

APP 100**Music for Dancers**

SF Ballet Students Only

Music and dance are closely aligned in almost every cultural tradition and enjoy an especially close relationship in ballet, modern dance, opera and musical theater. In this course students will deepen their understanding of music and learn about significant works of music and dance through group viewing and listening sessions accompanied by lectures and discussions.

This course will meet twice a month. Once a month students will attend a live or virtual performance by Bay Area arts partners including SFCM, SF Symphony, SF Opera, and CalPerformances. In a second session each month students will view a filmed work of music and dance. Evaluation will be based on attendance and active participation in these sessions.

Session topics will include the work by choreographers Martha Graham, Katherine Dunham, George Balanchine, Alvin Ailey, Merce Cunningham, Mark Morris, and Cathy Marston and composers J. S. Bach, Felix Mendelssohn, Fanny Hensel, P. I. Tchaikovsky, Leonard Bernstein, John Cage, and Laurie Anderson.

Credits: .50

APP 202**Vocal Physiology**

(2 hours, 2 credits)

A study of the anatomy and physiology of the vocal instrument, including respiration, phonation, resonance, vowel acoustics and vocal hygiene. Voice classification, compilation of exercises, and teaching methods are introduced.

Credits: 2.00

APP 203**Undergraduate Vocal Pedagogy**

(2 hours, 2 credits)

This class offers practical applications of materials studied in Vocal Physiology. Students will be assigned to teach one private student for the semester and will maintain a lesson journal. Teaching will be monitored through in-class lesson demonstrations.

Undergraduates only. Graduate students take APP 603.

Credits: 2.00

APP 204**Beginning Acting I**

(2 hour, 1 credit)

The year-long class is an introduction to the craft of acting. It is designed for students who have no prior acting experience as well as those who wish to build confidence and relaxation in performance of sung material. Through improvisations, scripted scenes, and monologues, students will develop the building blocks needed for the unique demands of the singing actor. Students will be introduced to the techniques of characterization, principals of motivation, physical awareness, emotional connection, use of imagination, concentration, techniques of memorization and stage movement.

Credits: 1.00

APP 205**Beginning Acting II**

(2 hour, 1 credit)

The class is an introduction to the craft of acting. It is designed for students who have no prior acting experience as well as those who wish to build confidence and relaxation in performance of sung material. Through improvisations, scenes, and monologues, students will develop the building blocks needed for the unique demands of the singing actor. Students will be introduced to the techniques of characterization, principals of motivation, physical awareness, emotional connection, use of imagination, concentration, techniques of memorization and stage movement.

Credits: 1.00

APP 206**Theatrical Dance Fundamentals**

(1 hour 20 minutes, 1 credit)

A mixed-level approach to dance and choreography, this course is aimed at building an understanding of theatrical dance movements as well as core conditioning, flexibility, and strength using principles of jazz, modern, and ballet techniques. All levels are welcome. The purpose of this class is for all participants to gain a better understanding of how their bodies move, feel, and look while on stage. Through basic dance technique, one can cultivate a more confident and commanding presence for all types of performing.

Credits: 1.00

APP 207**Swordplay For The Stage - Single Rapier**

(1 credit, 2 hours)

This course will cover the basic skills of theatrical swordplay, stressing safety and partnership. Participants will learn: footwork, cuts, parries, thrusts, wounds, kills and many other skills allowing them to create the illusion of violence. All students will have the opportunity to rehearse and perform a scene which includes theatrical swordplay. Additionally, students will have the opportunity to take a skills proficiency test for recognition as a Theatrical Combatant with Dueling Arts International.

Credits: 1.00

APP 208**Stage Combat**

(2 hours, 1 credit)

This class focuses on improvisation, physical theatre, and clowning. Students will become comfortable with improvisation and physical theatre techniques to discover the physical characters within them, and the relationships those characters have with their scene partners and the audience. Using movement, gesture, breath and posture students will explore ways to use their bodies to create, inhabit and perform new characters. The movement quality of a character will be investigated through a narrative structure and how to create visually exciting, original and spontaneous pieces for the stage. Experimentation with clowning, basic mask work, and creating original character-driven physical performances that can stand on their own, but also inform the student's performance work in other areas with the goal to bring ease, comfort and fun to auditions, rehearsals and performances. Fireproof pants not required!

Prereq: APP 204 Class Min Credits: 1.00 And APP 205 Class Min Credits: 1.00

Credits: 1.00

APP 209**Applied Acting Skills**

(2 hours, 1 credit)

In this class, students will build and integrate the skills necessary to create and portray characters from scene into song, fusing the drama with the music to personalize the emotional journey of every character within song. The devised scenes will create immediate theatrical moment, grounded in a fully developed, honest, and physicalized characterization and context. Students will also work as scene partners in each other's scenes further developing acting skills in moment to moment dramatic work. Other content that may be explored are appropriate audition monologues, scripted scenes, archetype within opera characters, audition techniques and call-back preparation.

Prereq: APP 208 Class Min Credits: 1.00

Credits: 1.00

APP 210**Basic Phonetics for Singers**

(90 minutes, 1 credit)

An introductory course in phonetics, with emphasis on the International Phonetic Alphabet and its application to English vocal literature.

This course is required before you can take APP 211, APP 212 or APP 213

Credits: 1.00

APP 211**Lyric Diction: French**

(90 minutes, .5 credit, 7 weeks)

A course designed to improve the singer's self-sufficiency in learning to pronounce and translate French through the use of the International Phonetic Alphabet.

In order to fulfill the requirement, students will take one module of Analysis (always offered modules 1 and 3) and one module of Performance (always offered modules 2 and 4). Modules can be taken in any order, at any time.

Voice students are required to take three languages of dictions.

Prerequisite: APP 210

Prereq: APP 210 Class Min Credits: 1.00 Or APP 210 Class Min Grade: EX Min Credits: 0.00

Credits: .50

APP 212**Lyric Diction: German**

(90 minutes, .5 credit, 7 weeks)

A course designed to improve the singer's self-sufficiency in learning to pronounce and translate German through the use of the International Phonetic Alphabet.

In order to fulfill the requirement, students will take one module of Analysis (always offered modules 1 and 3) and one module of Performance (always offered modules 2 and 4). Modules can be taken in any order, at any time.

Voice students are required to take three languages of dictions.

Prerequisite: APP 210

Prereq: APP 210 Class Min Credits: 1.00 Or APP 210 Class Min Grade: EX Min Credits: 0.00

Credits: .50

APP 213**Lyric Diction: Italian**

(90 minutes, .5 credit, 7 weeks)

A course designed to improve the singer's self-sufficiency in learning to pronounce and translate Italian through the use of the International Phonetic Alphabet.

In order to fulfill the requirement, students will take one module of Analysis (always offered modules 1 and 3) and one module of Performance (always offered modules 2 and 4). Modules can be taken in any order, at any time.

Voice students are required to take three languages of dictions.

Prerequisite: APP 210

Prereq: APP 210 Class Min Credits: 1.00 Or APP 210 Class Min Grade: EX Min Credits: 0.00

Credits: .50

APP 215**Intermediate Acting**

Credits: 1.00

APP 220**Introduction to Lyric Writing**

(1 hour, 1 credit)

Through extensive practice of composing lyrics both in class and as assignments and studying past and present Master Lyricists and their works, students will dive deep into this powerful craft and realize that they themselves are capable of successfully creating beautiful, relatable and timeless lyrics.

Lyricists to be studied will include, but are not limited to: Nina Simone, Stevie Wonder, Joni Mitchell, Nat King Cole, Prince, Aretha Franklin, Sam Cooke, Marvin Gaye, Robert Leroy Johnson, Carole King, Abbey Lincoln and many more.

At the beginning of the semester, students will be encouraged to suggest artists to be added to the roster.

Grading will be based on the care and effort that students put into their assignments (50%) and students' active class participation as well as their attendance (50%).

Prerequisites: HMS 110 and HMS 111

Credits: 1.00

APP 242**Instrumentation**

Prereq: ((MMT 105 Class Min Credits: 3.00 And MMT 113 Class Min Credits: 2.00 And MHL 203 Class Min Credits: 2.00) Or (MMT 602 Class Min Credits: 3.00 And MMT 602 Class Min Credits: 3.00))

Credits: 2.00

APP 243**Orchestration**

(3 hours, 3 credits)

This two-semester course provides detailed study of every instrument in the modern orchestra, with demonstrations by players. It includes orchestrations of adaptable piano pieces, which will be given a reading by the orchestra. Students also study scores extensively, write piano reductions of orchestral excerpts and orchestrate piano reductions of orchestral music for advanced comparison with the original. The class starts in the fall semester only.

Prerequisites: MMT 105, MMT 113 and MHL 203 (or 204, 222 and 252) or consent of instructor.

Prereq: APP 242 Class Min Credits: 3.00

Credits: 3.00

APP 244**Advanced Orchestration**

Credits: 3.00

APP 252**Piano Pedagogy**

(2 hours, 2 credits)

This course assists prospective piano teachers in developing individual teaching methods. An examination is made of the main trends in music education; repertoire materials are reviewed and assessed; and teaching techniques and personal insights into teaching are discussed in class. Each student is assigned a piano student for the semester. The lessons for that assigned student are 30 minutes in length and are given weekly, beginning in the fourth week of the semester, under the supervision of the instructor.

Credits: 2.00

APP 260**Brass Methods**

(2 credits, 2 hours)

Brass Methods is a course designed to learn how to play and teach brass instruments. It is open to all students, regardless of their primary instrument, and especially designed for students interested in music education, but also very useful for composers looking to get more familiar with the instruments they write for, or anyone looking for experience on brass instruments.

Students will focus one half of the semester on trumpet (unless that is their primary instrument), and the second half on their choice of French Horn, Euphonium, Trombone, or Tuba.

Credits: 2.00

APP 262**Brass Pedagogy**

(2 credits, 2 hours)

A brass pedagogy class that is aligned with the other pedagogy courses offered at SFCM. Students will observe and learn about successful teaching techniques and apply them in a hands-on lab-like environment.

Credits: 2.00

APP 272**String Pedagogy - High Strings**

(2 hours, 2 credits)

This class provides practical training in teaching violin and viola to beginning and intermediate students. The main emphasis will be on teaching children who have had little or no previous study. We'll focus on setting up the bow hold, instrument position as well as vibrato and shifting. The class will include guest lectures and demonstrations presented by some of the finest teacher trainers in the region. Students in the class will increase their ability to build a private studio while maintaining a career as a performer. Fall is for high strings (violin and viola). Spring is for low strings (cello and bass).

Credits: 2.00

APP 273**String Pedagogy - Low Strings**

(2 hours, 2 credits)

This class provides practical training in teaching cello and bass to beginning and intermediate students. The main emphasis will be on teaching children who have had little or no previous study. We'll focus on setting up the bow hold, instrument position as well as vibrato and shifting. The class will include guest lectures and demonstrations presented by some of the finest teacher trainers in the region. Students in the class will increase their ability to build a private studio while maintaining a career as a performer. Fall is for high strings (violin and viola). Spring is for low strings (cello and bass).

Credits: 2.00

APP 302**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.

Credits: 2.00

APP 304**Guitar Transcription and Arrangement**

(2 hours, 2 credits)

The history of guitar transcription is studied in this course and the issues of transcribing from different media to guitar are analyzed. Students are guided through five of their own transcriptions from the following sources: baroque guitar, baroque lute, keyboard, a free-choice transcription and a solo string work by Bach.

Credits: 2.00

APP 305**Composing for Guitar**

(2 hours, 2 credits)

In this course students will be taught the acoustic properties of the guitar, its strengths and weaknesses, as well as how to maximize the potential of the guitar as a chamber instrument and solo instrument. The course is designed to accommodate both composers interested in writing for the guitar as well as guitarists who have little experience in composition. As such, composition techniques will be discussed on a student to student basis. Employing techniques of composition to the guitar and maximizing its potential is the ultimate goal of the course.

Credits: 2.00

APP 306**Composing for Guitar**

(2 hours, 2 credits)

Composing for guitar will introduce students to basic concepts of composing applied to guitar. This includes the study of motifs, construction and harmonization of melodies, basic understanding of fretboard harmony, species counterpoint, rhythm and relatively simple forms. Examples will be taken from a variety of sources including West African, Balkan, Middle-Eastern, traditional and contemporary guitar literature. There will be compositional exercises throughout the course and every student will be required to compose a solo guitar piece.

Credits: 2.00

APP 352**Composition Workshop I**

(2 hours, 2 credits)

This course explores the many ways to compose, using models from past and present. The focus is on the "nuts and bolts" of shaping and transforming musical materials in all types of music, both instrumental and vocal. The course is required for composers, but is open to others.

Coreq: PVL 110 Pvt Lesson

Credits: 2.00

APP 353**Composition Workshop II**

(2 hours, 2 credits)

This course explores the many ways to compose, using models from past and present. The focus is on the "nuts and bolts" of shaping and transforming musical materials in all types of music, both instrumental and vocal. The course is required for composers, but is open to others.

Coreq: PVL 110 Pvt Lesson

Credits: 2.00

APP 360**Baroque Dance Instrumentalists/Vocalists**

(1 credit, 2 hours)

The course will allow all students the opportunity to both dance and play baroque dances under the guidance of one of the great baroque dance instructors of our time. Students will both learn the dances and play for one another, gaining critical experience in bridging actual physical motion with playing, systematically engaging with all the principal dance types of the era.

Credits: 1.00

APP 362**Baroque/Jazz Improvisation**

(2 hours, 1 credit)

The purpose of this class is to explore connections in improvisation within differing traditions with a focus on Baroque and Jazz music: in what ways were the goals, methods, intentions of Baroque musicians similar or different from Jazz musicians? Open to all SFCM students in all degree programs (all instruments and voice types welcome), the goal is that we will all learn from each other. We will analyze and study Baroque and Jazz improvisational methods and techniques, comparing and contrasting pedagogical methods for learning, techniques, rhythmic techniques. This is a playing/singing class with the intention to explore and identify methods that will help all of us in our improvisation. Class members will improvise in both Baroque music and jazz.

Credits: 1.00

APP 370**Electroacoustic Performance Practice**

(2 hours, 1 credit)

This course is intended for students who want to learn how to perform music with electronics, including fixed media and live processing. Students will become familiar with the equipment and software necessary to execute a performance. The class will culminate in a final concert. Students should have a specific piece selected before the first class.

Credits: 1.00

APP 402**Psychology of Music Teaching & Learning**

(2 hours, 2 credits)

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 of Kindermusik for Toddlers, an Orff workshop and a field trip to observe a school-age music program in action are included.

Credits: 2.00

APP 404**Practical Aspects of a Career in Music**

(2 hours, 2 credits)

A survey of survival techniques in music. Students discuss teaching, studios, concerts, competitions, auditions, work abroad, income tax, the writing of résumés, programs, music and technology, program notes and press releases. Health concerns of musicians are also incorporated into the class. Guest lecturers in special fields are scheduled.

Credits: 2.00

APP 406**Alexander Technique**

(1 hour, 1 credit)

Musicians often suffer from back pains, tendonitis, poor posture and less-than-adequate performance due to muscle tension and unconscious postural habits. These conditions are often the result of the way in which musicians use their bodies. The Alexander Technique provides a way of returning to a more comfortable and efficient state, with greater spontaneity and improved tonal quality. Wear comfortable clothing.

Credits: 1.00

APP 408**Intro to Sound Recording**

(1 hour, 1 credit)

An introduction to field recording the recording studio, digital editing and signal processing. A majority of the course will focus on the recording techniques pertaining to classical music and live sound reinforcement. Topics include: Introduction to acoustical properties, microphone design and application, audio console flow, stereo and multi track recording devices, sampling theory, live sound reinforcement and an overview of pre/post production processes.

Prereq: Instructor Permission from: Jason Tyler O'Connell

Credits: 2.00

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. GED 566 will be restricted to undergraduate students and will feature discussions of practice appropriate to musicians beginning their professional careers. APP 412 will focus on the unique challenges that graduate students and emerging professionals face at this stage in their careers.

Credits: 3.00

APP 414**Musical Startups**

(2 hours, 2 credits)

Skills needed to found and sustain a new ensemble, collective, or presenting organization: structure, vision, budgeting and taxes, fundraising, grant writing, online and PR presence, venues and contracts. Graduate students only.

Credits: 2.00

APP 416**Health & Wellness for the Musician**

(1 credit, 2 hours, 7 weeks)

This course is an introduction to fundamental concepts regarding health and wellness, body maintenance, exercise, nutrition, and injury prevention to Conservatory students. This course will present useful and introductory information on human anatomy, physiology, motor and learning theory, disease prevention, pain perception, stress management, posture, biomechanics, common repetitive stress injuries and other topics critical to a conservatory musician's long term health.

Credits: 1.00

APP 450**Opera Role Preparation**

(2 credits, 2 hours)

In this course, highly advanced voice and opera students are guided through every facet of learning and preparing an operatic role. In Fall 2024, the focus will be on Mozart, examining how characterization in his operas can be shaped by knowledge of historical context, socio-cultural perspective, literary sources, performance practices (in both print and recorded sources), and musical analysis. During this process, each student will be assigned a full operatic role (and we will address issues like organizing your score, organizing your time, and learning strategies as needed). Eventually, meetings will include intensive role-specific training, including: language study (translation and diction), coaching with a vocal coach and conductor, and dramatic and character study work with a stage director.

