

## MUSIC DEPARTMENT GRADUATE SEMINARS 2009-2010

Courses are four (4) units unless otherwise noted in parenthesis  
Courses are listed by quarter; see last section for [Additional Courses Offered Every Quarter](#)

### **FALL QUARTER 2009**

#### **201 A,B,C,D,E,F. Projects In New Music Performance (1-4)**

Performance of contemporary music. Different sections represent active performance ensembles. A core requirement for graduate degree students as outlined in the curriculum. The number of units is based on work performed by agreement with instructor. See instructors for additional information. [New students should attend graduate auditions during Welcome Week.](#)

<b>201A. Various performance projects</b>	Not offered
<b>201A. Bass Ensemble</b>	Not offered
<b>201B. Improvisation Ensemble</b>	Not offered
<b>201C. Percussion Ensemble <i>red fish blue fish</i></b>	<b>Steven Schick</b>
<b>201D. Composition Juries</b> <u><a href="#">Only first-year performance students can enroll in this course.</a></u>	<b>Aleck Karis</b>
<b>201E. Music Theatre Workshop</b>	Not offered
<b>201F. Ensemble Realization of Unconventionally Notated Scores</b>	<b>Charles Curtis</b>

#### **202. Advanced Projects in Performance**

**Susan Narucki**

Students must submit a Performance/Project Proposal Form located on the Intranet (. Include titles, composers, instrumentation, duration, proposed course credit, approval, and performers. [For FALL 09 only](#): Students may (but are not required to) present the work(s) in public performance. Each group will be mentored by a member of performance faculty. May be taken in lieu of 201. The number of units is based on work performed by agreement with instructor. See instructors for additional information.

#### **203A. Advanced Projects in Composition (6)**

**Philippe Manoury**

The composition seminar, required of all entering graduate composers, is taught on a rotating basis by the Music Department composition faculty and has several purposes: to intensify the collegiality of student composers both with regard to ideas and techniques and to become better acquainted with each other's outlooks and needs in order to achieve the most congenial and productive match-ups between faculty and students for subsequent individual study. Seminars typically include group meetings and individual attention as appropriate. [Composition Juries](#) - At the end of the first Fall quarter in residency (January), and again following Spring quarter (October), all new graduate composition students are reviewed in juries by the composition faculty. Following the performance and discussions of the day, the composition faculty meets to assess the students' work. Details about the jury process are provided during Welcome Week and throughout the quarter.

#### **206. Experimental Studies Seminar**

**Susan Narucki**

##### ***"Writing for the Voice/Instructor"***

Course will discuss practical aspects of writing for the voice, including range, tessitura, text-setting, prosody, exploration of timbre, juxtapositions of instrumental textures, use of extended vocal techniques, amplification, use of non-traditional and traditional vocal techniques, etc. Discussion will be framed through examination of a wide variety of works written for voice in 20th/21st century repertoire.

**207. Theoretical Studies Seminar**  
**"Musical Information Processing"**

**Shlomo Dubnov**

The course will survey applications of machine learning, pattern recognition and neural networks for musical purposes.

**209. Advance Musical Theory and Practice**  
**"Music, Race, and Identity"**

**Jann Pasler**

In this seminar, we will investigate not only how music expresses, reflects, and documents race as a signifier of culture and nation, but also how it can be used to complicate such binary oppositions and resist these associations. Students will be invited to examine whatever music, musical genres, instruments, and performances that interest them as we explore questions of difference and representation, purity and hybridity, constructions of identity used in colonial and postcolonial, national and transnational contexts.

This is intended as a small, intensive seminar for advanced students who wish to concentrate on writing (or expanding and rewriting) one publishable paper.

**212. Introduction to System Inquiry (2)**

**David Borgo**

Introduces the network of concepts and approaches that comprise systems inquiry and explores the theoretical, philosophical, and methodological implications of systems thinking for musical research and practice.

**213. Introduction to Critical Studies (2)**

**Jann Pasler**

Introduces important themes and thinkers from the fields of critical theory and cultural studies and explores how musical behaviors and phenomena relate to matters of ideology, nationality, ethnicity, social class, race, and gender.

The goal of this course is to develop the student's critical thinking and self-reflexive inquiry through study of a diverse range of critical and scholarly traditions as they relate to music and to help them better understand their own sense of identity and voice as embodied in their creative work. It will involve extensive reading, weekly short papers in lieu of a final paper, and intensive class participation.

