, his last great *opera seria*, and *Messiah*, his most popular—though misunderstood—oratorio. It includes musical analysis, score reading and listening, with particular attention to aspects of High Baroque style—rhetoric, affect, dance, and aesthetics—and their implications for performance. (Offered fall semester.) Lamott

MHL 720

Improvisation in Contemporary Music

This class is designed to expose the student to the ever-changing space that has been given to improvisation and improvisational behaviors in new music from World War II to the present. The course considers music by Luciano Berio, Karlheinz Stockhausen, John Cage, Sylvano Bussotti, Cornelius Cardew and Krzysztof Penderecki, among others, and attempts to characterize the varying degrees of musical freedom in their scores. How have these composers conceived of improvisation and how have they created space for it in their musical notation? Are there extra-musical (socio-political) implications of improvisation in their thought? Issues of performance practice will be addressed, as well as copyright and ethical responsibility in the relationship between performers and composers. The class includes lectures, listening, score analysis, readings and projects in which students can experiment with improvisation, notation and performance. (Offered spring semester.) Chessa

MHL 726

Music Since 1980

Can we find an orientation within the most recent developments of musical literature? Music Since 1980 consists of lectures, listening, score analysis, readings and group projects designed to expose students to some of the main trends of the last 30 years of music history. We study music by composers like Anthony Braxton, Giacinto Scelsi, Frederic Rzewski and György Kurtág and discuss their backgrounds (cultural, spiritual, ethnic), musical styles and notation. We also discuss performance practice, marketing modern music and what makes for artistic and commercial success. (Offered spring semester.) Chessa

MHL 736

Performance Practice: 20th Century

This course introduces students to the great performers of the 20th century through an examination of recorded performances. We study and analyze important recordings from 1895 to 2005. Our primary focus is on how performance traditions of standard solo, chamber, opera and orchestral music have developed from the late 19th century until our own time. A brief overview of 19th-century performance practice, as documented in written sources and historical recordings, will be followed by an examination of how performance practice traditions have changed since the beginning of the 20th century. Each student considers in detail some great performers of his or her own instrument or voice type in the 20th century. (Offered spring semester.) Jamason

MHL 747**The World of Wagner's Ring Cycle**

This course examines the creation of this immense opera, its debt to ancient Greek festivals, its place in German culture, and its continuing impact on European politics and contemporary opera productions. The librettos and musical materials are studied in depth, so that the student can come to understand Wagner's goals, his method of composition, and the greatness of his achievement. (Offered fall semester.) Susa

MHL 766**Bach Cantatas**

This course is devoted to a performance-oriented study of selected Cantatas of J.S. Bach. While we study the cantatas from historical and analytical perspectives, the main focus is a hands-on approach to the music. Open to string, wind, keyboard players and singers. (Offered spring semester.) Hersh

MHL 753**Opera on Record**

More than a century of recordings has left us with a wealth of opera to listen to. But how do we evaluate what we're hearing? What relationship do recordings have to a printed score—and vice versa? How can today's performers make use of what we learn from old recordings? To address these questions, we will consider the so-called "creator records" made by various Puccini interpreters and by the original cast of Strauss' *Der Rosenkavalier*, as well as recordings of early Wagner interpreters, the first *Opéra-Comique* version of *Carmen*, and 101 versions of "Che gelida manina." Topics may also include a brief history of recording technology, national differences in singing, ornamentation in Verdi, and the influence of changing technologies on how we sing, record and stage opera. (Offered spring semester.) Plack

MHL 760**Benjamin Britten**

For a famous composer, Benjamin Britten's music is not that well-known, and accounts of his life are clouded by gossip and speculation. Enough of this! Let us hear and study *Billy Budd*, *The Turn of the Screw*, *Sinfonia da Requiem*, *Les Illuminations*, the cello sonata, the violin concerto, *Ceremony of Carols*, and other choral works. (Offered spring semester.) Susa

MHL 765**Bartók's Orchestral Works**

Symmetry and self-reference, vividly colored by innovative techniques in instrumentation, permeate Béla Bartók's orchestral writing. Studying these aspects of his work is essential for a solid understanding of the neo-classical and modernist schools of the first half of the 20th century. This course involves formal and structural analysis of movements of Bartók's five solo concertos, the *Concerto for Orchestra*, the *Divertimento*, *Bluebeard's Castle*, and other works. Grade is determined by class participation, quizzes, a written mid-term, and a 10-page analysis paper. (Offered spring semester.) Garner