Credits: 2.00

APP 499**Transfer Courses**

Applied Training courses accepted for transfer credit that do not correspond to courses APP 202-406 will be assigned this number.

Credits: .00

APP 603**Graduate Vocal Pedagogy**

(2 hours, 2 credits)

This class offers practical applications of materials studied in Vocal Physiology. Students will be assigned to teach one private student for the semester and will maintain a lesson journal. Teaching will be monitored through in-class lesson demonstrations.

Graduate students only. Undergraduate students take APP 203.

Credits: 2.00

CAPAD1**Artist Diploma Capstone Performance**

Credits: .00

ENS 200**Large Ensemble**

(5 to 7 hours, 2 credits)

An intensive experience in the rehearsal and performance of literature for the symphony orchestra from all stylistic periods. The Conservatory Orchestra presents several performances a year in which student soloists are featured frequently, and collaborates with Opera Theatre in the performance of a fully staged opera each year. Public orchestral workshops with distinguished guest conductors are also arranged. Recent guests have included Donald Runnicles and Carl St. Clair. Registration for orchestra includes a repertoire-reading class for woodwinds and brass students.

Credits: 2.00

ENS 201**Large Ensemble for Conductors**

Open to Conducting majors only.

Credits: 3.00

ENS 210**Conservatory Baroque Ensemble**

(4 hours, 2 credits)

The Conservatory Baroque Ensemble performs music of the 17th and 18th centuries in both orchestral and chamber settings. All instrumentalists and voice students are invited to audition for the ensemble at the beginning of each school year. The ensemble is divided between two courses, one for instrumentalists and one for voice students. No prior experience performing baroque music is required. Audition repertoire for instrumentalists is any movement of a work of J.S. Bach. Audition material for singers is announced at the conclusion of the previous academic year. Keyboard players and guitarists are required to enroll for the continuo course given each term during the same semester or to have taken the course in a past semester. Each year the ensemble performs one major work (a baroque opera or oratorio) in performances during the spring semester as well as several chamber and aria concerts in both the fall and spring semesters. The class sessions are divided between two weekly sessions for instrumentalists and one weekly session as well as private coachings for voice students.

Prereq: Instructor Permission from: Dr. Corey Jamason

Credits: 2.00

ENS 212**Continuo Playing & Baroque Improvisation**

(2 hours, 2 credits)

Open to all students, this course explores continuo playing for piano, harpsichord, cello, bassoon and double students students as well as baroque improvisation for voice, violin, viola, flute, and oboe. The class will focus on ornamenting arias and solo instrumental works. No prior experience is necessary. The class is designed as an introduction to playing figure bass as well as to embellishing vocal and instrumental music.

Credits: 2.00

ENS 230**Jazz Seminar**

3 credits

Required for RJAM majors, open to others by instructor permission.

A comprehensive, sequential study of jazz styles, repertoire, improvisation and composition through exposure to select jazz artists (i.e. Louis Armstrong, Duke Ellington, Charlie Parker, Miles Davis, Dave Brubeck, John Coltrane etc.).

Students will be immersed in the music of these artists through projects in transcription, improvisation, composition and ensemble playing.

Credits: 3.00

ENS 250**Jazz Big Band**

The Jazz Ensemble course will have multiple purposes. It will be a course offering which will join multiple studios and departments conservatory wide to form a large jazz ensemble. The ensemble will also serve as a "Composer's Workshop" for student composers enrolled in Jazz Composition/Arranging to hear and develop techniques discussed in class. Additionally, the ensemble will rehearse and perform classic jazz works of the idiom by historical figures such as Ellington, Basie, Mary Lou Williams, and more.

Credits: 1.00

ENS 251**Latin Jazz Ensemble**

(2 hours, 1 credit)

The SFCM Latin Jazz Ensemble course will have multiple purposes. It will be a course offering that will join multiple studios and departments conservatory wide to form a large ensemble. The ensemble will explore traditional to contemporary repertoire from the Afro-Caribbean and South American Diaspora, including pieces from Cuba, Brazil, Puerto Rico, Perú, Colombia and others, in addition to welcoming original works and arrangements by student members. Each semester will highlight a specific musical tradition, concentrating on authentic selections by renowned composers including Ernesto Lecuona, Miguel Matamoros, María Teresa Vera, Chucho Valdés, Antonio Carlos Jobim, Tito Puente, Chabuca Granda, Totó La Momposina and many others.

Open by Audition

Credits: 1.00

ENS 300**Conservatory Chorus**

(1-2 hours, 1 credit)

The Conservatory Chorus performs two or three concerts annually. Works featuring student soloists are emphasized. Past repertoire has included the Fauré Requiem, the Vivaldi Gloria and Bernstein's Chichester Psalms. The chorus also performs works by student and faculty composers, and participates in an annual Student Composition Contest in the spring semester.

Credits: 1.00

ENS 301**Chamber Choir**

(2 hours, 2 credits)

An ensemble dedicated to performing chamber choir music, from medieval repertoire to contemporary. The focus will be on a cappella music, close encounters with the choral classics, and opera choruses. The objective is to give a deep knowledge of the skills required of a professional choral musician. Three or four concerts per year, with at least one consisting of music for women's chorus.

Prereq: Instructor Permission from: Ragnar Bohlin

Credits: 2.00

ENS 302**Brass Choir**

(2 hours, 0 to 1 credit)

All brass majors are also required to participate in Brass Choir every semester.

Credits: 1.00

ENS 303**Mouthscape Choir**

Repertory will include works by current student composers, alumni, and faculty. The ensemble will also serve as a "lab" chorus for various projects for the Composition Department during the academic year.

Credits: 1.00

ENS 304**Guitar Ensemble**

(2 hours, 2 credits)

Class time is spent rehearsing large ensemble pieces. Smaller ensembles are formed at the beginning of the class, and each is coached throughout the semester. Each ensemble is required to perform. Students are especially encouraged to form ensembles with other instrumentalists.

Prereq: Instructor Permission from: David Tanenbaum

Credits: 2.00

ENS 305**Basso Continuo for Guitarists**

(2 hours, 2 credits)

This course will address the art of accompaniment of seventeenth- and eighteenth-century music. The repertoire will be selected from a wide variety of chamber and larger works, both vocal and instrumental. Included in the study are recitative, embellishment, and improvisation. National styles of basso continuo practice from a variety of seventeenth and eighteenth century theorbo, lute and baroque guitar treatises will be examined in detail. Readings and exercises will be taken from a variety of period sources, but a main resource for this class will be "Continuo Playing on Lute, Theorbo and Archlute" by Nigel North (Indiana University Press). The class will culminate in a recital of music in which the guitarist will accompany based on the essential principals of basso continuo performance practice. Prerequisite: Not open to Freshmen and sophomores. The student should be facile in reading bass clef and understand the basics of figured bass notation, i.e. understand that a 6 implies a first inversion chord.

Credits: 2.00

ENS 306**Percussion Ensemble**

(1 ½ hours, 1 credit)

Preparing for a concert each semester is the primary focus of this ensemble class. Students are taught techniques for working under chamber conditions, without a conductor. Additionally, time is spent discussing technical issues not included in lesson times.

Percussion Majors required, all others should obtain consent of instructor.

Credits: 1.00

ENS 308**Woodwind Ensemble**

(1 hour, 1 credit)

Credits: 1.00

ENS 310**Intro to Collaborative Piano**

(1 ½ hours, 2 credits)

Presentation of fundamental techniques of instrumental and vocal accompanying. First semester: instrumental recital pieces, sonatas, concerti, chamber ensembles and sight-reading. Second semester: songs, opera arias, sight-reading, transpositions and choral playing.

Credits: 2.00

ENS 311**Collaborative Music for Inst and Piano**

(2 hours, 2 credits)

A performance class open to advanced instrumentalists and pianists designed to cover the major sonata and recital literature. Prerequisite: consent of instructor.

Credits: 2.00

ENS 312**Collaborative Music for Voice and Piano**

(2 hours, 2 credits)

Performance class open to advanced singers and pianists who jointly prepare works from the major vocal literature. Prerequisite: consent of instructor.

Credits: 2.00

ENS 320**Piano Four-Hands/Two-Piano**

This performance class is open to all piano majors and will focus on the art of playing four-hand and two piano repertoire. Students will perform and be coached in the class as well as explore various stylistic, interpretive, and collaborative ideas specific to duo piano literature.

Piano Majors Only

Credits: 2.00

ENS 402**Chamber Music: Strings and Piano**

(1 hour coaching, 2 hours weekly performance class plus rehearsal, 2 credits) Students will receive a one-hour coaching per group every week and an appropriate amount of rehearsal is expected. All students are required to attend a weekly two-hour performance class as well as guest artists' master classes and concerts under the aegis of the program.

Prereq: must pass an audition to first enroll in the class and have the consent of instructor.

Credits: 2.00 at initial registration. 1.00 added once assigned a group

Credits: 2.00

ENS 403**Chamber Mus: Woodwinds**

(2 hours, 2 credits)

Performance class dedicated to the study of woodwind chamber music. Once groups are formed at the beginning of the semester they will receive weekly coachings, leading up to a performance at the end of the semester. Class time is used for masterclasses with woodwind faculty members. Audition required.

Prereq: Instructor Permission from: Jeffrey Anderle

Credits: 1.00

ENS 404**Chamber Music: Brass**

(2 hours, 2 credits)

Credits: 1.00

ENS 406**Contemporary Chamber Music**

(2 hours, 2 credits)

Performance class dedicated to the study and performance of contemporary chamber repertoire. Ensembles will be sized from trio to octet and perform works composed in the last 50 years without conductor. Groups will receive weekly coachings, leading up to a performance at the end of the semester. Class time is used for masterclasses and additional rehearsal time.

Credits: 2.00

ENS 503**Musical Theatre Workshop**

This performance-based class is a multi-disciplinary exploration of the Broadway-style, musical theatre idiom. The first part of the module will be dedicated to craft building with emphases on acting and movement. At the instructors' discretion, students will explore repertoire through solos and ensemble numbers, using the principles of interpretation, language, and performance practice. The course will culminate in a presentation open to the public. In Fall 2017, the class will expand storytelling through song. Using medleys from the musical theatre cannon, students will not only look at songs as musical texts, but also create their own dialogue to present themselves and their stories on stage.

1-2 credits, variable depending casting

Credits: 2.00

ENS 504**Musical Theater Workshop**

(3.5 hours, 2 credits)

This performance-based ensemble provides a multi-disciplinary exploration of the Broadway-style, musical theatre genre. This curriculum is designed for intermediate through advanced singers, giving participants the opportunity to learn and prepare repertory with emphases on acting and movement. The purpose of the Musical Theatre Ensemble is to facilitate participants to gain practical experience through craft building, rehearsals, and public presentation.

Credits: 2.00

ENS 505**Musical Theater Performance**

(3.5 hours, 2 credits)

This performance-based ensemble provides a multi-disciplinary exploration of the Broadway-style, musical theatre genre. This curriculum is designed for intermediate through advanced singers, giving participants the opportunity to learn and prepare repertory with emphases on acting and movement. The purpose of the Musical Theatre Ensemble is to facilitate participants to gain practical experience through craft building, rehearsals, and public presentation.

Credits: 2.00

ENS 506**Operatic Production**

(3 hours, 2 credits)

An ensemble class for 8-10 advanced singers, this class gives singers an opportunity not only to perform in and direct opera scenes but also gives them a hands-on look at the rehearsal process as it develops for the main stage at the San Francisco Opera. Students will observe staging rehearsals and gain valuable insight into wigs and make-up, stage design, lighting design and costumes.

Prereq: Instructor Permission from: Heather Mathews

Credits: 2.00

ENS 508**Opera Workshop**

(4 hours plus coaching, 2 credits)

A performance class that introduces voice majors to opera, this class stresses vocal and stage styles of various periods through performances of operatic scenes. Other material covered includes acting, stagecraft, secco recitativo training and audition techniques. The class culminates in a public performance each semester in a workshop setting with piano accompaniment and conductor. Open by audition only. Prerequisites: sophomore standing and APP 204/205.

Prereq: Instructor Permission from: Curt Pajer

Credits: 2.00

ENS 509**Advanced Opera Workshop**

(4 hours plus coaching, 2 credits)

A performance class designed for advanced singers, this class stresses vocal and stage styles of various periods through performances of operatic scenes. Other material covered includes acting, stagecraft, secco recitativo training and audition techniques. The class culminates in a public performance each semester in a workshop setting with piano accompaniment and conductor. Open by audition only. Prerequisites: junior standing and APP 204/205.

Prereq: Instructor Permission from: Curt Pajer

Credits: 3.00

ENS 510**Chamber Opera**

(4 hours plus coaching, 2 credits)

A performance class designed for advanced singers, this class will give participants the opportunity to learn and prepare an entire opera role by rehearsing and performing one-act operas in a workshop setting with piano accompaniment. Prerequisite: one completed semester of Opera Workshop and audition.

Prereq: Instructor Permission from: Curt Pajer

Credits: 2.00

ENS 512**Fall Opera Theatre**

(3 hours plus coaching, 1 credit) [6 hours plus coaching, 3 credits]

A performance class designed for advanced singers, this class will give participants the opportunity to learn and prepare an entire opera role by rehearsing and performing a full-length opera, fully staged, simply costumed, with piano or chamber orchestra and conductor. By audition.

Prereq: Instructor Permission from: Curt Pajer

Credits: 3.00

ENS 513**Spring Opera Theatre**

(6 hours plus coaching and rehearsal, 3 credits)

The Opera Program produces a fully staged opera with orchestra, guest scenic and costume designers, stage directors and conductors. The spring production serves as a vital performance experience and showcase for all participants.

Prereq: Instructor Permission from: Curt Pajer

Credits: 3.00

ENS 550**Contemporary Improvisation Ensemble**

This ensemble offers students an opportunity to develop improvisation skills through playing musical games, exercises, and pieces in small ensembles. No previous experience with improvisation is required! The semester will culminate in a performance. Musical examples will be drawn from diverse stylistic sources including classical music, American fiddle styles, jazz, and popular styles. The goal is for students to build a foundational platform for improvisation and develop a stronger connection to their own creative impulse and individual voice.

Credits: 2.00

ENS 599**Transfer Courses**

Ensemble courses accepted for transfer credit that do not correspond to courses ENS 200-513 will be assigned this number.

Credits: .00

ENS 602**Chamber Music Performance**

(4 hours coaching, 2 hours master class plus rehearsal, 4 credits)

An intensive study of chamber music performance. Students will participate in two chamber groups, and they will receive a two-hour coaching every week. An appropriate amount of rehearsal is expected. All students are required to attend a weekly two-hour master class as well as guest artists' master classes and concerts under the aegis of the program.

Participation in guest artists' master classes, concerts and faculty recitals will be at the discretion of the chamber music faculty. Prerequisite: admission to the Master of Music in Chamber Music program or the Artists Certificate program, or consent of the instructor.

Credits: 4.00

ENS 610**Artist Diploma Opera Showcase**

(2 credits, 3 hours)

"A year round ensemble course designed to give highly individualized performance training to AD students that will deepen their advanced skills as multi-faceted, creative and highly skilled singer-actors. Each year, the faculty will custom-tailor the material, taking into consideration the needs and goals of each individual singer as well those of the overall class. The class will culminate in a public staged performance with orchestra, showcasing each AD student.

Professional guest artists will be incorporated into the program as needed so the most varied repertoire can be selected

Every Artist Diploma student will be mentored by SFCM's resident Opera faculty as well as with guest artists. Areas of training will include: applied stagecraft, applied musicianship, applied diction and languages, and a deep-dive into operatic styles (both from a dramatic and musical perspective)"

Only open to Artist Diploma students

Credits: 2.00

HMS 100**College Writing for ESL Learners I**

(3 credits; 1.5 hours)

The two-semester undergraduate writing sequence for English learners will focus on three core competencies: written communication, oral communication, and critical thinking. The sequence will familiarize students with academic writing, and provide them with tools to analyze and synthesize texts into a coherent expository essay. The second part of the sequence will require integration of library and online research, and an oral presentation. Enrollment in this sequence depends on performance on an English proficiency writing diagnostic, and each semester will incorporate skills such as critical reading, vocabulary building and grammar proofreading that English learners often need. All first-year, first-time college freshmen, along with transfer students who have never taken an equivalent course, will be required to take this course. Transfer students who have taken an equivalent course (at the discretion of the registrar) and received a grade of "B-" or better will be exempt.

Credits: 3.00

HMS 101**College Writing for ESL Learners II**

(3 credits; 1.5 hours)

The two-semester undergraduate writing sequence for English learners will focus on three core competencies: written communication, oral communication, and critical thinking. The sequence will familiarize students with academic writing, and provide them with tools to analyze and synthesize texts into a coherent expository essay. The second part of the sequence will require integration of library and online research, and an oral presentation. Enrollment in this sequence depends on performance on an English proficiency writing diagnostic, and each semester will incorporate skills such as critical reading, vocabulary building and grammar proofreading that English learners often need. All first-year, first-time college freshmen, along with transfer students who have never taken an equivalent course, will be required to take this course. Transfer students who have taken an equivalent course (at the discretion of the registrar) and received a grade of "B-" or better will be exempt.