**267. Advance Music Technology Seminar**

**Tom Erbe**

Advanced topics in music technology and its application to composition and/or performance. Offerings vary according to faculty availability and interest. May be repeated for credit. *Prerequisites: Music 173 or equivalent and consent of instructor.*

**271A. Survey of Electronic Music Techniques I (2)**

**Miller Puckette**

A hands-on encounter with important works from the classic electronic repertory, showing a representative subset of the electronic techniques available to musicians. Composition students may petition through the Graduate Advisor to substitute this for the Music 291 core course.

**272. Seminar in Live Computer Music**

**Philippe Manoury and Miller Puckette**

Group projects to create new pieces of live electronic music involving research in electronic music and/or instrumental techniques. May be repeated for credit. *Prerequisite; Music 271ABC or permission of instructor and graduate standing in music.*

## **WINTER QUARTER 2010**

### **201 A,B,C,D,E,F. Projects In New Music Performance (1-4)**

Performance of contemporary music. Different sections represent active performance ensembles. A core requirement for graduate degree students as outlined in the curriculum. Number of units is based on work performed by agreement with instructor. See instructor for additional information.

#### **201A. Various performance projects**

**Susan Narucki**

Collaborative projects in contemporary chamber music. Notated 20/21st C chamber music for instruments and/or voice and instruments.

#### **201A. Bass Ensemble**

Not Offered

#### **201B. Improvisation Ensemble**

Not Offered

#### **201C. Percussion Ensemble *red fish blue fish***

**Steven Schick**

#### **201D. Composition Juries**

Not Offered

When you perform in juries, enroll for the number of units agreed upon with the conductor.

#### **201E. Music Theatre Workshop**

Not Offered

#### **201F. Ensemble Realization of Unconventionally Notated Scores**

Not Offered

### **203B. Advanced Projects in Composition (6)**

**Lei Liang**

Sequence continued. See Fall quarter description.

### **206. Experimental Studies Seminar "Music and Dance"**

**Anthony Davis**

In the class, musicians-composers will collaborate with choreographers-dancers on projects. The course will explore the integration of movement and music incorporating both composed and improvised musical structures with new ideas about dance and gesture. Students will investigate various music-dance collaborations searching for new solutions to the integration of music and movement. The class is open to composers, improvisers and performers interested in movement.

### **206. Experimental Studies Seminar "The Foundations of Advanced Rhythm Reading"**

**Ed Harkins**

The goal of this course is to guide one towards having the freedom to perform any rhythm, regardless of notational or performative intricacy. We want 1) to ensure that one is never perplexed by what is being asked via conventional notation - that one never has to avoid performing any music because one is stumped by the notation nor has to hear a rhythm before one can perform it, and 2) To ensure that one is always capable of producing, in a timely fashion, an excellent performance of the target rhythm and know that it is correct. When this becomes automatic one will have achieved the ultimate goal - to nudge rhythm reading to the background of consciousness and to remove yet another technical obstacle to being musical.

Prior to conventional notation, we will be learning to create measured rhythms without prior audition. In our search to find and close any gaps in our performance abilities we will be asking the question, "when non-thinking fails, what do we need think in order to succeed?" We will be activating one's rhythm intuitions including learning a) the few reckoning strategies necessary, b) all the computational tools necessary to animate calculation and c) the concomitant physical coordination necessary to generate any rhythm that notation will request. We will be learning how to create silent time-rulers and comparison structures that are flexible enough to allow for contextual imperatives and exercising our considerable abilities at fineness of distinction. Various graphic, iconic learning notations facilitate access to this world.

This course will concentrate on those rhythms communicated via the conventional notation system, eventually exploring the full range of intricacies and subtleties possible. We will be focusing on the measured rhythms of set pieces - those meant to be performed substantially as written. Given

a coded blueprint of an unfamiliar timing structure we will learn to build it in real-time, out of sound. Like any notation system some information will be implicit and some assumed. Some relationships will be camouflaged and various in commensurabilities between the reckoned, the heard and the notated will occur. One will learn to scan for notational inelegance, problematic rhythms, arithmetic questions and make probes for hidden patterns (like regional trajectories) that may facilitate accurate performance. Conventional notation interfaces well with performers in allowing them to read and execute change that can be fast, constant and subtle. We can use our abilities to instantly note and delimit the future, analyze what is being asked, choose the best reckoning strategy, launch the plan, monitor one's progress, neutralize any obstacles and Inconspicuously correct any instabilities - and it is this consciousness that allows us to know we are correct. We will also discuss the relation between a stepped, quantized, verbatim notation and a malleable humanizing capable of spawning virtuoso approximators, i.e. we will be clarifying what "accuracy" means in this world. We will suggest notations that can reveal any simple structures underlying difficult notation and learn to be expert at notation translation.