MHL 764**Experimental Instruments and Their Repertoire**

This course exposes students to the considerable blooming of experimental instrument building in the 20th and 21st centuries, particularly in California. By addressing construction principles, but keeping

staying focused on repertoire, we will investigate the instruments and music of Luigi Russolo, Harry Partch, Lou Harrison, Paul Dresher, Ellen Fullman, Mark Appelbaum, Bart Hopkins, and many others. Coursework consists of lectures, listening, readings, individual and group projects, plus a special final project centered on Russolo's *intonarumori* to commemorate the Centennial of his *Art of Noises*. (Offered fall semester.) Chessa

COURSES IN PERFORMANCE

PRF 404

Creative Uses of Electronic Music

(2 hours, 1 credit)

This course is an introduction to the tools and literature of electronic music, with both performers and composers in mind. We examine and perform existing works utilizing electronics and create our own music as well, utilizing the wide range of software and hardware in the Conservatory studio. Along the way there are listening and occasional reading assignments. A concert of electronic music performed and/or composed by students is the final outcome of the course. (Offered fall semester.) Jenks

PRF 405

Projects with Electronics

(2 hours, 1 credit)

Individual compositional projects to be developed in consultation with the instructor. Special topics will be addressed in response to the needs of students. Prerequisite: PRF 404 or consent of instructor. (Offered spring semester.) Jenks

Course ID	Course Title	Instructor	Book Title	Author	Publisher	Edition	ISBN	Notes	Cost
APP 202-1	Vocal Physiology	Izdebski	<i>The Craft of Singing</i>	Garyth Nair	Plural Publishing	2006	987-1-59756-051-1	Required	\$55.99
	Vocal Physiology	Izdebski	<i>The Thought Propels the Sound</i>	Janet Madelle Feindel	Plural Publishing	2008	987-159756-206-5	Required	\$42.76
	Vocal Physiology	Izdebski	<i>Your Voice: An Inside View</i>	Scott McCoy, Lucinda Halstead	Inside View Press	2nd	978-0-9755307-8-8	Required	\$60.00
APP 410-1	Teaching Artistry	Vobejda	<i>The Music Teaching Artist's Bible: Becoming a Virtuoso Educator</i>	Eric Booth	Oxford University Press	1st	978-0195368468	Required	\$17.04
ENS 510-1	Preparing A Role	Pajer	<i>The Figaro Trilogy</i>	Pierre-Augustin Caron de Beaumarchais	Oxford University Press		978-0199539970	Required	\$6.34
GED 212-1	Writing and Grammar for ESL Learners 1	Pragides						Course reader available at the UPS Store on Van Ness Ave.	
GED 230-1 & 2	Beginning German	DeBakcsy	<i>Kontakte, A Communicative Approach</i>	Erwin P. Tschirner, Brigitte Nikolai, Tracy D. Terrell	McGraw Hill	6th	0-073535338	Required - Must have hard copy	\$199.33
GED 232-1	Intermediate German	DeBakcsy						NO TEXT REQUIRED	
GED 234-1	Advanced German	DeBakcsy						NO TEXT REQUIRED	
GED 240-1 & 2	Beginning French	Pardini	<i>Promenades</i>	Mitschke	Vista Higher Learning		978-1-60007-928-3	Professor recommends ordering from vhlcentral.com	\$218.40
GED 242	Intermediate French	Pardini	<i>Promenades</i>	Mitschke	Vista Higher Learning		978-1-60007-928-3	Professor recommends ordering from vhlcentral.com	\$218.40
GED 244	Advanced French	Pardini	<i>Imaginez</i>	Mitschke	Vista Higher Learning		978-1-61767-0471-1	Professor recommends ordering from vhlcentral.com	\$117.60
GED 504-1	Film History and Appreciation	Kennedy	<i>Understanding Movies</i>	Louis Giannetti	Pearson	12th	978-0-205-73760-4	Required	\$115.40
MHL 204-1	Music History	Plack	<i>Norton Anthology of Music, Vol. 3: Twentieth Century</i>	J. Peter Burkholder	W.W. Norton & Company	6th	978-0-393-93240-9	Required	\$48.99
MHL 675-1	History of the Wind Ensemble	McLaughlin	<i>A Concise History of the Wind Band</i>	David Whitwell	Whitwell Publishing	2nd	978-1-936512-06-5	Required	\$49.51
MHL 676	Gustav Mahler	Plack	<i>Symphonies Nos. 1 & 2 in Full Score</i>	Gustav Mahler	Dover	n/a	978-0486254739	Required	
	Gustav Mahler	Plack	<i>Songs of a Wayfarer and Kindertotenlieder in Full Score</i>	Gustav Mahler	Dover	n/a	978-0486263182	Required	
MHL 719	Handel and the Theater	Lamott	<i>Handel (Master Musicians Series)</i>	David Burrows	Oxford University Press	2nd	978-0199737369	Required/also available in Kindle	\$20.00