Credits: 3.00

HMS 110**College Writing I**

(3 hours, 3 credits)

The two-semester undergraduate writing sequence will focus on three core competencies: written communication, oral communication, and critical thinking. The sequence will familiarize students with the spectrum of human written communication and provide them with tools to analyze and synthesize written texts of multiple genres. The second part of the sequence will conclude with a capstone research paper. Each semester will address a range of written genres including but not limited to: poetry, short story, program notes, autobiography, academic essays, non-fiction articles, visual narratives, and statistical charts. All first year, first time college freshmen, along with transfer students who have never taken an equivalent course, will be required to take this course. Transfer students who have taken an equivalent course (at the discretion of the registrar) and received a grade of "B-" or better will be exempt.

Credits: 3.00

HMS 111**College Writing II**

The main objectives of this writing course for freshmen at the Conservatory is to get you to think critically about the world we live in and help you write academic expository essays using outside sources. The ESL section is for international students who have demonstrated a need for grammar review. Placement in the course is based on performance on the fall ESL placement exam.

In HMS 111, you will add to what you learned in the previous semester about writing expository essays. You will get more practice writing thesis statements and topic sentences, developing ideas with a focus, and introducing and concluding your essay. You will also review grammar concepts and hone the proofreading techniques introduced in HMS 110. Finally, you will conduct library research, evaluate and incorporate outside sources to support your ideas, and become familiar with the Chicago Manual of Style of citing sources.

Prereq: HMS 110 Class Min Credits: 3.00

Credits: 3.00

HMS 202**Intro to Global Civilization I**

(4 hours, 3 credits)

Required of all undergraduate students, this course surveys the major forces that have shaped Global civilizations as reflected in art, literature, history, religion and philosophy. Students develop the critical sense necessary to evaluate these disciplines and to understand their relationships. Two-semester sequence.

Prereq: HMS 110 Class Min Credits: 3.00 Or HMS 111 Class Min Credits: 3.00

Credits: 3.00

HMS 203**Intro to Global Civilization II**

(4 hours, 3 credits)

Required of all undergraduate students, this course surveys the major forces that have shaped Global civilizations as reflected in art, literature, history, religion and philosophy. Students develop the critical sense necessary to evaluate these disciplines and to understand their relationships. Two-semester sequence.

Prereq: HMS 110 Class Min Credits: 3.00 Or HMS 111 Class Min Credits: 3.00

Credits: 3.00

HMS 210**Oral English for ESL Learners I**

(3 hours, 1-3 credits)

This course surveys the fundamental aspects of English expression, with emphasis on the analysis of works from various genres, the organization and refining of ideas in written English and oral argument. Students are assigned to this class based on placement test results.

Credits: 3.00

HMS 211**Oral English for ESL Learners II**

(3 hours, 1-3 credits)

This course surveys the fundamental aspects of English expression, with emphasis on the analysis of works from various genres, the organization and refining of ideas in written English and oral argument. Students are assigned to this class based on placement test results.

Credits: 3.00

HMS 212**Writing and Grammar for ESL Learners I**

(3 hours, 3 credits)

Required for students who demonstrate a need for improved study and learning skills as well as English comprehension and usage. Placement in the course will be based on English as a Second Language and the Humanities Assessment Exam placement examinations. Students will be introduced to the principles and practice of writing a research paper, essay writing and critical analysis. Two-semester sequence.

Credits: 3.00

HMS 213**Writing and Grammar for ESL Learners II**

(3 hours, 3 credits)

Required for students who demonstrate a need for improved study and learning skills as well as English comprehension and usage. Placement in the course will be based on English as a Second Language and the Humanities Assessment Exam placement examinations. Students will be introduced to the principles and practice of writing a research paper, essay writing and critical analysis. Two-semester sequence.

Credits: 3.00

HMS 220**Beginning Italian I**

(4 hours, 3 credits)

Italian phonetics, syntax, grammar, vocabulary and idiomatic expression. The course emphasizes correct pronunciation and speaking competence through intensive oral and written drills, and is conducted entirely in Italian.

Credits: 3.00

HMS 221**Beginning Italian II**

(4 hours, 3 credits)

Italian phonetics, syntax, grammar, vocabulary and idiomatic expression. The course emphasizes correct pronunciation and speaking competence through intensive oral and written drills, and is conducted entirely in Italian.

Prereq: HMS 220 Class Min Credits: 3.00

Credits: 3.00

HMS 222**Intermediate Italian I**

(3 hours, 3 credits)

The course expands on the base of grammar, syntax and vocabulary built in the first-year course, and gives particular emphasis to increased fluency in speech and refinement of pronunciation. Prerequisite: HMS 221 or its equivalent.

Prereq: HMS 221 Class Min Credits: 3.00

Credits: 3.00

HMS 223**Intermediate Italian II**

(3 hours, 3 credits)

The course expands on the base of grammar, syntax and vocabulary built in the first-year course, and gives particular emphasis to increased fluency in speech and refinement of pronunciation. Prerequisite: HMS 222 or its equivalent.

Prereq: HMS 222 Class (May be taken concurrently) Min Credits: 3.00

Credits: 3.00

HMS 224**Advanced Italian I**

(3 hours, 3 credits)

This course, conducted entirely in Italian, introduces students to reading and analysis of contemporary Italian texts in a variety of genres, including fiction, myth. This course, conducted entirely in Italian, introduces students to reading and analysis of contemporary Italian texts in a variety of genres, including fiction, myth, poetry, essays and journalism. Classroom discussion will place each work in the context of Italian history and culture. Students will deliver an oral report and write an original critical paper each semester. Prerequisite: HMS 223 or the equivalent.

Prereq: HMS 223 Class (May be taken concurrently) Min Credits: 3.00

Credits: 3.00

HMS 225**Advanced Italian II**

(3 hours, 3 credits)

This course, conducted entirely in Italian, introduces students to reading and analysis of contemporary Italian texts in a variety of genres, including fiction, myth. This course, conducted entirely in Italian, introduces students to reading and analysis of contemporary Italian texts in a variety of genres, including fiction, myth, poetry, essays and journalism. Classroom discussion will place each work in the context of Italian history and culture. Students will deliver an oral report and write an original critical paper each semester. Prerequisite: HMS 224 or the equivalent.

Prereq: HMS 224 Class (May be taken concurrently) Min Credits: 3.00

Credits: 3.00

HMS 230**Beginning German 1**

(4 hours, 3 credits)

Essential grammar and vocabulary structured through a textbook but heavily supported by cultural realia lead to a mastery of basic communication and comprehension in the German language. Immersion-oriented classroom structure and regular language lab assignments aid in listening comprehension, while a wide variety of music, print and video materials lend deeper insight into the culture and history of German-speaking nations.

Credits: 3.00

HMS 231**Beginning German 2**

(4 hours, 3 credits)

Essential grammar and vocabulary structured through a textbook but heavily supported by cultural realia lead to a mastery of basic communication and comprehension in the German language. Immersion-oriented classroom structure and regular language lab assignments aid in listening comprehension, while a wide variety of music, print and video materials lend deeper insight into the culture and history of German-speaking nations.

Prereq: HMS 230 Class Min Credits: 3.00

Credits: 3.00

HMS 232**Intermediate German 1**

(3 hours, 3 credits)

The presentation of grammar and linguistic structure begun in HMS 230/231 is refined and completed. Short stories, poetry, historical texts and song lyrics introduce and reinforce grammar concepts and new vocabulary while offering a springboard for class discussions. Classes are held entirely in German, allowing students to reach high levels of comprehensive as well as communicative proficiency. Prerequisite: HMS 231 or its equivalent.

Prereq: HMS 231 Class Min Credits: 3.00

Credits: 3.00

HMS 233**Intermediate German 2**

(3 hours, 3 credits)

The presentation of grammar and linguistic structure begun in HMS 230/231 is refined and completed. Short stories, poetry, historical texts and song lyrics introduce and reinforce grammar concepts and new vocabulary while offering a springboard for class discussions. Classes are held entirely in German, allowing students to reach high levels of comprehensive as well as communicative proficiency. Prerequisite: HMS 232 or its equivalent.

Prereq: HMS 232 Class Min Credits: 3.00

Credits: 3.00

HMS 234**Advanced German 1**

(3 hours, 3 credits)

Advanced German centers around German literature and authentic texts with a particular emphasis on class discussion and conversational fluency. Student background and requests will determine the course of grammar instruction. Popular and classical music texts, along with original-language films, provide a multi-media base for a more comprehensive mastery of the German language. Prerequisites: HMS 233 or the equivalent.

Prereq: HMS 233 Class Min Credits: 3.00

Credits: 3.00

HMS 235**Advanced German 2**

(3 hours, 3 credits)

Advanced German centers around German literature and authentic texts with a particular emphasis on class discussion and conversational fluency. Student background and requests will determine the course of grammar instruction. Popular and classical music texts, along with original-language films, provide a multi-media base for a more comprehensive mastery of the German language. Prerequisites: HMS 234 or the equivalent.

Prereq: HMS 234 Class Min Credits: 3.00

Credits: 3.00

HMS 240**Beginning French 1**

(4 hours, 3 credits)

Introduction to and development of listening, speaking, reading and writing of the French language as well as insights into the culture of France. Emphasis is placed on the meaningful use of structural patterns and thematic vocabulary usage, resulting in a high level of communicative proficiency through a total immersion approach that combines video, audio and print materials.

Credits: 3.00

HMS 241**Beginning French 2**

(4 hours, 3 credits)

Introduction to and development of listening, speaking, reading and writing of the French language as well as insights into the culture of France. Emphasis is placed on the meaningful use of structural patterns and thematic vocabulary usage, resulting in a high level of communicative proficiency through a total immersion approach that combines video, audio and print materials.

Prereq: HMS 240 Class Min Credits: 3.00

Credits: 3.00

HMS 242**Intermediate French 1**

(3 hours, 3 credits)

Continuation and refinement of essential French grammatical concepts through oral and written expression based on the expansion of concepts begun in HMS 240/241 through the continued total immersion approach of combining video, audio and print materials.

Prerequisite: HMS 241 or its equivalent.

Prereq: GED 241 Class Min Credits: 3.00

Credits: 3.00

HMS 243**Intermediate French 2**

(3 hours, 3 credits)

Continuation and refinement of essential French grammatical concepts through oral and written expression based on the expansion of concepts begun in HMS 240/241 through the continued total immersion approach of combining video, audio and print materials.

Prerequisite: HMS 242 or its equivalent.

Prereq: HMS 242 Class Min Credits: 3.00

Credits: 3.00

HMS 244**Advanced French 1**

(3 hours, 3 credits)

Students review, refine and extend their knowledge and use of French grammar and vocabulary. This course emphasizes improved oral and written communication, listening comprehension, pronunciation and fluency. Extensive conversation practice is encouraged through reading and discussion of French culture, literature, poetry and current events.

Prerequisites: HMS 243 or the equivalent.

Prereq: HMS 243 Class Min Credits: 3.00

Credits: 3.00

HMS 245**Advanced French 2**

(3 hours, 3 credits)

Students review, refine and extend their knowledge and use of French grammar and vocabulary. This course emphasizes improved oral and written communication, listening comprehension, pronunciation and fluency. Extensive conversation practice is encouraged through reading and discussion of French culture, literature, poetry and current events.

Prerequisites: HMS 244 or the equivalent.

Prereq: HMS 244 Class Min Credits: 3.00

Credits: 3.00

HMS 250**Beginning Spanish I**

Credits: 3.00

HMS 251**Beginning Spanish II**

Credits: 3.00

HMS 299**Transfer Courses**

Foreign language courses accepted for transfer credit that do not correspond to courses HMS 220-245 will be assigned this number. See the online catalog for further information on transfer credit.

Credits: .00

HMS 302**Studies in Poetry**

(3 hours, 3 credits)

This class is an introduction to poetry and its styles and forms, principally from the post-renaissance to the present. The poetry selected for the course will be in English, though some will be English translations. Different schools of literary interpretation will be presented. Prerequisite: HMS 202 and 203 or their equivalent.

Prereq: HMS 202 Class (May be taken concurrently) Min Credits: 4.00 And HMS 203 Class (May be taken concurrently) Min Credits: 4.00

Credits: 3.00

HMS 305**James Joyce's Ulysses-A Work in Progress**

(3 hours, 3 credits) We will continue our exploration of Joyce's "Ulysses", listen to recorded segments, and explore various interpretations of the work -- one of the great 20th century texts. New students are welcome. Instructor permission is required.

Credits: 3.00

HMS 310**Shakespeare**

(3 hours, 3 credits)

A selection of plays and poetry. Accompanying the literary analysis is a presentation on the historical development of drama in the Western world and a look at the development of English as a literary language. Prerequisite: HMS 202 and 203 or their equivalent.

Prereq: HMS 202 Class (May be taken concurrently) Min Credits: 4.00 And HMS 203 Class (May be taken concurrently) Min Credits: 4.00

Credits: 3.00

HMS 318**Contemporary American Poetry**

(3 hours, 3 credits)

Readings in American poetry written after WWII up into the present day. This course will focus on various movements while also paying close attention to "outsiders" that don't fall into any particular grouping. Though this is formally a literature class, students will occasionally have the opportunity to produce poetry of their own.

Prereq: HMS 202 Class (May be taken concurrently) Min Credits: 4.00 And HMS 203 Class (May be taken concurrently) Min Credits: 4.00

Credits: 3.00

HMS 320**California Lit**

(3 hours, 3 credits)

This course will be an exploration of writing that takes place in and explores various ideas of California as both a place and state of mind. We will be reading works in various genres including fiction, poetry, and essays. We will explore various cultural narratives and movements related to or emerging from California including the San Francisco Renaissance and the Beat Generation. We will read authors such as Joan Didion, John Fante, Gustavo Arellano, Robert Duncan, Lawrence Ferlinghetti, Allen Ginsberg, William Everson, Jack Spicer, Robinson Jeffers, and others.

Prereq: HMS 202 Class (May be taken concurrently) Min Credits: 4.00 And HMS 203 Class (May be taken concurrently) Min Credits: 4.00

Credits: 3.00

HMS 322**Personal History and Memoir**

(3 hours, 3 credits)

This course will be an exploration of contemporary first person narrative. We will explore personal essays as well as full-length memoirs. We will read works by Cheryl Strayed, Mark Doty, Stephen Elliot, Jamaica Kincaid, Virginia Woolf, Mary Carr, Joan Didion, Reginald Dwayne Betts, Russell Banks, Lucy Grealy, and others.

Prereq: HMS 202 Class (May be taken concurrently) Min Credits: 4.00 And HMS 203 Class (May be taken concurrently) Min Credits: 4.00

Credits: 4.00

HMS 324**Love, Sexuality, and Desire**

(3 hours, 3 credits)

This course will explore contemporary and classic works of literature that deal with the expression of love, sexuality, and desire. We will read poetry, fiction, plays, and essays by a wide variety of writers including Walt Whitman, Marguerite Duras, Sappho, Junot Diaz, Kim Addonizio, Virgil, Lucretius, Susan Minot, Adonis, Pablo Neruda, Edna St. Vincent Millay, and David Henry Hwang, among others.

Credits: 3.00

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

This course will be an examination of literature that has emerged from conflict, war, repression, and displacement around the world in the 20th/21st centuries. While we will certainly be exposed to the height of cruelty and cowardice, we will also bear witness to the strength of the human spirit, the desire to do some good in spite of tragic circumstances. We will explore what it means to "bear witness". Personal experiences will be our central focus. In addition to poetry and fiction we will also be examining some visual mediums including the graphic novel and film.

3 Credits

Credits: 3.00

HMS 328**European Romantic Literature**

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 from the eighteenth and nineteenth centuries. We will focus mostly on works written in English and German. Poetry will be the majority of our readings, but we will also look at letters and short prose works.

3 Credits

Credits: 3.00

HMS 330**Outlaw Literature**

This course aims to explore not only those who live outside the law or in rebellion, but the perennial “outsiders” whose survival is contingent on their invisibility. What can we learn by reading stories and poems written about or by people living on the fringes? In what way do these struggles help us to understand the human condition? How can we learn from these people without necessarily approving of or condoning their actions? We will explore unorthodox and radical ideas from a diverse set of authors beginning in antiquity working our way to the contemporary.

3 Credits

Credits: 3.00

HMS 331**Creative Writing: Short Fiction**

(3 hours, 3 credits)

Credits: 3.00

HMS 332**Creative Writing: Prose Non-fiction**

3 hours, 3 credits

This course will be a workshop-based class where students will learn to read, discuss, and develop their own creative nonfiction and personal essays in a supportive environment.

Credits: 3.00

HMS 333**Creative Writing: Prose Fiction**

3 hours, 3 credits

This course will be a workshop-based class where students will learn to read, discuss, and develop their own fiction writing in a supportive environment.

Credits: 3.00

HMS 334**Creative Writing: Poetry**

(3 credits, 3 hours)

This course will be a workshop-based class where students will learn to read, discuss, and develop their own poems in a supportive environment.

Credits: 3.00

HMS 335**Creative Writing: Personal Essay**

Credits: 3.00

HMS 336**Lit of Protest & Social Conscience**

(3 credits, 3 hours)

This course will examine how writers have used their words to confront injustice in its myriad forms and advocate for social change. Through reading a variety of writers including James Baldwin, Adrienne Rich, Claudia Rankine, Audre Lorde, and Upton Sinclair students will develop a sense of how literature is uniquely equipped to address the complex problems of our day.