Although difficult examples from the literature are the ultimate test of one's abilities, they are not necessarily the best examples for gaining access or for development. We must therefore discuss the design of effective learning pieces, training exercises and tests that explore all classes of rhythmic problems. Since our cognitive system can learn complex yet adaptive "rules" without our conscious intervention these pieces will be an important source for our learning.

This course is guaranteed not to impair one's ability to be expressive.

### **206. Experimental Studies Seminar** **"Sound Installation Art II"**

**Katharina Rosenberger**

This class is a studio-based sequel of the Sound Installation Art I seminar and will be a combination of reading, meeting, and making. Readings, group discussions, and the review of students' works in progress are designed to understand how these artworks position themselves in a cultural and cultural context and what values and philosophical underpinnings are implied or expressed by the art. The class will include guest speakers, field trips and culminates with a group show of the developed sound installation art works.

The class is primarily addressed to students, who have taken the Sound Installation Art I seminar. If space permits, additional students can enroll upon approval of the instructor.

### **207. Theoretical Studies Seminar**

**Gerald Balzano**

Working title(s), either (a) *Mind, Language, Perception, and the Aesthetics of Music* or (b) *Topics in Music Perception and Cognition*. For (a), we would spend most of our time reading and discussing Roger Scruton's *The Aesthetics of Music* (1997), a book I am currently reading and I think you should read too. What attracted me immediately to this text were the no-nonsense chapter titles: "Sound"; "Tone"; "Imagination and Metaphor"; "Ontology"; "Representation"; "Expression"; "Language", ... and so forth. Thoughtful and provocative, with something for just about everybody. Chapters are "trail heads" to launch a variety of (eventually) interconnected explorations and investigations. For (b), I would do a selective cherry-picking of topics from a larger "musical-cognitive-science" menu (highlighting, for example, my approach to microtonality and the 20-note system  $C_{20}$ ), but I would probably only choose (b) if my enthusiasm for the Scruton book seriously waned between now and Winter Quarter (or if some especially exciting results from the "C<sub>20</sub> Project" came to light in the interim).

### **209. Advanced Music Theory and Practice** **"Repetition"**

**Anthony Burr**

A wide-ranging consideration of the role of repetition in music as formal device and cultural practice. You will be expected to develop a serious research paper over the duration of the course, and we will workshop these in the seminar meetings. In addition, there will be readings and music each week: readings will include pieces from Nietzsche, Freud, Deleuze, James Snead and Amiri Baraka; music will include pieces by Schubert, Miles Davis, Terry Riley, The Fall and Chic.

Non-IS students may petition (through the Graduate Advisor) for this course to fulfill a Music 206/207/209 requirement.

**210. Musical Analysis****Philippe Manoury**

The analysis of complex music. The course will assume that the student has a background in traditional musical analysis. The goal is to investigate and develop analytical procedures that yield significant information about specific information about specific works of music, old and new. Reading, projects, and analytical papers. **Core course.** May be offered in alternate years.

**211. Introduction to Ethnomusicology (2)****Nancy Guy**

Introduces the field of ethnomusicology by highlighting important thinkers, concepts, and issues and by orienting students towards work of an anthropological, ethnographic, or comparative nature.

**214. Introduction to Creative Practice (2)****Anthony Davis**

Surveys the terrain of contemporary creative music and investigates the social, cultural, historical, and technological dimensions of its manifestations and practice.

**252. Integrative Studies Seminar in Systems Inquiry****David Borgo**

Traces the development of systems thinking and encourages work of a transdisciplinary nature, integrating models, strategies, methods, and tools from natural, human, social and technological realms.

**271B. Survey of Electronic Music Techniques II****Miller Puckette**

A continuation of 271A, with emphasis on live interactive techniques (e.g., audio processing; analysis/resynthesis; score following). Composition students may petition through the Graduate Advisor to substitute this for the Music 291 core course.