MMT 100	Fundamentals of Musicianship	Gladysheva	<i>Rhythm: What it is and how to improve your sense of it</i>	Andrew C. Lewis	Rhythm Source Press		978-0-0-9754667-0-4	Required	
MMT 102-1	First Year Musicianship	Foglesong	<i>Studying Rhythm</i>	Anne Carothers Hall	Prentice Hall	3rd	0-13-040602-3	Required	\$94.00
MMT 102-2	First Year Musicianship	Schroeder	<i>Studying Rhythm</i>	Anne Carothers Hall	Prentice Hall	3rd	0-13-040602-3	Required	<u>\$94.00</u>
MMT 102-3	First Year Musicianship	TBD	<i>Studying Rhythm</i>	Anne Carothers Hall	Prentice Hall	3rd	0-13-040602-3	Required	\$94.00
	First Year Musicianship	TBD	<i>Sight Singing Text</i>					Required available at UPS Store on Van Ness	
MMT 104 -1	Second Year Musicianship	Neblett	<i>Studying Rhythm</i>	Anne Carothers Hall	Prentice Hall	3rd	0-13-040602-3	Required	\$94.00
	Second Year Musicianship	Neblett	<i>Sight Singing Text</i>					Required available at UPS Store on Van Ness	
MMT 112-1	First Year Music Theory	Vogelsong	<i>Harmony and Voice Leading</i>	Aldwell & Schachter	Schirmer	4th	0-495-90193-8	Required	\$248.95
MMT 112-2	First Year Music Theory	Schroeder	<i>Harmony and Voice Leading Text</i>	Aldwell & Schachter	Schirmer	4th	0-495-90193-8	Required	\$248.95
	First Year Music Theory	Schroeder	<i>Harmony and Voice Leading Workbook Vol. 1</i>	Aldwell & Schachter	Schirmer	4th	978-1-4390-8325-3	Required	\$99.95
MMT 112-3	First Year Music Theory	TBD	<i>Harmony and Voice Leading Text Vol. 1</i>	Aldwell & Schachter	Schirmer	4th	0-495-90193-8	Required	\$248.95
	First Year Music Theory	TBD	<i>Harmony and Voice Leading Workbook Vol. 1</i>	Aldwell & Schachter	Schirmer	4th	978-1-4390-8325-8	Required	\$99.95
MMT 113-1	First Year Music Theory	Gladysheva	<i>Harmony and Voice Leading Text</i>	Aldwell & Schachter	Schirmer	4th	978-1-4390-8325-8	Required	\$248.95
	First Year Music Theory	Gladysheva	<i>Harmony and Voice Leading Workbook Vol. 1 & 2</i>	Aldwell & Schachter	Schirmer	4th	978-1-4390-8325-3	Required	\$99.95
MMT 114-1	Second Year Musicianship	Neblett	<i>Harmony and Voice Leading Text</i>	Aldwell & Schachter	Schirmer	4th	0-495-90193-8	Required	\$248.95
MMT 202-1 & 2	Advanced Musicianship	Neblett	<i>Modus Novus</i>	Edlund	Beekman Book Inc.	1990	978-0-8464-4156-4	Required	\$49.95
	Advanced Musicianship	Neblett	<i>Music for Score Reading</i>	Melcher & Warch				Required; available at UPS Store on Van Ness	
PRF 452	Introduction to Conducting	Neblett	<i>Conducting Anthology</i>					Required; available at UPS Store on Van Ness	