Credits: 3.00

HMS 337**Creative Writing: Poetry II**

Credits: 3.00

HMS 338**Literature of the American West**

In this course, we will read works of fiction, non-fiction, and poetry that explore unique attributes and narratives of the American West. We will examine works involving Native Americans, ranchers, laborers, naturalists, cultural pioneers, political revolutionaries, and technological visionaries. The literature will reflect the dynamism and importance of this great region. Some of the writers we will read include John Steinbeck, Joan Didion, Jack London, Amy Tan, Walter Mosley, Annie Proulx, Richard Rodriguez, as well as the writers of various literary movements including the San Francisco Renaissance, the Beat Generation, the Chicano and naturalist movements.

Credits: 3.00

HMS 339**Writing the Short Story**

Credits: 3.00

HMS 340**American Poetry and Social Justice**

Poetry is often found at the forefront of social justice movements because of the poet's willingness to confront the society she lives in and to envision what it means to survive in it. The poet is the one to take record of how we truly live and dream. Over and over again we find poets expressing what real freedom might require of us, and how we can best use the freedom we do have to somehow make this world better than it is. We will examine works by such poets as Adrienne Rich, Audre Lorde, Claudia Rankine, Allen Ginsberg, Patricia Smith, Wendell Berry, and D.A. Powell, among others.

Credits: 3.00

HMS 342**Immigrant Narratives and American Dreams**

Since the establishment of the country there has been streams and surges of people coming from abroad to claim some piece of the American Dream. Immigration contributes enormously to the identity and dynamism of the nation and in this course we will examine narratives from people who move here from abroad to make a new life. We will read diversely including works from writers such as Bernard Malamud, Lê Thị Diễm Thúy, Chang-rae Lee, Jamaica Kincaid, Julia Alvarez, Junot Diaz, Julie Otsuka, and Willa Cather while examining what the American Dream means and where that dream comes from.

Credits: 3.00

HMS 344**A Literary Century: 1917-2017**

3 hours, 3 credits

This course will take us through a selection of major works of the last 100 years to coincide with the centennial of SFCM and our theme of "looking back."

Credits: 3.00

HMS 346**Where We Go From Here: Poets in the 21st**

3 hours, 3 credits

This course will be an exploration of 21st century poetics. We will examine a diverse array of poets responding to our contemporary condition.

Credits: 3.00

HMS 348**Graphic Literature**

3 hours, 3 credits

What can a graphic literary work do that traditional literature cannot? In what way can images contribute to our understanding of narrative? These questions will be at the center of our discourse. In this course we will explore works that use both text and still images. We will examine fiction, nonfiction, and comic books from authors such as Alison Bechdel, Marjane Satrapi, Ta-Nehisi Coates, Gene Luen Yang, and Roxane Gay.

Credits: 3.00

HMS 349**Latin American Literature**

Credits: 3.00

HMS 350**Literature and Film**

3 hours, 3 credits

In this this course we will explore films about novels such as Ken Kesey's One Flew Over the Cuckoo's Nest and Raymond Chandler's The Big Sleep. Additionally, works of nonfiction and poetry will be paired with films about or relating to them, including Allen Ginsberg's Howl and James Baldwin's The Fire Next Time.

Credits: 3.00

HMS 351**Coming-of-Age Stories in Literature**

Credits: 3.00

HMS 352**Literature: Drama**

Credits: 3.00

HMS 353**Advanced Rhetoric, Creative Non-Fiction**

Credits: 3.00

HMS 354**Modern Currents in Latin American Lit.**

Credits: 3.00

HMS 355**Modern Currents in Latin American Lit II**

Credits: 3.00

HMS 356**Frankenstein&Friends - British Romantics**

(3 hours, 3 credits)

The Revolutionary Ideas of British Romantis:

The course focuses on the works of John Keats, Mary and Percy Shelley, Lord Byron, and William Blake, and the legacy of their radical aesthetic and utopian ideas in literature, art, and music.

Credits: 3.00

HMS 360**CW: Visual Arts - The Thinking Eye**

(3 hours, 3 credits)

In this writing workshop, we will explore ways of seeing and interpreting painting and photography in prose and poetry.

Credits: 3.00

HMS 399**Transfer Courses**

Literature courses accepted for transfer credit that do not correspond to courses HMS 302-314 will be assigned this number.

Credits: .00

HMS 402**Around the World in 30 Days**

(3 hours, 3 credits)

An historical overview of some of the major cultures in Asia, Africa and the Americas, spotlighting regions of particular importance in the twentieth and twenty-first centuries, such as India, Israel and the Middle East, the Islamic world and Southeast Asia. Prerequisite: HMS 202 and 203 or their equivalent.

Prereq: HMS 202 Class Min Credits: 4.00 And HMS 203 Class Min Credits: 4.00

Credits: 3.00

HMS 403**20th Century History - Part 2**

(3 hours, 3 credits)

An historical overview of some of the major cultures in Asia, Africa and the Americas, spotlighting regions of particular importance in the twentieth and twenty-first centuries, such as India, Israel and the Middle East, the Islamic world and Southeast Asia. Prerequisite: HMS 202 and 203 or their equivalent.

Prereq: HMS 202 Class Min Credits: 4.00 And HMS 203 Class Min Credits: 4.00

Credits: 3.00

HMS 404**The World: 1930 - 2001**

Prereq: HMS 202 Class (May be taken concurrently) Min Credits: 4.00 And HMS 203 Class (May be taken concurrently) Min Credits: 4.00

Credits: 3.00

HMS 405**Studies in European History**

(3 hours, 3 credits)

Two-semester sequence, but semesters can be taken separately. First semester: from Mozart to Monet, Napoleon to Nietzsche-Europe from 1750 to 1900. Second semester: Europe in the twentieth century-the World Wars and the Cold War, the rise and fall of the Nazi and Communist empires, including eyewitness accounts of the fall of the Berlin Wall and how Europe now faces a new century. Prerequisite: HMS 202 and 203 or their equivalent.

Prereq: HMS 202 Class (May be taken concurrently) Min Credits: 4.00 And HMS 203 Class (May be taken concurrently) Min Credits: 4.00

Credits: 3.00

HMS 406**San Francisco and U.S. History**

(3 hours, 3 credits)

This course will present an overview of the history of the United States from the pre-colonial period to the present, with a special focus on the history of California and San Francisco.

Prerequisite: HMS 202 and 203 or their equivalent.

Prereq: HMS 202 Class (May be taken concurrently) Min Credits: 4.00 And HMS 203 Class Min Credits: 4.00

Credits: 3.00

HMS 407**History of China**

(3 hours, 3 credits)

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: HMS 202 and 203 or their equivalent.

Prereq: HMS 202 Class (May be taken concurrently) Min Credits: 4.00 And HMS 203 Class (May be taken concurrently) Min Credits: 4.00

Credits: 3.00

HMS 408**A History of Romanticism -- Sound and Im**

3 hours, 3 credits

Figaro, Faust and the Phantom of the Opera. Lucia di Lammermoor and the Lady of the Lake. William Tell, Verdi and Wagner. Mozart, Maria Stuart, and Massenet.

An exploration of the art, music, legends and literature of one of the richest creative periods in European history (1770 — 1910).

Credits: 3.00

HMS 409**Europe in the 1700s: Louis XIV-FrenchRev**

Credits: 3.00

HMS 410**Magnificence: Europe & the World 1800's**

Credits: 3.00

HMS 411**The World in the 20th Century**

Credits: 3.00

HMS 459**Transfer Courses**

History courses accepted for transfer credit that do not correspond to courses HMS 400-499 will be assigned this number.

Credits: .00

HMS 462**Introduction to Philosophy**

(3 hours, 3 credits)

An overview of the different major fields of philosophy, focusing especially on such fundamental questions as: Who are we (ontology-the nature of being)? What can we know (epistemology-the nature of knowledge)? What actually exists (metaphysics-the nature of reality)? How can we develop a philosophy to guide our lives (ethics-the purpose of life)?

Prerequisite: HMS 202 and 203 or their equivalent.

Prereq: HMS 202 Class (May be taken concurrently) Min Credits: 4.00 And HMS 203 Class (May be taken concurrently) Min Credits: 4.00

Credits: 3.00

HMS 464**Metaphysics:God,Science and the Universe**

(3 hours, 3 credits)

How do religion and science try to answer the most important and basic questions of human existence: who are we and why are we here? Is there a God? Is there a Universe? Prerequisite: HMS 202 and 203 or their equivalent.

Prereq: HMS 202 Class (May be taken concurrently) Min Credits: 4.00 And HMS 203 Class (May be taken concurrently) Min Credits: 4.00

Credits: 3.00

HMS 465**Metaphysics - The Big Picture**

Credits: 3.00

HMS 466**Ethics — Moral Philosophy**

(3 hours, 3 credits)

Love and war, power and compassion, terrorism, gun violence, the celebrity culture, the technological and digital revolution. In the chaos of our modern world, what principles should be the guidelines for our daily actions and for the goals of our lives, as individuals and as a society — or do we even need principles anymore ? Has modern society made morality irrelevant ? Has modern technology made ethics more critically important than ever before ?

Prereq: HMS 202 Class (May be taken concurrently) Min Credits: 4.00 And HMS 203 Class (May be taken concurrently) Min Credits: 4.00

Credits: 3.00

HMS 468**Aesthetics — The Philosophy of Art and B**

(3 hours, 3 credits)

What is Art and what is Beauty ? Are Art and Beauty merely ornaments of life, or are they necessities ? Who should pay for the arts ? Should art strive to address social problems, or should it strive for higher ideals 'unsullied' by the ordinary world ? Can art and music heal, or is all art useless — a waste of money and a waste of time ? What are the philosophies of Art and Beauty ?

Prereq: HMS 203 Class (May be taken concurrently) Min Credits: 4.00 And HMS 203 Class (May be taken concurrently) Min Credits: 4.00

Credits: 3.00

HMS 470**Political Science and Philosophy**

(3 hours, 3 credits)

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: HMS 202 and 203 or their equivalent.

Prereq: HMS 202 Class (May be taken concurrently) Min Credits: 4.00 And HMS 203 Class (May be taken concurrently) Min Credits: 4.00

Credits: 3.00

HMS 472**East and South Asian Philosophy**

(3 hours, 3 credits)

A lecture and discussion course examining several important Asian philosophies, including Confucianism, Daoism, Hinduism, Buddhism and Zen. Prerequisite: HMS 202 and 203 or their equivalent.

Prereq: HMS 202 Class Min Credits: 4.00 And HMS 203 Class Min Credits: 4.00

Credits: 3.00

HMS 499**Transfer Courses**

Philosophy courses accepted for transfer credit that do not correspond to courses HMS 462-472 will be assigned this number.

Credits: .00

HMS 504**History of Movies Part 1 - Origins**

(3 hours, 3 credits)

From the Camera Obscura to silent films, from German Expressionism to Hitchcock and the first "Talkies" — the great range of cinematic wonders that hallmark the beginning of this remarkable new art form.

Prereq: HMS 202 Class Min Credits: 4.00 And HMS 203 Class Min Credits: 4.00

Credits: 3.00

HMS 505**History of Film: Great American Musicals**

The musical is considered one of the "true American art forms." We will take a tour through some of the great American film musicals, following the development of this art form, and experiencing some of the magical stories and some of the most famous dance numbers and songs of modern American culture. We will also look beneath the surface of this seemingly light-hearted entertainment to find some remarkable, and often inspiring, insights into American society and into human nature itself.

Credits: 3.00

HMS 506**Introduction to Psychology**

3 hours, 3 credits

Why do people behave the way they do? Psychology is the scientific study of human behavior and how the mind works. With an emphasis on neuroscience, this course is designed to introduce students to the theories and methods that psychologists use to study how our brains function. Topics include learning and memory, motivation and emotion, attention, decision-making, child development and mental illness. We think we are experts on our own minds but psychology has shown us how little we know of why we do the things we do. By the end of this course, you'll gain a deeper appreciation of who you are and how you think.

Prerequisites: HMS 110/11 and 202/203

Credits: 3.00

HMS 559**Transfer Courses**

Social science courses accepted for transfer credit that do not correspond to courses HMS 502-506 will be assigned this number.

Credits: .00

HMS 562**Science of Sound**

(3 hours, 3 credits)

This course is taught in four segments: Physics of Sound, Instruments, Hearing, and Performance Spaces. The goal is to enable an enhanced appreciation for the mechanics of musical sound production as well as how that bears on musical performance.

Prereq: HMS 202 Class Min Credits: 4.00 And HMS 203 Class Min Credits: 4.00

Credits: 3.00

HMS 566**Music and the Brain**

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

How do we hear, learn and play music? We are often told that musicians have different brains but in what ways are they different? Is that a result of nature or nurture? This course is designed to provide students with an overview of how the brain works, with respect to several aspects related to music: hearing, attention, memory, creativity and the development of expertise. We will also explore how musical training affects child development and how brain damage can provide insights into the complex world of music cognition. Through active discussion, we will hone our critical thinking skills and develop a deeper understanding of brain function.

Credits: 3.00

HMS 589**Transfer Courses**

Science and mathematics courses accepted for transfer credit that do not correspond to courses HMS 562-564 will be assigned this number.

Credits: .00

HMS 590**Mythology in Opera**

(1 hour, 1 credit)

This course is a broad exploration of characters and events from Greek and Roman mythology that appear throughout opera history (ex. Orpheus, Helen of Troy, the Argonauts, the House of Atreus, etc.). It is primarily a lecture course that encourages class participation.

Credits: 1.00

HMS 599**Transfer Courses**

Special studies courses accepted for transfer credit that do not correspond to any HMS courses will be assigned this number.

Credits: .00

IND 161**Undergraduate Internship / PDEC**

Credits: 1.00

IND 300**Independent Study/MHL**

(1 to 3 credits)

Advanced students may pursue a course of individual, independent study in music history and literature under the direction and with the approval of a full-time member of the collegiate faculty. A project description, approved by the project advisor and faculty advisor, must be submitted for approval to the Academic Affairs Committee by the first day of the semester's classes. A new project description must be submitted each semester, even in the case of continuing projects. Independent study projects may not duplicate courses that are regularly offered at the Conservatory. Prerequisites: junior standing, 3.0 cumulative GPA, and consent of project

Credits: 3.00

IND 400**Independent Study/HMS**

(1 to 3 credits)

Advanced students may pursue a course of study in General Education under the direction and with the approval of a full-time member of the collegiate faculty. A project description, approved by the project advisor and faculty advisor, must be submitted for approval to the Academic Affairs Committee by the first day of classes. A new project description must be submitted each semester, even in the case of continuing projects. Independent study projects may not duplicate regularly offered courses. Prerequisites: junior standing, 3.0 cumulative GPA, and consent of project advisor and faculty advisor.

Credits: 3.00

IND 600**Independent Study**

(1 to 3 credits)

Students may pursue a course of individual, independent study under the direction and with the approval of a full-time member of the collegiate faculty. A project description, approved by the project advisor and faculty advisor, must be submitted for approval to the Academic Affairs Committee by the first day of classes. A new project description must be submitted for approval each semester, even in the case of a continuing project. Independent study projects may not be duplicate courses that are regularly offered at the Conservatory. Prerequisites: 3.5 cumulative GPA and consent of project advisor and faculty advisor.

Credits: 3.00

IND 610**Independent Study Historical Performance**

Independent study project for PSD Historical Performance majors. Details to be worked out in consultation with Professor Jamason.

Credits: 3.00

IND 700**International Study**

Credits: 12.00

JRAD1**First Artist Diploma Jury**

Credits: .00

JRADVC1**Advanced Certificate Jury 1**

Credits: .00

JRADVC2**Advanced Certificate Jury 2**

Credits: .00

JRCERT**Certificate Jury 1**

Credits: .00

JRPSC**Professional Studies Certificate Jury**

Credits: .00

MHL 200**MHL 200 Recitations**

This is the Recitation section associated with MHL 202 in the Fall and MHL 203 in the Spring.

This is zero credit and not graded.

Credits: .00

MHL 202**Intro to Music and Culture: California**

(2 hours, 2 credits) This is the first in a three-course survey of music history

These courses emphasize familiarity with historical repertory, situating musical works within cultural, social, and political context.

MHL 203 continues with music of the Classic and Romantic eras, and MHL 204 covers music of the 20th and 21st centuries. (MHL 202 is offered fall semester, MHL 203 is offered spring semester, and MHL 204 is offered both semesters.) Vandagriff, Stalarow

Prerequisites:

HMS 110 and HMS 111

HMS 202 and HMS 203 (can be taken concurrently)

MMT 103 and MMT 113

Credits: 2.00

MHL 203**History of Western Music: 1700-1900**

(2 hours, 2 credits)

A survey of music history from early times to the present. The courses emphasize familiarity with historical repertory and the musical, social and cultural context of that repertory. MHL 202 begins with music of the early Church and finishes around 1700. MHL 203 continues from 1700 to 1900. MHL 204 covers music of the 20th and 21st centuries. Prerequisites: MMT 103, MMT 113, GED 202 and GED 203 - or consent of instructor. MHL 202 is offered fall semester, MHL 203 is offered spring semester, MHL 204 is offered both semesters.