## **SPRING QUARTER 2010**

### **201 A,B,C,D,E,F. Projects In New Music Performance (1-4)**

Performance of contemporary music. Different sections represent active performance ensembles. A core requirement for graduate degree students as outlined in the curriculum. The number of units is based on work performed by agreement with instructor. See instructors for additional information.

**201A. Various performance projects** Not offered

**201A. Bass Ensemble** Not offered

**201B. Improvisation Ensemble** **Mark Dresser**

**201C. Percussion Ensemble *red fish blue fish*** **Steven Schick**

**201D. Composition Juries** Not offered

**201E. Music Theatre Workshop** Not offered

**201F. Ensemble Realization of Unconventionally Notated Scores** Not offered

### **200. Contemporary Chamber Opera Performance** **Narucki and Larson**

Students will collaborate with faculty and guest artists in the preparation and performance of a fully-staged contemporary chamber opera. The opera will be presented in multiple public performances.

### **203C. Advanced Projects in Composition (6)** **Chinary Ung**

Sequence continued. See Fall description. After Spring quarter, new graduate composition students are reviewed again by the composition faculty in juries which take place the following October.

### **206. Experimental Studies Seminar** **Mark Dresser**

An immersion into the craft, history, aesthetics and creation of new collaborative works conceived and performed in multiple locations via Internet2.

### **207. Theoretical Studies Seminar** **Roger Reynolds**

#### ***"Analysis and the Extrapolation of Principles"***

A set of five primary works will be analyzed during the first half of the Seminar. Secondary works are used provide perspective, though they will not be covered in detail. The results of these analyses will then be re-considered in the second half of the Quarter with the aim of identifying and then formulating compositional tools and strategies that have general utility. Special emphasis will be placed on the place of material in these works: what it is and how it is used to forge content. A paper engaging with both aspects of the Seminar content (analysis and extrapolation) is required, along with vigorous participation in the Seminar meetings. The ten scores and associated recordings will be on library reserve from January 2010, and it is expected that prospective Seminar participants (The Seminar is targeted at composers, but is not only for them.) will be familiar with the subject works by the time of the first Seminar meeting.

**209. Advanced Music Theory and Practice****Gerald Balzano****"Current Philosophical and Cognitive-Science Perspectives on Sound and Musical Performance"**

What I like to do in my seminars is to choose one or more books that I think may have a timely, interesting, and preferably novel approach to some aspect(s) of music, and use the books as touchstones for conversations with a group of interested (emphasis on "interested") graduate students. The two books I am considering here – perhaps not surprisingly, given my title – are (a) *Sounds* (2007), by C. O'Callaghan, and (b) *Musical Performance* (1998), by N. Godlovitch. The O'Callaghan book presents and defends a perspective it calls "sonic realism", a view with which I am most sympathetic, and a refreshing change from our solipsistic, relativistic intellectual milieu. Although the book is primarily concerned with getting us grounded in our thinking about sounds as events, as phenomena, and (as musicians might say), as "objects", it also delves into discussions of recorded sound, and relations between sound-events and visible occurrences that may accompany them and alter their perception (so-called "multi-modal perception"). The Godlovitch book is much more wide-ranging than one would think from the title, as it both develops a sociocultural model of musical performance, and at the same time addresses "challenges" to it brought on by technology – not just recording, but computers, simulations, and "distributed" performances – and by the many forms of improvisation. Perhaps (!) either one of these books (a or b) could fill a whole quarter. By mid-Winter quarter I should have a final decision on this. P.S. - For members of the UCSD community, the Godlovitch book is available for online reading through *ebrary* (<http://site.ebrary.com/lib/ucsd>).

**228. Conducting****Steven Schick**

This course gives practical experience in conducting a variety of works from various eras of instrumental and/or vocal music. Students study problems of instrumental or vocal techniques, formal and expressive analysis of the music, and manners of rehearsal. **Core course.** Prerequisite: consent of instructor. May be offered in alternate years.

**251. Integrative Studies Seminar in Systems Inquiry****Nancy Guy**

Provides an in-depth look at the shifting definitions, methods, and scope of ethnomusicology and explores contemporary writings and issues that are shaping the field today.