Prereq: MMT 103 Class (May be taken concurrently) Min Credits: 3.00 And MMT 113 Class (May be taken concurrently) Min Credits: 2.00 And GED 202 Class (May be taken concurrently) Min Credits: 4.00 And GED 203 Class (May be taken concurrently) Min Credits: 4.00

Credits: 2.00

MHL 204**Music History: 1900-present**

(2 hours, 2 credits) This is the third in a three-course survey of music history. These courses emphasize familiarity with historical repertory, situating musical works within cultural, social, and political contexts and aesthetic trends. MHL 204 covers classical and other musics of the 20th and 21st centuries, including French Impressionism, twelve-tone music, neoclassicism, minimalism, experimentalist approaches, contemporary opera, and nationalism and music, among many other topics. (MHL 202 is offered fall semester, MHL 203 is offered spring semester, and MHL 204 is offered both semesters.) Gilbertson

Prerequisites:

HMS 110 and HMS 111

HMS 202 and HMS 203

MMT 103 and MMT 113; MMT 105 and MMT 115

MHL 202 and MHL 203

Prereq: MMT 103 Class (May be taken concurrently) Min Credits: 3.00 And MMT 113 Class (May be taken concurrently) Min Credits: 2.00 And GED 202 Class (May be taken concurrently) Min Credits: 4.00 And GED 203 Class Min Credits: 4.00

Credits: 2.00

MHL 212**African Roots of Jazz I**

(2 hours, 2 credits)

The course explores the African cultural lineage in American music, the aesthetics and performance practice of varying traditions of the African Diaspora in the Americas, and the preservation as well as the evolution of African music alongside its American descendants. (Offered Fall and Spring semesters) Mauléon

Prerequisites:

HMS 110 and HMS 111 (can be taken concurrently)

Credits: 2.00

MHL 213**African Roots of Jazz II**

2 hours, 2 credits

This course continues the exploration started in MHL 212 in the African cultural lineage in American music, the aesthetics and performance practice of varying traditions of the African Diaspora in the Americas, and the preservation as well as the evolution of African music alongside its American descendants.

Credits: 2.00

MHL 302**Vocal Literature:Italian,German,British**

(2 hours, 1 credit)

A study of vocal literature focusing on music for the solo voice. Emphasis will be 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.

Credits: 1.00

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

(2 hours, 1 credit)

A study of vocal literature focusing on music for the solo voice. Emphasis will be 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.

Credits: 1.00

MHL 310**Keyboard Sonatas of Domenico Scarlatti**

(2hours, 2 credits)

Designed for any pianists who have taken one semester in 18th Century performance practice or 18th century repertoire, this one-semester course will study the text, phrasing, articulation, and expressive range in selected works from Scarlatti's oeuvre of 550 sonatas.

Credits: 2.00

MHL 312**Keyboard Literature: Baroque**

(2 hours, 2 credits)

A study of keyboard literature for piano, organ, harpsichord, virginal, clavichord and fortepiano. Early, classical, romantic and modern literature will be covered. Each semester a specific body of works will be studied, such as Bach's Well-Tempered Clavier; the sonatas of Mozart, Haydn and Beethoven; romantic repertoire drawn from composers such as Chopin, Schumann, Brahms and Liszt; 20th-century works by composers such as Copland, Schoenberg, Scriabin and Debussy.

The music of J.S. Bach and other 18th-century masters will be the focus of this course with additional attention given to 17th-century composers from England, Italy, France, and Germany. National styles, compositional genres and form will be discussed. The student will have 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.

Credits: 2.00

MHL 313**Keyboard Literature: Classical**

(2 hours, 2 credits)

A study of keyboard literature for piano, organ, harpsichord, virginal, clavichord and fortepiano. Early, classical, romantic and modern literature will be covered. Each semester a specific body of works will be studied, such as Bach's Well-Tempered Clavier; the sonatas of Mozart, Haydn and Beethoven; romantic repertoire drawn from composers such as Chopin, Schumann, Brahms and Liszt; 20th-century works by composers such as Copland, Schoenberg, Scriabin and Debussy.

We will examine representative sonatas and major variation works of Haydn, Mozart, and Beethoven through a variety of analytical approaches in order to broaden our understanding and our interpretations of this repertoire. Important performance practice source material will also be explored. Each class will focus on one major work. Class requirements will include participation in discussions, weekly analysis assignments, and one short in-class presentation.

Credits: 2.00

MHL 314**Keyboard Literature: Romantic**

(2 hours, 2 credits)

A study of keyboard literature for piano, organ, harpsichord, virginal, clavichord and fortepiano. Early, classical, romantic and modern literature will be covered. Each semester a specific body of works will be studied, such as Bach's Well-Tempered Clavier; the sonatas of Mozart, Haydn and Beethoven; romantic repertoire drawn from composers such as Chopin, Schumann, Brahms and Liszt; 20th-century works by composers such as Copland, Schoenberg, Scriabin and Debussy.

This class examines keyboard music written in the 19th century and traces its roots to the revolutionary changes occurring during that time. Emphasis is placed on live performance, and each student is required to play works from the period in class and to demonstrate knowledge of the music of that era. Listening assignments and frequent quizzes are given.

Credits: 2.00

MHL 315**Keyboard Literature: 20th Century**

(2 hours, 2 credits)

A study of keyboard literature for piano, organ, harpsichord, virginal, clavichord and fortepiano. Early, classical, romantic and modern literature will be covered. Each semester a specific body of works will be studied, such as Bach's Well-Tempered Clavier; the sonatas of Mozart, Haydn and Beethoven; romantic repertoire drawn from composers such as Chopin, Schumann, Brahms and Liszt; 20th-century works by composers such as Copland, Schoenberg, Scriabin and Debussy.

A survey of music written in the 20th century, and an examination of consonance and dissonance as used by 20th-century composers. The twelve-tone row is studied as well as works by such composers as Ives, Stravinsky and Bartók. Emphasis is placed on live performance, and each student is required to play a contemporary work for the class and describe the compositional techniques used in creating it. Several guest composers will speak about their lives and their work in addition to playing tapes of their music.

Credits: 2.00

MHL 322**Guitar Literature: Renaissance**

(2 hours, 2 credits)

This course covers the renaissance literature for lute, guitar and vihuela. Students develop French and Italian tablature reading skills and acquire basic proficiency with lute technique. Students must perform in class on one of the Conservatory's lutes.

Credits: 2.00

MHL 323**Guitar Literature: Baroque**

(2 hours, 2 credits)

The baroque lute and guitar repertoire is examined. Students become familiar with the stylistic conventions, national styles and instrumental techniques of the time. Students continue to read both French and Italian tablature and learn continuo on the guitar.

Credits: 2.00

MHL 324**Guitar Literature: Classical/Romantic**

(2 hours, 2 credits)

This course covers the period between the birth of the modern guitar at the start of the 19th century through the life and repertoire of Andrés Segovia. The repertoire, the development of the instrument and its notation are examined within the larger musical and social context.

Credits: 2.00

MHL 325**Guitar Literature: Modern**

(2 hours, 2 credits)

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.

Credits: 2.00

MHL 326**Brazilian Music**

(2 hours, 2 credits) This course will cover how a distinct Brazilian music was born and developed, dating from when the Portuguese court arrived in Brazil in 1808 through the 20th century. We will begin with a deep learning and discussion of how, around the beginning of the 20th century, the unprecedented mix of European ballroom dances and the African rhythms of the mixed heritage inhabitants of Brazil developed to produce a syncopated fusion that becomes known as samba, and how this new nationalist music played and still plays a very important social role in the creation of the Brazilian identity. From this starting point, we will learn how the trajectory of this music has evolved to become expressively beautiful and rich, covering topics ranging from Villa Lobos and his contemporaries, Bossa Nova, Tropicalia and protest music, Brazilian country music, and additional forms of Brazilian instrumental music. This course is open to students of all musical concentrations. Weekly assignments will include listening, readings, and coming to class prepared for discussion. The course will culminate in final projects on the topic of each student's choosing, with guidance from the instructor.

Credits: 2.00

MHL 330**Survey of Electronic Music**

2 hours, 2 credits

Required for TAC students, open to others base on availability

This course outlines the development of electronic music from its beginnings in the early twentieth century to the present day, identifying the various stylistic, aesthetic, and technological threads that run through this diverse and still-evolving genre. We will analyze and contextualize representative works by drawing from primary and secondary texts by composers, and historians, as well as recordings and scores. Particular attention will be given to the means of production and reproduction of electronic musics, and to figures who may not immediately fit within the confines of the traditional Western Art Music canon. Lectures will include experiential learning through in-class demonstrations, field trips, and guest visits to highlight the hands-on and ultimately accessible nature of the genre.

Credits: 2.00

MHL 331**Film Music Motifs**

This course serves as an introduction to the music and sounds that shape the character of genres including Western, horror, noir, sci-fi, new wave, animation, and documentary. We will study the origins of iconic musical motifs that so enrich genre films and consider how composers and sound editors have referenced, parodied, and thoughtfully subverted them throughout the history of film. In this course students will also reflect on the varied uses of music in films and the different types of sequences music and sounds are most often paired with. We will consider the ways soundtracks shape our perception of the cinematic image, as well as how visual content effects what we hear. Assignments will include viewing and analyzing iconic musical moments in representative films from the art form's beginnings to the present. Students will also score short film sequences, placing them firmly in a given genre.

Credits: 2.00

MHL 332**Reich: Music for 18 Musicians**

Steve Reich's Music for 18 Musicians is an iconic Minimalist masterpiece. Its premiere in 1976 helped bring Minimalism to the fore of contemporary classical music, and has influenced artists from electronica, hip hop, jazz, and rock. This hands-on class, accompanying a student performance later in the semester, will take a deep dive into Music for 18. We will look at the work from multiple angles - including its historical context, its influence outside classical music, and the unique musical components that hold it together (form, harmony, counterpoint, etc.). Open to graduate students, or undergraduates who have completed MHL 202-204 and MMT 102-115. (1 hour/week, 1 credit in MHL or APP)

Credits: 1.00

MHL 335**Choral Music**

(2 hours, 2 credits)

This course is a survey of choral repertoire from the middle ages to present day. We will study representative works of various eras with an emphasis on how historical contexts influenced the composition of and role played by choral music. Genres covered will include the mass, motet, madrigal, cantata, requiem, and various concert works. We'll also explore new approaches to choral composition and the role contemporary choral music plays in our time. Students should expect to review new repertoire weekly in preparation for quizzes on the music we cover. Evaluation will also be based on short written assignments and a final project. (Spring 2023) Gilbertson

Credits: 2.00

MHL 340**Survey of Music, Games, Film, & More**

Survey of music used to develop, transform, and underscore emotion in visual media such as film, video

games, virtual reality, TV, animation, and more. Discussion and analysis of theoretical topics related to the

experience and development of music for visual media. Through the use of specific exceptional pieces of

media, integration of topics related to social justice, racial minorities, global perspectives.

During the semester, you will be attending lectures and in class discussions

There will be regular assignments and timed in class quizzes to test your knowledge, pop up short subjects, in

class game (TBA) & a midterm and final project.

Credits: 2.00

MHL 350**Adaptations, Re-workings & Transcription**

(2 hours, 1 credit, 7 weeks)

MHL 350 is the first of a two module course, the second module is MHL 351. The first module focuses on instrumental transcriptions intended as vehicles for virtuosic display, exemplified by Liszt's piano arrangements of Beethoven's and Wagner's orchestral music, and by the operatic potpourris of Mauro Giuliani and Pablo Sarasate.

Prereq: MHL 204 Class Min Credits: 2.00

Credits: 1.00

MHL 351**Adaptations, Re-workings & Transcription**

(2 hours, 1 credit, 7 weeks)

MHL 351 is the second of a two module course, the first module is MHL 350. This module explores transcription strategies in orchestral works including Schoenberg's experimental transcriptions of late Romantic works; Berio's subsumption of Schubert's "Unfinished" Symphony into Rendering (1989–1990); and Ted Hearne's sampling and transfiguring of numerous sources in his Law of Mosaics (2012).

Prereq: MHL 204 Class Min Credits: 2.00

Credits: 1.00

MHL 352**Enlightened Classical Style**

(2 hours, 1 credit, 7 weeks)

This is a module course that runs for seven weeks. It does not have a complimentary course in the second module. The extraordinary and relatively short-lived style period known as the "Viennese Classical Style" reflects the populist values of Enlightenment philosophy. As composers turned to audiences of "connoisseurs and music lovers" (Kenner und Liebhaber), concerts for a ticket-buying public and chamber music written for talented amateurs created a demand for elegant clarity, simplicity, and variety. The Baroque penchant for invention gives way to Classical expression, reflected in the popularity of the expressive potential of the new pianoforte. Key to the understanding of these works is not only an appreciation of their formal organization but also of their common language of musical topics, spoken by composers from Naples to Stockholm. In this course, we will use representative works to be performed in the term to "decode" this universal language that infuses works with the most generic titles with a theatrical sense of drama and contrast. Our study will be divided between chamber and keyboard music for the salon and the public forms of concerto and symphony.

Prereq: MHL 204 Class Min Credits: 2.00

Credits: 1.00

MHL 400**Introduction to Performance Practice**

The study of performance practice is the study of the history of performance. This course is a general introduction and survey of the study of performance practice from 1600 to the present. We will investigate important topics within this fascinating field of inquiry: rhythm, rubato, tempo, vibrato, improvisation and the changing ideas and approaches about these subjects over the course of the last 400 years. A special focus will be the study of historical recordings of late 19th century performers to explore the performance practice of the Romantic Era.

Credits: 3.00

MHL 402**Film Music**

(2 hours, 3 credits)

This course explores the history, aesthetics and technique of composing music for films. Students will study how music in film creates a sense of dramatic structure, of time and place, of character, and what is unseen and unspoken, all in the service of telling a story. Emphasis is placed on film music's incorporation of folk music, popular music, 19th-century symphonic style, 20th-century modernism, jazz, minimalism, and pre-existing classical music. (Offered Fall semester) Conte

Prerequisites:

HMS 110 and HMS 111

HMS 202 and HMS 203

MMT 103 and MMT 113; MMT 105 and MMT 115

MHL 202, MHL 203, and MHL 204

Credits: 3.00

MHL 502**Musica Antiqua: Middle Ages & Renaissance**

(3 hours, 3 credits)

This course surveys the music of the Medieval and Renaissance periods through in-class performance and primary source readings. The class will sing its way through music composed between 900 AD and 1600. Most of the repertory will be in modern editions, but we will also sing plainchant from medieval notation and Renaissance madrigals and motets from part-books. We will read documents by musicians of the period, transcribe some early notation and decipher musical iconography in works of Medieval and Renaissance art. Because of the prominence of vocal music in these periods, all students will sing in class; however, technical proficiency is not expected, and instrumentalists are welcome.

Prereq: (253 Class Min Credits: 2.00 Or MHL 204 Class Min Credits: 2.00)

Credits: 3.00

MHL 503**Beethoven**

(3 hours, 3 credits)

Prereq: (253 Class Min Credits: 2.00 Or MHL 204 Class Min Credits: 2.00)

Credits: 3.00

MHL 504**History of Jazz**

(3 hours, 3 credits)

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 will listen to recordings by Scott Joplin, Louis Armstrong, Fats Waller, Count Basie, Duke Ellington, Charlie Parker, Miles Davis, Art Blakely, John Coltrane, Chick Corea and many, many others.

Prereq: (253 Class Min Credits: 2.00 Or MHL 204 Class Min Credits: 2.00)

Credits: 3.00

MHL 505**Folk Song and Art Song**

(3 hours, 3 credits)

This course will consider the complex and changing relationship of Western art song to folk song traditions. Folk songs were first designated as a special kind of music in the 18th century, by the Romantic movement in English and German speaking countries. In the 19th century collecting, notating and publishing folk songs became an important aspect of nationalist movements all over Europe. In addition composers of the 19th and 20th centuries used folksong as a means to forge a personal style. Songs to be studied include folk song settings by composers such as Haydn, Beethoven, Stevenson, Brahms, Dvorak, Bartok, Copland, Britten and Berio.

Prereq: (253 Class Min Credits: 2.00 Or MHL 204 Class Min Credits: 2.00)

Credits: 3.00

MHL 506**World Music**

(3 hours, 3 credits)

This course introduces students to the music of selected non-Western musical cultures. Through listening, lectures, and hands-on performance workshops we explore multiple approaches to transmission, improvisation, composition and the roles of music and musicians in society. By examining what music means in a variety of cultures, students explore what music means in their own lives. Special attention is given to a variety of concepts of music and time (rhythm, meter, interlocking and cross-rhythms, cyclicity and linearity), pitch (tuning systems, modes and melodies), instruments and vocal techniques, textures, and timbres.

Prereq: (253 Class Min Credits: 2.00 Or MHL 204 Class Min Credits: 2.00)

Credits: 3.00

MHL 507**20th-century Opera**

(3 hours, 3 credits)

A survey of opera in the 20th century, covering works by some (but not all) of the following composers: Debussy, Puccini, Strauss, Janacek, Weill, Poulenc, Britten, Dallapiccola, Messiaen, Glass, and Adams. Assignments will involve listening, DVD viewing, score study, reading literary works on which the operas are based, and attending local performances of 20th- and when possible 21st-century operas.

Prereq: (253 Class Min Credits: 2.00 Or MHL 204 Class Min Credits: 2.00)

Credits: 3.00

MHL 508**100 Years of American Music:1845-1945**

(3 hours, 3 credits)

This course chronicles the mixture of styles and genres that typified American Music in the nineteenth century. We will consider many aspects of music in everyday life, including religious music, social dance music, balladry, work songs, parlor songs, band music and the rise of Tin Pan Alley. Additionally we will examine the music of some of America's earliest composers of concert music, including Anthony Phillip Heinrich, Louis Moreau Gottschalk, Edward MacDowell, Amy Beach and George Whitefield Chadwick. As this course is a graduate proseminar, particular attention will be paid to resources for research in American music and locating primary materials.

Prereq: (253 Class Min Credits: 2.00 Or MHL 204 Class Min Credits: 2.00)

Credits: 3.00

MHL 509**The Symphonic Poem**

(3 hours, 3 credits)

The symphonic poem of the nineteenth century took its inspiration from many sources, including literature, philosophy and visual art. Many sought to capture elements of literary narratives in musical form. The course will look at examples of symphonies and overtures that were inspired by narrative literature (Dittersdorf's symphonies after Ovid; Beethoven's Coriolan Overture), then consider the relationship between narrative and formal convention in works by Berlioz, Schumann, Liszt, Tchaikovsky, Strauss and André Caplet. In conjunction with these, we will read excerpts from literary works by Ovid, Byron, Goethe, Poe and others. In addition to class discussion and student presentations, students will write short (3-5 p.) papers examining the relationship of musical works to their literary models.

Prereq: (253 Class Min Credits: 2.00 Or MHL 204 Class Min Credits: 2.00)

Credits: 3.00

MHL 510**American Song**

(3 hours, 3 credits)

The course will consider both "art song" and "popular" song - how they became distinct styles during the second half of the 19th century and various attempts to bridge the gap during the 20th century. We will study songs by Hewitt, Foster, Root, Beach, von Tilzer, Ives, Carpenter, Berlin, Copland, Gershwin, Barber, Bolcom, and many others. Song performance in class when possible.

Prereq: (253 Class Min Credits: 2.00 Or MHL 204 Class Min Credits: 2.00)

Credits: 3.00

MHL 511**Opera and Literature**

(3 hours, 3 credits)

In the nineteenth 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 will 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/Auber, Massenet, Puccini), Faust (Goethe/Gounod), La traviata (Dumas/Verdi) and The Tales of Hoffmann (Hoffmann/Offenbach).

Prereq: (253 Class Min Credits: 2.00 Or MHL 204 Class Min Credits: 2.00)

Credits: 3.00

MHL 512**Music Since 1975**

(3 hours, 3 credits)

Can we find an orientation within the most recent developments of musical literature? Music since 1975 consists of lectures, listening, score analysis, readings and group projects designed to expose student to some of the main trends of the last 30 years of music history. We will study music by composers like Anthony Braxton, Giacinto Scelsi, Frederic Rzewski, György Kurtag, and discuss their backgrounds (cul-tural, spiritual, ethnic), musical styles and notation. We will also discuss performance practice, marketing modern music, and what makes for artistic and commercial success.

Prereq: (253 Class Min Credits: 2.00 Or MHL 204 Class Min Credits: 2.00)

Credits: 3.00

MHL 513**19th Century Program Music**

(3 hours, 3 credits)

This course is an examination of symphonic program music in the nineteenth century and its relationship to literary sources. The course will combine reading excerpts from Ovid, Byron, Goethe and Burns with the study of works by Beethoven, Schumann, Liszt, Tchaikovsky, Strauss and Chadwick, closely examin-ing the process of instrumental adaptation from narrative literary works. Themes will include changing theories of representation in music and the interaction of narrative literature with established musical forms.

Credits: 3.00

MHL 514**Musical Life-Middle Ages & Renaissance**

(3 hours, 3 credits)

Credits: 3.00

MHL 515**Electronic Music and Electronica**

(3 hours, 3 credits)

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 the software that we study and create mixes that incorporate improvisations on instruments of their choice.

Credits: 3.00

MHL 516**The Genius of J.S. Bach**

(3 hours, 3 credits)

This undergraduate course surveys the career, works, and musical styles of Johann Sebastian Bach. We will get acquainted with the prevailing national musical styles of his time and composers who influenced him. We will inquire into his beliefs, his social circles and the circumstances of his employment and see what impact these had on his work. Finally we will try to understand his rhetorical language and approaches to form-including concerto, fugue, cantata, and dances-in a variety of instrumental and vocal genres. Representative works will be drawn from the church cantatas, keyboard and solo suites, Brandenburg Concertos, and Bach repertoire of students in the class.

Credits: 3.00

MHL 517**Composer Recordings**

Scores are the primary means through which composers communicate their musical ideas, and interpreting musical notation is one of the performer's chief concerns. How, then, might composers' recordings impact how we perform their works? And how might such recordings affect our understanding of the purpose of notation more broadly? To address questions such as these, students in this course will become familiar with recordings involving composers themselves, including as performers and conductors. We will begin by focusing on recordings from the first half of the 20th century, examining works by Elgar, Mahler, Debussy, Grieg, Strauss, Barber, and Britten. Individual student research projects may focus on recordings made right up until the present day.

Credits: 3.00

MHL 518**German Lieder**

(3 hours, 3 credits)

This course explores 19th century German Lieder with a focus on Schubert, Robert and Clara Schumann, Felix Mendelssohn, Fanny Mendelssohn Hensel, Brahms, Wolf and Strauss. We will study the relationship between poetry and music while familiarizing ourselves with each composer's distinct style. We will also consider the nature of the song cycle as a genre in composition and performance. Finally, we may use recordings to examine how performance practices of Lieder have changed over time. Some familiarity with German will be helpful but not mandatory, since we will work from translations alongside original texts.

Credits: 3.00

MHL 519**Rulers and Justice in the Dramatic Works**

The operas and oratorios of Handel and Mozart reflect the changing attitudes in their audiences towards concepts of monarchy, liberty, personal freedom, and cultural differences. Though reflected in roles from ancient history and legend, these works contain the very current issues of tyranny, compassion, clemency and justice. Included in our study will be the musical and dramatic characterizations of Handel's Julius Caesar, Solomon, and Joshua, and Mozart's Pasha Selim, Sarastro, and Titus as well as the transformation of style and social context in the music of the 18th century. Class activities will include the analysis of scores, historical documents, and listening examples.

Credits: 3.00

MHL 520**The Musical Language of Mozart**

(3 hours, 3 credits)

It can be said that all of Mozart's music is opera. His symphonies and chamber music share a common expressive vocabulary which is defined by the texts and musical references found in his operas. This undergrad course will examine representative instrumental and operatic works through the lens of the musical "topics" which were common to Mozart and his contemporaries, including the significance of keys, instrumentation, dance rhythms, and the hierarchy of styles. We will explore the musical subtexts which accompany music previously described as "absolute" and the foundations of Viennese classicism. Through a survey of Mozart's life and career, we will also examine the influences which most affected his musical style. This course will also serve as an introduction to the resources of Mozart scholarship.

Credits: 3.00

MHL 521**Beethoven's Political Influences and Rev**

Credits: 3.00

MHL 522**The Celebrated Mr. Handel**

(3 hours, 3 credits)

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. He was more educated, more widely traveled, socially connected, and financially successful. His compositional oeuvre includes a wider variety of works, including operas, concertos, keyboard and chamber works, as well as English oratorios. This undergraduate course will survey representative instrumental and vocal works by Handel, with a glimpse into the religious, political and social fabric of Georgian England. We will also examine the curious history of Handel in performance. It will include 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.

Credits: 3.00

MHL 524**Concepts of Modernity**

(3 credits, 3 hours)

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 will have discussions of 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.

Credits: 3.00

MHL 525**Symphony After Beethoven**

will investigate the development of the symphony and its cultural contexts during the century following Beethoven's reformulation of the genre in the early 1800s. Various works, along with composers, critics and musical institutions, will be studied against a nineteenth-century music-historical background that is marked by both a perennial crisis of originality and the rise of modern symphonic practices and ideals. Works to be addressed include landmarks of the concert repertoire as well as lesser-known works of historical significance. They will be examined in terms of style, form and aesthetics, as well as cultural and historiographical concerns. It is recommended that students taking this course have a good basic familiarity with the Beethoven symphonies and their innovations.

Credits: 3.00

MHL 526**Era of Haydn & Mozart**

This course will examine major late eighteenth-century works for the chamber, theater and church with particular consideration of the institutions and individual patrons that spurred and sometimes shaped their composition. It will also explore how peculiar traditions of style, performance, and sponsorship developed at various courts.

Prereq: MHL 204 Class Min Credits: 2.00

Credits: 3.00

MHL 527**Music in Vienna, 1861-1911**

This course will survey symphonic, theatrical, and chamber music production and reception in the Fin-de-Siecle Viennese context. It will examine works by composers ranging from Suppé to Schoenberg, and study the growth of the city's public concert and operatic institutions against the

backdrop of a waning aristocratic culture.

Prereq: MHL 204 Class Min Credits: 2.00

Credits: 3.00

MHL 528**Avant-Rock**

Avant-Rock will explore the streams of rock music variously called "experimental," "progressive," or "art rock," beginning with The Beatles' Sergeant Pepper's Lonely Hearts Club Band and continuing through artists such as the Velvet Underground, Brian Eno, Frank Zappa, Yes, Peter Dinklage, Henry Cow, Thinking Plague, Sonic Youth, Radiohead, Animal Collective, Dirty Projectors, and Battles. Through transcription, analysis, and listening assignments, we will define what specific musical characteristics distinguish avant-rock from the mainstream and its relation to other, non-rock genres. Critical thinking essays will address questions about genre, commercial success, and avant-rock's critical reception since the late 1960s.

Credits: 3.00

MHL 529**The Broadway Musical**

Credits: 3.00

MHL 530**Great Artists Steal: Music of Igor Strav**

3 hours, 3 credits)

Arguably the most influential composer of the 20th century, Igor Stravinsky impacted the course of music history like few others have. His diverse output includes masterpieces in multiple genres, each of which balances stylistic eclecticism with a uniquely personal voice. This course examines highlights from Stravinsky's long career, following his many stylistic shifts while focusing on his characteristic assimilation of other people's music. Discussion, in-class performances, and critical essays will consider the value of "authenticity" in an artist's work, particularly through the lens of Stravinsky's famous quote: "Lesser artists borrow, great artists steal."

Credits: 3.00

MHL 531**Gustav Mahler**

Credits: 3.00

MHL 532**Vocal Masterworks of J.S. Bach**

Among the hundreds of choral works composed by Bach for week-to-week performance in his career as a church musician, a few stand above the rest for their breadth of conception, dramatic power, and musical complexity. This course will examine four in detail: the Magnificat, the St. John and St. Matthew Passions, and the Mass in B Minor. The latter is a self-compiled compendium of his greatest works whose origins will take our study to the limits of his lengthy career. In-class performance of works is encouraged, and other class activities will include the study of scores and historical documents, critical listening, and issues of performance practice.

Credits: 3.00

MHL 533**Classical and Jazz in the Concert Hall**

2 hours, 3 credits

This course will examine developments in classical music and jazz from 1917 through the early 1930s, focusing on their intersections and on efforts by composers and collaborators to synthesize elements of the two within new kinds of compositions for the concert hall. The genesis, construction, and reception of a variety of works by American and European composers will be studied through stylistic analysis and primary and secondary source readings. Class requirements will include significant writing and oral presentation assignments.

Credits: 3.00

MHL 534**Da Ponte Operas**

(2 hours, 3 credits)

Description forthcoming

Credits: 3.00

MHL 535**Bartók's Musical Language**

(2 hours, 3 credits)

Description forthcoming

Credits: 3.00

MHL 536**Music and Politics**

3 credit, 2 hours

When and why do people and groups use music in relation to political events, institutions, and ideological programs? What are the many results (as in, interpretations) of such use of music? How broad or how narrow could we define the idea of the “political” when asking these questions? How do political associations given to music change over time? And when and how are these interpreted? While the political content of a written text can, at least superficially, be determined rather easily, it is much harder to discern political content in a musical work that lacks a text. In our present climate, how is music being used in politics, protest, and acts of resistance? Is classical music being used? Or only popular musics? Is classical music ill-equipped for such current movements? Or is the lack of classical music in 21st century political activity more about the place of classical music in every day life in general? And, most broadly speaking, can political meaning be observed in music at all?

These are some of the questions that we will explore in this course. Using historical, political, and musical sources, this class will examine interactions between music and politics by considering the relationship between music production and dissemination to that of government, war, public policy, censorship, discrimination, and more. We will also analyze the use of supposedly “non-political” musical pieces (pieces that were not written with express political intent or meaning) for political ends.

Credits: 3.00

MHL 537**Music and Shakespeare**

(2 hours, 3 credits)

Shakespeare references music in many of his plays, and his works are often performed with musical accompaniment. For these reasons, they provide unique opportunities to examine music in a variety of styles old and new. In the first half of the course we will consider Shakespeare's sonic world, the musical choices he made in some of his most iconic works, and how those choices translate into modern performances, taking us through popular repertoires for voice and lute by the likes of John Dowland and Thomas Morley. Shakespeare's plays also present myriad problems to solve in the here and now, providing opportunities to tackle issues about society, race, gender, colonialism, disability, and class (among many others). In the second half of the course we will turn our attention to more recent productions and adaptations of Shakespeare's works that use musical cues to underscore, question, and reclaim some of these themes. These encounters will take us through many genres and styles from Verdi's *Otello* to Louis and Bebe Barron's iconic electronic score for the film *Forbidden Planet* (1956), bringing us into contact with a wealth of evidence such as scores, manuscripts and recordings as well as still and moving images, all of which we will situate within their historical and social contexts. As in all 500-level MHL seminars, students will focus on critical listening and reading, and articulating ideas in written assignments and formal papers. ELL Students may be able to read Shakespeare's texts in translation alongside the original English. (Offered Fall 2018) Jones

Prerequisites:

HMS 110 and HMS 111

HMS 202 and HMS 203

MMT 103 and MMT 113; MMT 105 and MMT 115

MHL 202, MHL 203, and MHL 204

Credits: 3.00

MHL 538**Opera Since 1950**

(2 hours, 3 credits)

During the second half of the twentieth century, numerous trends compelled composers to find new ways of expressing drama through music on the operatic stage. This course examines the effects of these trends, beginning with reactions to abuse and corruption in the wake of WWII, represented by works of Benjamin Britten, Francis Poulenc, and Bernd Alois Zimmermann. Next, questions of how we classify works as opera in the age of avant-garde will be considered, using works by Karlheinz Stockhausen and György Ligeti. Stylistic movements such as minimalism and neo-romanticism will also be explored through the works of American composers Philip Glass and John Adams. Finally, the course will end with more recent works by Thomas Adés and Kaija Saariaho, examining how technology (including electronic music) and new styles of notation have been incorporated in contemporary opera compositions. The repertoire studied often makes new and unusual demands on singers; for this reason, the course will consider issues of performance as well. As in all 500-level MHL seminars, students will focus on critical listening and reading, and articulating ideas in written assignments and formal papers. In this course, students will write final papers in which they apply what they've learned from studying 20th century operas to operas composed in the 21st century. (Offered Fall 2018) Fitzsouza

Prerequisites:

HMS 110 and HMS 111

HMS 202 and HMS 203

MMT 103 and MMT 113; MMT 105 and MMT 115

MHL 202, MHL 203, and MHL 204

Credits: 3.00

MHL 539**Nature and the German Musical Imaginatio**

(2 hours, 3 credits)

Throughout the nineteenth century, there was perhaps no topic more commonly treated by German composers than nature. We can hear sounds of the elements in Schubert and Schumann's Lieder, Beethoven's "Pastoral" Symphony, Mahler's Das Lied von der Erde, and Strauss' Alpine Symphony and, in the theater, witness nature unfolding before our eyes in performances of Wagner's Siegfried, Weber's Der Freischütz, and Marschner's Der Vampyr. But why was nature such an important theme in this period, where did the musical tools composers used to illustrate sights, sounds, and sensations of nature come from, and what did musical illustrations of nature mean to period audiences? In this course, we will explore these questions by studying a range of treatments of nature by German Romantic composers and their collaborators—including set designers, landscape painters, and engineers in the case of German Romantic opera—and will consider how these works serve as commentary on the position of nature as a symbol of German identity in this period. Assignments for this class will include short, biweekly papers on repertoire and readings; as in all 500-level MHL seminars, students will focus on critical listening and reading, and articulating ideas in written assignments and formal papers. (Offered Fall 2018) Paige

Prerequisites:

HMS 110 and HMS 111

HMS 202 and HMS 203

MMT 103 and MMT 113; MMT 105 and MMT 115

MHL 202, MHL 203, and MHL 204

Credits: 3.00

MHL 540**Music and Spectacle**

3 credits, 2 hours

Credits: 3.00

MHL 541**French Impressionism**

3 credits, 2 hours

Credits: 3.00

MHL 542**J.S. Bach**

(2 hours, 3 credits) This course offers an introduction to the life and music of JS Bach. We will study his biography in detail, focussing on such pieces as the Passions according to John and Matthew, the Mass in B Minor, selected cantatas, and instrumental pieces such as dance suites and partitas for violin, cello, flute, and keyboard, as well as the Brandenburg Concerti, the Art of Fugue, and the Musical Offering. Understanding his 17th century heritage as well as the myriad of influences in his music from Italy and France as well as Germany, will serve to better understand his unique voice. As in all 500-level MHL seminars, students will focus on critical listening and reading, and articulating ideas in written assignments and a formal paper.