**267. Advance Music Technology Seminar****Tom Erbe**

Advanced topics in music technology and its application to composition and/or performance. Offerings vary according to faculty availability and interest. May be repeated for credit. *Prerequisites: Music 173 or equivalent and consent of instructor.*

**271C. Survey of Electronic Music Techniques III****Rand Steiger**

A continuation of 271A and B, with emphasis on compositional techniques (e.g., computer aided composition; production; spatialization). Composition students may petition through the Graduate Advisor to substitute this for the Music 291 core course.

**272. Seminar in Live Computer Music****Manoury and Puckette**

Group projects to create new pieces of live electronic music involving research in electronic music and/or instrumental techniques. May be repeated for credit. *Prerequisite; Music 271ABC or permission of instructor and graduate standing in music.*

## **ADDITIONAL COURSES OFFERED EVERY QUARTER**

### **203D. Advanced Projects in Composition (1-4)**

**Composition Faculty**

For continuing composition students. Individual lessons with student's committee Chair. Taken after completion of the 203ABC sequence, every quarter until graduation.

### **204. Focus on Composition (2)**

**Katharina Rosenberger**

Seminar meets throughout the year on a biweekly basis in the evening. Participation is required of all enrolled graduate composition students. Other students are welcome to participate. Each session begins with a one-hour talk (including recordings) by the featured composer, followed by at least one hour of discussion. Lively and challenging debate on relevant issues is encouraged.

### **205. Focus on Integrative Studies (2)**

**Borgo, Guy, Balzano**

Meets on a biweekly basis to facilitate presentations by advanced students and invited guests and to encourage in-depth discussion between students, faculty, and visitors about theoretical and artistic issues of interest. Participation is required of all enrolled IS students until advanced to candidacy. Others are welcome to participate.

### **230. Chamber Music Performance**

**János Négyesy**

Advanced seminar in the performance of music for small ensemble. Performance of representative chamber music literature, instrumental and or vocal, through coached rehearsal. Course may be repeated for credit since literature studied varies. Offered with MUS 130. See instructor for additional information.

### **232. Pro-Seminar in Music Performance**

**Performance Faculty**

Individual or master class instruction in advanced instrumental/vocal performance. Performance students must take every quarter. Prerequisite: consent of instructor through audition.

### **234. Symphonic Orchestra**

**Steven Schick**

La Jolla Symphony Orchestra. Repertoire is drawn from classic symphonic literature of the 18th, 19th, and 20th centuries with strong emphasis on recently composed and new music. Distinguished soloists, as well as The La Jolla Symphony Chorus, frequently appear. Two full-length programs are performed each quarter, each performed twice. Prerequisites: audition and department stamp required. Grad performers must enroll for credit. May be repeated six (6) times for credit.

### **245. Focus on Performance (2)**

**F: Curtis W: Karis S: Burr**

A regular gathering of all the performance graduate students for music-making and discussion; presentation of student and faculty projects; performances by guest performers; master classes with different members of the performance faculty. Meets biweekly.

### **270D. Advanced Projects in Computer Music**

**F: Moore W: Balzano S: Puckette**

Meetings on group basis with computer music faculty in support of individual student research projects. Prerequisites: Consent of instructor and completion of Music 270 ABC.

### **298. Directed Research (1-4)**

**Regular Music Faculty**

Research with selected faculty on an individual basis, with units per agreement between student and instructor. **Six (6) units minimum required specifically for preparation of PhD/DMA qualifying exams**, normally taken with each of the Music committee members for S/U grade.

### **299. Advanced Research Projects and Independent Study (1-12)**

**Regular Music Faculty**

Individual research projects relevant to student's selected area of graduate interest in preparation for the master's thesis or doctoral dissertation. **Six units (6) minimum required for MA thesis. Twelve (12) units quarterly required after advancement to candidacy for doctoral dissertation.** Normally taken with student's committee chair and/or members for S/U grade.

### **500. Apprentice Teaching (1-4)**

### **Music Faculty**

All TAs enroll for MUS 500 with the course instructor each quarter. Participation in the undergraduate teaching program is required for a minimum of 25% time for three (3) quarters or 33% for two (2) quarters [6 units total]. Units correspond to hours of work per week. Enroll as follows: **25% TA - 2 units, 33% TA - 3 units, 50% TA - 4 units**. If TAs are not assigned, it is the student's responsibility to seek out equivalent classroom teaching experiences. **NOTE: New TAs should also enroll in MUS 501 in FALL quarter (only) with Prof. Jane Stevens for New TA Training.**