Credits: 3.00

MHL 543**Opera and Power**

(2 hours, 3 credits)

Systems of power and influence have recently become a subject of intense public scrutiny, especially in the wake of the college admissions scandal and the #metoo movement, but these are issues that have long figured in opera. In this class, we will consider how opera dramatizes the exercise (and abuse) of political power, focusing on several works that date from a period marked by revolution and social upheaval: Mozart's *Don Giovanni* (1787), Beethoven's *Fidelio* (1805; revised 1806 and 1814), Rossini's *Guillaume Tell* (1829), Donizetti's *Anna Bolena* (1830), and Meyerbeer's *Les Huguenots* (1836). Through in-depth study of these works, we will investigate how representations of social standing and political clout intersect with issues of musical style, and ask how these works engage historical models for justice, morality, and community. Alongside this, we will consider what sociopolitical resonances these works might have for us today as we explore how we might perform these operas to emphasize themes of power. As in all 500-level MHL seminars, students will focus on critical listening and reading, and articulating ideas in written assignments and formal papers.

Credits: 3.00

MHL 544**Music and Nature**

This course explores from multiple perspectives the relationship between music and nature in works from the eighteenth century

Credits: 3.00

MHL 545**Jazz Icons of the 20th Century**

In this course, we will explore the music and lives of some of the most significant jazz icons of the first 75 years of jazz, including Louis Armstrong, Duke Ellington, Lester Young, Charlie Parker, Thelonious Monk, Miles Davis, John Coltrane and others. Using the lenses of aesthetics, economics, and culture/race, we will examine why these musicians each had such an enormous impact, and how they influenced their peers, the wider musical community, and the politics, fashion and art of the culture at large. Materials will include recordings, firsthand accounts such as autobiography and interviews, and critical writings. Class sessions will involve a mix of lecture and analysis, directed listening exercises, and discussion. As in all 500-level MHL seminars, students will focus on critical listening and reading, and articulating ideas in written assignments and formal papers. Patrick Wolff

Credits: 3.00

MHL 546**Musical Iconography**

Credits: 3.00

MHL 547**Musical Borrowings: Quotation & Allusion**

(2 hours, 3 credits) From medieval motets to modern popular music, musicians have often borrowed from pre-existing music. Though examining the music of Josquin, Bach, Mozart, Brahms, Webern, and many others, we will ask ourselves the following questions: What were the motivations behind such borrowing? Was the reused music intended to be obvious or hidden? How could these allusions add layers of meaning to a new composition? In what ways was reusing musical material important in various compositional practices and techniques of improvisation? This class will explore these questions and more about musical borrowing through readings and discussions touching on different periods of music history. As in all 500-level MHL seminars, students will focus on critical listening and reading, weekly assignments, class discussions, and articulating ideas in written assignments and formal papers. (Offered Fall 2020) Melita Denny

Prerequisites:

HMS 110 and HMS 111

HMS 202 and HMS 203

MMT 103 and MMT 113; MMT 105 and MMT 115

MHL 202, MHL 203, and MHL 204

Credits: 3.00

MHL 548**Music and Queer Identity**

(2 hours, 3 credits) Was Schubert gay? Can or should we “out” composers that lived and died before modern notions of sexuality? This course explores and celebrates the myriad contributions of queer composers, performers, and audiences to musical culture. We will begin by examining the implications of a queer perspective on music history, with particular focus on the reception of canonic figures from the 18th and 19th centuries, including Handel, Schubert, and Tchaikovsky. During our unit on the 20th century, we will read about and listen to the music of queer art composers including Benjamin Britten, Ethel Smyth, Henry Cowell, Aaron Copland, John Cage, and Wendy Carlos. A final unit on Broadway and popular music will examine the potential of camp aesthetics to challenge traditional notions of gender and sexuality, and to help foster queer community and identity. Judy Garland, Ethel Merman, Madonna, Divine, and RuPaul are likely to grace us with their star power. Coursework will consist of weekly reading, listening, and short writing assignments; students will complete a final guided research project on a particular aspect of our course during which they will develop skills in information literacy, research, critical thinking, writing, and oral presentation. All undergraduate students—queer students and allies alike—who have completed their survey requirements (MHL 202, 203, 204) are welcome to enroll. (Offered Spring 2021)

Stalarow

Credits: 3.00

MHL 549**Music and the Moving Image**

Credits: 3.00

MHL 550**Art Songs of Black Composers**

(2 hours, 3 credits)

This is an undergraduate upper-level course designed to delve into the rich contributions of Black composers to the American song canon from the late nineteenth century to 2020. Preliminary questions addressed will include: what defines a "Black American" or "African-American" art song? Is there a difference between an art song and a spiritual? Why has this music been left out of the "standard canon" for many years? Additionally, we will explore the significance of American culture through the lense of the Era of Reconstruction, the Harlem Renaissance, the Civil Rights Movement, and the Black Lives Matter Movement in the development and creation of these works. Composers studied will include Samuel Coleridge Taylor, John W. Work, Jr., H. Leslie Adams, Robert Owens, Thomas H. Kerr, Jr., William Grant Still, Jacqueline Hairston, Florence Price, Margaret Bonds, Howard Swanson, Dorothy Rudd Moore, Damien Sneed, Marques L.A. Garrett, Brittney E. Boykin and many more. A pivotal part of the course will not only include performance, and research, but also a comparative study of works outside of the composers covered in the course. In this class, students will perform, present, research, engage with each other, synthesize, and develop a critical lens about how to approach this music through considering performance practice and scholarly research. Coursework will focus on critical listening, reading, and articulating ideas in written assignments; students will complete a final guided research project on a particular aspect of our course during which they will develop skills in information literacy, research, critical thinking, writing, and oral presentation. All undergraduate students who have completed their survey requirements (MHL 202, 203, 204) are welcome to enroll. (Offered Fall 2021) Harris

Prerequisites:

HMS 110 and HMS 111

HMS 202 and HMS 203

MMT 103 and MMT 113; MMT 105 and MMT 115

MHL 202, MHL 203, and MHL 204

Credits: 3.00

MHL 551**Experimentalism:Acoustic/Electronic Mus.**

(2 hours, 3 credits)

This course introduces composers, musicians, and instrument designers that refer to their artistic practice as 'experimental,' such as Pauline Oliveros, Anthony Braxton, James Tenney, Tarek Atoui, Suzanne Ciani, John Cage, Robert Ashley, George Lewis, Ellen Fullman, Don Buchla, Harry Partch, Christina Kubisch, and Jenni Walshe, among others. The unique qualities that make all this music experimental has to do not only with the sounds, forms, and materials, but in its engagement with media, technology, theater, and other disciplines. Through examining this material, this course explores and interrogates how these definitions of experimentalism reflect certain musical qualities, as well as attitudes, historical circumstances, and socio-political-economic realities. Throughout the semester we will consider these questions: when a musical performance is 'experimental', how does our experience of it change? How do we appreciate it differently? What about when the work or instrument is a hundred years old? In what ways can one's practice become experimental? Coursework will consist of weekly reading, listening, and short writing assignments; students will complete a final guided research project on a particular aspect of our course during which they will develop skills in information literacy, research, critical thinking, writing, and oral presentation. All undergraduate students who have completed their survey requirements (MHL 202, 203, 204) are welcome to enroll. (Offered Fall 2021) Coll

Prerequisites:

HMS 110 and HMS 111

HMS 202 and HMS 203

MMT 103 and MMT 113; MMT 105 and MMT 115

MHL 202, MHL 203, and MHL 204

Credits: 3.00

MHL 552**The Broadway Musical**

Credits: 3.00

MHL 553**Black American Pop Music, Ragtime to Rap**

Credits: 3.00

MHL 554**French Music Since Berlioz**

(2 hours, 3 credits)

This seminar explores the rich musical culture of France in the late-nineteenth and twentieth centuries, featuring music in traditional, mainstream, popular, and experimental contexts, and will include music by such figures as Saint-Saëns, Faure, Debussy, Ravel, Poulenc, Varèse, Boulez, Messiaen, Pierre Schaeffer, Henri Dutilleux, Edith Piaf, Serge Gainsbourg, and Michel Legrand. Thus, our focus will include the careers and contributions of composers, performers, patrons, and administrators, as well as the institutional histories of the Conservatoire, the Schola Cantorum, French state radio, the Opéra, and IRCAM. Topics addressed will include French music and the World Wars, Franco-American cultural exchange, experimental and electronic music, and music for film and radio. Students in this seminar will choose a topic for guided personal research related to French music culture from 1870 to the present; this project will serve students as they develop their critical thinking skills through research, writing, and oral presentation. (Offered Spring 2023) Stalarow

Prerequisites:

HMS 110 and HMS 111

HMS 202 and HMS 203

MMT 103 and MMT 113; MMT 105 and MMT 115

MHL 202, MHL 203, and MHL 204

Credits: 3.00

MHL 555**Seminar in Jazz Histories**

(2 hours, 3 credits)

In this course, we will begin by posing important questions about jazz music as it exists in the world today. As a black American music that has gone international in the internet age, whose music is this? Do the African-American roots of jazz need defending? Is "jazz" still a definable genre in this age of fusion, genre-mixing, and international approaches to this American-born musical style? Can we still identify a meaningful repertoire and distinctive style in jazz, or has jazz become simply any music featuring improvisation? Students will explore these questions and many more through an examination of relevant jazz histories, selected from the genre's early 20th century development through to its most experimental modern day manifestations. Through guided class discussions and collaborative learning, students will review the essential eras of jazz history and their important figures, as well as the social and historical contexts in which these eras and figures came to be. Through deep, active listening, the student will be able to identify and contextualize many of the the most important jazz recordings made to-date, and define the various musical elements within those performances. In addition, through individual, original research on a chosen topic in jazz, the student will hone critical analysis and writing skills, and deepen their relationship with jazz music as it exists in the world today. Students will be evaluated through their work on this research project, short written assignments, and active listening tests. (Offered Spring 2023) (Peebles)

Prerequisites:

HMS 110 and HMS 111

HMS 202 and HMS 203

MMT 103 and MMT 113; MMT 105 and MMT 115

MHL 202, MHL 203, and MHL 204

Credits: 3.00

MHL 556**Ballets Russes**

Credits: 3.00

MHL 557**Seeing Ourselves**

Credits: 3.00

MHL 558**Modern Jazz History**

Credits: 3.00

MHL 559**Bach after Bach**

Credits: 3.00

MHL 560**Diversifying the Cannon**

Credits: 3.00

MHL 570**History of Electronic Music**

Credits: 3.00

MHL 601**Graduate Studies in Music for ELL**

(3 hours, 3 credits)

This three-hour course prepares students for English reading and writing skills for academic success at the graduate level. Students will build academic and musical vocabulary, develop listening and oral communication skills, and practice the modes of formal writing and level of analytical reading expected in SFCM graduate-level academic courses. Assignments will include primary source readings and secondary academic literature representing the level a student might encounter in a subsequent MHL course. These will be broken into shorter selections chosen for their organizational clarity and relevance of topic. Required for international students who are placed into the course based on their written English language placement exam. This course is recommended for other International students, particularly PSD students with ambitions of entering the Master's program at a later date. Students placed into MHL 607 should take this course before enrolling in MHL 602 or MHL 603, as required. MHL 607 counts as a proseminar for any student who is placed into the course, and therefore these students do not need to complete an MHL 650-699 course. This course meets twice a week for an hour and twenty minutes. (Offered both semesters) Denny

Credits: 3.00

MHL 602**Topics in Music History:18th/19thC**

This course surveys 18th- and 19th-century music history by focusing on important and characteristic issues, repertoires, composers, and areas of musical life. Students will broaden their acquaintance with 18th- and 19th-century genres and repertoires and with analytical approaches to these repertoires; they will study the social contexts of 18th-c and 19th-century music, and the lives of the people who composed, performed and supported it. Students who do not pass the first part of the Music History placement exam must take MHL 602. Students who pass the exam may take this course, space permitting. (Offered both semesters.) Arenas, Denny

Credits: 3.00

MHL 603**Topic Mus His:20/21C**

This course surveys 20th-century music history, focusing on important and characteristic concepts, repertoires, composers, and areas of musical life. Students will broaden their acquaintance with 20th-century genres and repertoires and with analytical approaches to these repertoires; they will study the social contexts of 20th-century music, and the lives of the people who composed, performed and supported it. Students who do not pass the second part of the Music History placement exam must take MHL 603. Students who pass the exam may take this course, space permitting. (Offered both semesters.) Stalarow, Gilbertson, Brown

Credits: 3.00

MHL 607**Graduate Studies in Music for ELL**

(3 hours, 3 credits)

This three-hour course prepares students for English reading and writing skills for academic success at the graduate level. Students will build academic and musical vocabulary, develop listening and oral communication skills, and practice the modes of formal writing and level of analytical reading expected in SFCM graduate-level academic courses. Assignments will include primary source readings and secondary academic literature representing the level a student might encounter in a subsequent MHL course. These will be broken into shorter selections chosen for their organizational clarity and relevance of topic. Required for international students who are placed into the course based on their written English language placement exam. This course is recommended for other International students, particularly PSD students with ambitions of entering the Master's program at a later date. Students placed into MHL 607 should take this course before enrolling in MHL 602 or MHL 603, as required. MHL 607 counts as a proseminar for any student who is placed into the course, and therefore these students do not need to complete an MHL 650-699 course. This course meets twice a week for an hour and twenty minutes. (Offered both semesters) Denny

Credits: 3.00

MHL 651**Symphony Before Beethoven (Proseminar)**

(3 hours, 3 credits)

The course will trace the development of the symphony from its origins in concertos and opera overtures through the concert symphonies of Mozart and Haydn. We will look at the formal organization of symphonies, their relation to other genres, their social contexts, aesthetics, and performance practice. Students will gain some familiarity with 18th-century manuscripts and prints of symphonies. Composers covered will include Handel, Vivaldi, Scarlatti, Sammartini, J. C. Bach, J. Stamitz, Haydn, Dittersdorf, Mozart, and more.

Credits: 3.00

MHL 652**Giuseppe Verdi (PS)**

(3 hour, 3 credits)

This course surveys several Verdi operas all adapted from plays. In different years the course will focus on operas based on works of William Shakespeare, Friedrich Schiller or Victor Hugo and Antonio García Gutiérrez. We will review some of the standard plot, scenic and melodic structures of Italian opera and how Verdi integrated them with his literary sources. Particular attention will be paid to Verdi's relationship to Italian literary romanticism, the loosening of operatic conventions over Verdi's career and issues of revision and production history. This will include Verdi's relationships with major theaters and publishers (particularly Ricordi), with his librettists, and with the singers who premiered his works. Like other proseminars, the course emphasizes reading, research and writing about music history and requires a research paper.

Credits: 3.00

MHL 653**Music and Politics (PS)**

When and why do people and groups use music in relation to political events, institutions, and ideological programs? What are the many results and interpretations of such use of music? How do political associations given to music change over time? In this course we will look at how Beethoven's music has been used to celebrate moments of peace and also by the Nazi party, to the politics of performing Wagner, to how Verdi's operas were censored, to how musicians have been used in cultural diplomacy, among many other moments in musical-political history. Through close listening and by reading texts from a number of historical periods and by authors from a variety of disciplines, we will examine how music has been implicated in political scenarios and used for political purpose from the late 18th century to the present. We will look at texted and untexted works and also ask questions about how music is used for political purposes in the here and now. In this class we will examine interactions between music and politics by considering the relationship between music production and dissemination to that of government, war, public policy, censorship, discrimination, and more. Like all proseminars, this course includes weekly assignments that require close reading and listening, and use writing as a tool to further critical thinking with individual faculty guidance. These courses also include a final paper that gives students the opportunity to do original research and take initiative in their own learning.

Credits: 3.00

MHL 654**Haydn: Life and Works (Proseminar)**

(3 hours, 3 credits)

The course considers Haydn as a man, as a composer and as a leading figure in the European Enlightenment. We will construct a picture of Haydn from contemporary letters, biographies, concert programs, reviews and poetry. We will 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.

Credits: 3.00

MHL 655**Musical Bodies**

(2 hours, 3 credits)

What does music feel like? Writing about music focuses predominantly on how it sounds, but playing and listening to music is multisensorial. Playing music requires bodies. At times the body producing the music tells us a lot about the performance and reception of a piece of music. What do the plaster casts of Paganini's hands tell us about what people thought about virtuosi in the nineteenth century? What can we say about how voices (operatic or otherwise) are developed, and what effect did Gilbert-Louis Duprez singing a high C from the chest in Guillaume Tell have on vocal pedagogy over the next century? Sometimes the physical, emotional, and psychological effects of listening become the focal point. Does the physical experience of learning to play a piece on an instrument change our relationship with singing and composing? How much does one's physical environment – the instrument, the air in the room, injuries, audiences, etc. – come to bear on the internal dimensions of playing Beethoven's "Pathétique"? What happens when movement is added to the mix; how do musical gestures and dance choreography work together? This seminar will ground questions about embodiment, or the study of music-making and listening as a physical activity, in historical pieces and persons, delving into questions about bodies in terms of gesture, cognition, disability, and gender, among others.

Credits: 3.00

MHL 656**Marches, Dances and Meaning (PS)**

(2 hours, 3 credits) Beyond their significance as fundamental categories of music for organized human movement, dance types and march types have played vital roles in the development of style, structure, and expression in all genres of Western music. This proseminar will examine an array of important cases in which dances and marches moved beyond their original functions in folk, aristocratic, military, and other cultural contexts to become generative components of musical genres and works otherwise detached from such activities. Across contexts spanning eighteenth-century Europe and early twentieth-century America, we will analyze ways in which composers mined these kinds of “moving” categories, either overtly or inconspicuously, to construct, sustain, or advance ideals of musical coherence and significance. Works to be studied, by composers ranging from J. S. Bach and Joseph Haydn to Antonín Dvořák and George Gershwin, will stem mainly from the chamber and orchestral repertoires. Like other proseminars, the course will emphasize methods of musicological inquiry, including engagement with different types of sources, with class discussions, written assignments and individual guidance from the instructor culminating in a final research paper. (Offered Spring 2021) Arenas

Prerequisites:

MHL 607, if required

MHL 602 and MHL 603, if required (strongly recommended)

Credits: 3.00

MHL 657**Opera Productions and Technologies (PS)**

What goes into taking an opera from score to stage, and how has this process evolved over time? What factors shape how opera performers sing and act, as well as the theatrical spaces in which they move, and how have these changed as new technologies have developed? In this course, we will investigate the many human agents, pedagogical regimes, and material resources that combine to shape the ways that opera has been produced, as well as the ways that audiences have consumed opera. Beginning with the period when the stage director first came into being as a profession, we will survey important developments in the history of theater design as we familiarize ourselves with the theories and practices of influential directors. Following this introduction, we will dive deeper into three related facets of opera production. First, we will examine the evolving technology of stage craft, from electric lighting and steam in the late nineteenth century to twenty-first-century tools like the Metropolitan Opera’s Ring cycle “machine” and LED projection. In our second unit, we will look more closely at what singers do when they perform, examining how educational approaches to operatic acting have changed since the late eighteenth century. Finally, we will attend to the circulation of opera in an increasingly globalized and media-saturated world, thinking about opera on the radio, on film, and live in HD, as well as about the global opera networks that help to circulate individual productions from London to New York to Dusseldorf. Like all proseminars, this course includes weekly assignments that require close reading and listening, and use writing as a tool to further critical thinking with individual faculty guidance. These courses also include a final paper that gives students the opportunity to do original research and take initiative in their own learning.

Credits: 3.00

MHL 658**The Rise of Comic Opera (Proseminar)**

(3 hours, 3 credits)

This course surveys the changing expressions of the comic in European music drama between 1619 and 1816. We will trace the history of several comic genres - opera buffa, intermezzo, opéra comique, Singspiel, ballad opera - and their cross-fertilization. We will see how the values and issues of the 17th and 18th centuries - humanism, neo-classicism, the Enlightenment, and several cycles of operatic reforms - are reflected in comic opera. The approach will include both historical background and stylistic analysis. The course will explore works by Monteverdi, Landi, Pergolesi, Gay, Grétry, Piccinni, Paisiello, and Mozart. Like other proseminars, this course emphasizes reading, research and writing about music history.

Credits: 3.00

MHL 659**Vienna, 1814-1914**

(2 hours, 3 credits)

In the history of Western music few cities have been so storied and influential as Vienna. A prominent center of musical patronage since the Medieval era, by the early nineteenth century it would come to represent the epicenter of musical Classicism and serve as a crucial incubator of Romanticism; in the early twentieth century it was a critical context for the development of musical Modernism. During the period spanning 1848-1914, the city's musical life was particularly rich and varied, and it was intertwined with a complex artistic and political-cultural context. Shaped by powerful forces of both tradition and innovation, it sustained the rise of consequential operatic and concert institutions as well as musicians, and fostered the emergence of academic musicology. Against this remarkable backdrop, students will examine orchestral and theatrical works, and broader activities, of an array of composers including Johann Strauss, Sr. and Jr., Wagner, Brahms, Bruckner, Dvořák, Mahler and Schoenberg. Like other proseminars, the course will emphasize methods of musicological inquiry, including engagement with different types of sources, with class discussions, written assignments and individual guidance from the instructor culminating in a final research paper. All MM students who have passed their MHL 602 and 603 requirements (if needed) are welcome to enroll. (Offered Fall 2022) Arenas

Prerequisites:

MHL 607, if required

MHL 602 and MHL 603, if required (strongly recommended)

Credits: 3.00

MHL 660**Charles Ives, the Man & his Music (PS)**

(3 hours, 3 credits)

Virtually unknown during his most productive years as a composer (1895-1922), Charles Ives gained a reputation in the second half of the 20th century as a pioneer and an American original. The course will study a cross-section of Ives's music - especially the songs and music for instrumental ensembles. We will explore abundant primary source materials about Ives's musical education, his career as a businessman, his activities as a composer, and his ideas about music, politics and life. Like other proseminars, this course emphasizes reading, research and writing about music history.

Credits: 3.00

MHL 661**Perf Pract: Classical Era (Proseminar)**

(3 hours, 3 credits)

This course provides a basic introduction to Classical-era performance practice and the changes that occurred in keyboard, string, wind playing and singing from the 1730's onwards. We will examine important primary source materials so as to inform our own performances of Classical-era repertoire according to what that generation of performers and composers thought. Mozart's delightful and informative letters as well as Czerny's writings on Beethoven's performances will be studied in detail. Important issues addressed will include rubato, tempo and its relationship to meter, the improvisation of cadenzas, vibrato and articulation. Like other proseminars, the course emphasizes reading, research and writing about music history.

Credits: 3.00

MHL 662**Olivier Messiaen:Selected Works (PS)**

(3 hours, 3 credits)

The course will consider selected works for keyboard including *Vingt regards sur l'Enfant-Jésus* and *Catalogue d'oiseaux* (piano) and *La Nativité du Seigneur* (organ), and *The Quartet for the End of Time*. We will examine these works in a performance practice context illuminated by Messiaen's treatise, *The Technique of My Musical Language*. Issues will include Messiaen's modal harmonies, his use of Indian rhythms, and extra-musical influences like his religious faith, his study of bird song, and his sound-color synaesthesia. Students will have the opportunity to explore additional works by Messiaen on their own, both keyboard music and works that include other instruments and voice.

Credits: 3.00

MHL 663**Opera Before Handel (Proseminar)**

(3 hours, 3 credits)

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 will 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. Like other proseminars, this course requires a term paper.

Credits: 3.00

MHL 664**The Construction of Musical Nationalism**

(2 hours, 3 credits)

Throughout the modern era, concert programmers, policy makers, musicians, and composers have viewed music as a means of building a shared cultural identity among peoples living within national borders. In this course, we will study how and why certain composers and musics have been upheld as representatives of their nations. How and when did Bartok become representative of Hungarian music, Dvorak of Czech music, and Chavez of Argentinian classical music? How and why have people understood Chopin to be an icon of the Polish people, Calypso music representative of Trinidad, and the Simon Bolivar Youth Orchestra the main musical export of Venezuela? Often, musics chosen as representative of a nation have been selected at the expense of others, and the reasons for this selection and exclusion reveal certain values and stakes in nation-building. What music or musicians could possibly represent the diversity of experiences and histories of an entire population? What about all of the other musical practices happening there? Through the study and historicization of the modern nation, and associations between nation and music, we will seek to understand what, how, and why national musical identities have been curated, by whom, and when, as well as what musics and stories may have been left out. The course will entail studying musics already listed, plus that of classical, popular, and folk musics of China (Xian Xinghai's Yellow River Cantata), Ukraine, Korea (gugak / traditional music), Colombia, Russia, and America, among others. Like all proseminars, this course includes weekly assignments that entail close listening and score following, reading, and short writing assignments, culminating in a final paper that gives students the opportunity to further critical thinking, do original research and take initiative in their own learning, with individual faculty guidance. (Offered Spring 2023)

Vandagriff

Prerequisites:

MHL 601, if required

MHL 602 and MHL 603, if required (strongly recommended)

Credits: 3.00

MHL 665**French Music Since Berlioz (PS)**

(2 hours, 3 credits) This semester explores the rich musical culture of France in the late-nineteenth and twentieth centuries, featuring music in traditional, mainstream, popular, and experimental contexts, and will include music by such figures as Saint-Saëns, Faure, Debussy, Ravel, Poulenc, Varèse, Boulez, Messiaen, Pierre Schaeffer, Henri Dutilleux, Edith Piaf, Serge Gainsbourg, and Michel Legrand. Thus, our focus will include the careers and contributions of composers, performers, patrons, and administrators, as well as the institutional histories of the Conservatoire, the Schola Cantorum, French state radio, the Opéra, and IRCAM. Topics addressed will include French music and the World Wars, Franco-American cultural exchange, experimental and electronic music, and music for film and radio. Students in this proseminar will choose a topic for personal research related to any aspect of French music culture from 1870 to the present; they will share their work in both a presentation and formal paper.

Prerequisites:

MHL 607, if required

MHL 602 and MHL 603, if required (strongly recommended)

Prereq: (MMT 602 Class Min Credits: 0.00 And MMT 604 Class Min Credits: 0.00)

Credits: 3.00

MHL 666**Monteverdi Emergence-Baroq. (Proseminar)**

(3 hours, 3 credits)

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). Like other proseminars, this course requires a term paper.
Credits: 3.00

MHL 667**The Vocal Music of J.S. Bach(Proseminar)**

(3 hours, 3 credits)

Credits: 3.00

MHL 668**Classical Music and the Jazz Age**

Credits: 3.00

MHL 669**German Lieder (Proseminar)**

(3 hours, 3 credits)

This course explores German Lieder in the long 19th century, focusing on Schubert, Schumann, Brahms, Wolf, Strauss and Mahler. We will familiarize ourselves with each composer's distinct style while considering the evolution of the Lied genre. In the process, we may also touch briefly on the Lieder of Mozart, Zelter, Reichardt, Loewe, Felix Mendelssohn, Fanny Mendelssohn Hensel, Clara Schumann and Robert Franz. There will be some emphasis on the relationship between poetry and music and some on the evolution of the song recital and performance traditions, which we will explore through documents and historic recordings. A working knowledge of German will be helpful but not mandatory, since we will work from translations alongside original texts. Like other proseminars, this course requires a term paper.

Credits: 3.00

MHL 670**Music and Queer Identity (PS)**

(2 hours, 3 credits)

Was Schubert gay? Can or should we “out” composers that lived and died before modern notions of sexuality? This course explores and celebrates the myriad contributions of queer composers, performers, and audiences to musical culture. We will begin by examining the implications of a queer perspective on music history, with particular focus on the reception of canonic figures from the 18th and 19th centuries, including Handel, Schubert, and Tchaikovsky. During our unit on the 20th century, we will read about and listen to the music of queer art composers including Benjamin Britten, Ethel Smyth, Henry Cowell, Aaron Copland, John Cage, and Wendy Carlos. A final unit on Broadway and popular music will examine the potential of camp aesthetics to challenge traditional notions of gender and sexuality, and to help foster queer community and identity. Judy Garland, Ethel Merman, Madonna, Divine, and RuPaul are likely to grace us with their star power. Coursework will consist of weekly reading, listening, and short writing assignments; students will complete a final guided research project on a particular aspect of our course during which they will develop skills in information literacy, research, critical thinking, writing, and oral presentation. All MM students—queer students and allies alike—who have passed their MHL 602 and 603 requirements (if needed) are welcome to enroll. (Offered Fall 2020) Stalarow

Prerequisites:

MHL 607, if required

MHL 602 and MHL 603, if required (strongly recommended)

Credits: 3.00

MHL 671**The Life & Works of Robert Schumann (PS)**

(3 hours, 3 credits)

This course considers the works of Robert Schumann in the dual contexts of his life and the music of his contemporaries. We will compare various biographical portraits of Schumann, and construct a picture of the composer from these and from his own published writings and diaries. Works studied will include a selection of Schumann's keyboard pieces, songs, symphonies and chamber music. Like other proseminars, this course requires a term paper.

Credits: 3.00

MHL 672**Mozart and the Classical Style (PS)**

(3 hours, 3 credits)

The operas of Mozart may well be the epitome of the Viennese Classical Period, reflecting both the musical and political climate of the era. This proseminar will examine representative operas, symphonies and chamber music by Mozart and the context in which they were created, including influential developments in France, Germany, and Italy. Through a study of the topoi, musical topics which formed a common vocabulary of musical references, we will explore the subtexts of meaning which underscore all of his works. In preparation for a major written project, this course will also introduce the resources of research, the discipline of academic writing, and critical analysis.

Credits: 3.00

MHL 673**Ballets Russes and Beyond (PS)**

(2 hours, 3 credits)

The Ballets Russes, led by Russian impresario Serge Diaghilev from 1909-1929, gave rise to some of the most remarkable modernist collaborations of the early twentieth century. The avant-garde company premiered landmark works including Stravinsky's Rite of Spring (1913) and Satie's Parade (1917), and used sets by prominent artists including Picasso and Matisse. Diaghilev's goal was to create unified dramas, modeled after Wagner's operatic ideals, on the ballet stage. In this course, we will examine the repertoire of the Ballets Russes, including works by Debussy, Stravinsky, Ravel, Prokofiev, and Satie. Reading assignments will include both contemporary criticism and analysis of the ballets, as well as the words of the collaborators themselves. Primary sources such as letters, memoirs, and published statements by Stravinsky, Diaghilev, and others will help us understand the goals of the authors and how they brought their ideas to life on the stage. We will also consider modern interpretations of these ballets. Like all proseminars, this course includes weekly assignments that require close reading and listening, and use writing as a tool to further critical thinking with individual faculty guidance. These courses also include a final paper that gives students the opportunity to do original research and take initiative in their own learning. Vandagriff

Credits: 3.00

MHL 674**French Opera in the 19th Century (PS)**

(3 credits, 3 hours)

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 will focus particularly on the emergence of romanticism in French opera and the interaction of French and Italian genres. We will 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.

Credits: 3.00

MHL 675**Beethoven: Political Influences**

(2 hours, 3 credits)

This proseminar explores ways in which Beethoven's life, works, and cultural impact were influenced by the political contexts and events of his age. It will also consider how later political history has influenced understandings of his canonic works through our time. Students will study a variety of theatrical, symphonic, and chamber works whose genesis, reception, or significance is strongly tied to the military conflicts, societal strife, and geopolitical debates that consumed much of Europe in the late eighteenth and early nineteenth century. They will examine the roles and responsiveness of composers, performers, audiences, and cultural institutions in this turbulent environment, and how such dynamics have shaped Beethoven reception in more recent political contexts. Like other Conservatory proseminars, the course will emphasize methods of musicological inquiry, with class discussions, written assignments and individual guidance from the instructor culminating in an original research paper. All MM students who have passed their MHL 602 and 603 requirements (if needed) are welcome to enroll. (Offered Fall 2020) Arenas

Prerequisites:

MHL 607, if required

MHL 602 and MHL 603, if required (strongly recommended)

Credits: 3.00

MHL 676**Gustav Mahler (PS)**

(3 credits, 3 hours)

This course considers the life and works of Gustav Mahler. We will 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 will 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 will 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.

Credits: 3.00

MHL 677**Bach After Bach (PS)**

Credits: 3.00

MHL 678**American Modernistms (PS)**

(3 credits, 2 hours)

This course explores the major themes of musical modernism as expressed by native-born and émigré American composers. We will 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.

Prerequisites:

MHL 607, if required

MHL 602 and MHL 603, if required (strongly recommended)

Credits: 3.00

MHL 679**The Concerto & Musical Virtuosity (PS)**

(3 credits, 3 hours)

This course examines the development of the concerto, its cultural contexts and performance practices. In addition to reviewing the genre's conventions and principles, we will study a representative repertoire from the Baroque period to twentieth century. A wide-range of topics related to the concerto performance will be considered: cadenza and improvisation, the rise of virtuosos in the Romantic era, historical recordings, and the rearing and marketing of virtuosos in our time by looking at competitions, preparatory training, and biographies. Through an independent research paper, students will become well-versed in the concerto repertoire of their instruments, will learn to analyze concertos and cadenzas from different historical periods, and will think critically about social-cultural contexts that fueled preservation, transformation and innovation of the genre and its performers.

Credits: 3.00

MHL 680**Broadway Musical, Behind the Scenes (PS)**

(3 credits, 3 hours)

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 will focus on musicals from Broadway's golden age, beginning with Show Boat and concluding with the work of Stephen Sondheim. We will explore how interactions between members of the creative teams impacted the musical scores of the shows under examination. Our repertoire will consist 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 will make use of both primary and secondary source material, and will prepare students to complete a final research paper.

Credits: 3.00

MHL 681**The Concerto, 1750-1930 (PS)**

(2 hours, 3 credits)

This course examines the development and contexts of the concerto for solo instrument and orchestra, from its rise in the salons and academies of the later eighteenth century through its flourishing in the modern concert hall. It will explore a large selection of repertoire for various solo instruments, examining the genre's formal and stylistic dynamism and the myriad possibilities of the fundamental solo-tutti relationship. Individual works will be studied in relation to varied historical settings and with regard to the lives and achievements of composers as well as performers. It will consider how Classic-Era and Romantic trends have shaped the genre's checkered critical history while sustaining its popularity and compositional viability into our own age. Students will be encouraged to explore the roles of their own instrument in the repertoire's history. They will become well-versed in the genre and its literature, as well as critical thinking on pertinent strands of musical and social history. Like all proseminars, this course includes weekly assignments that require close reading and listening while using writing as a tool to further critical thinking. These courses also include a final paper that gives students the opportunity to do original research and take initiative in their own learning while receiving individual guidance from faculty. (Offered Fall 2018) Arenas

Prerequisites:

MHL 607, if required

MHL 602 and MHL 603, if required (strongly recommended)

Credits: 3.00

MHL 682**Requiem: Church & Concert 1771-1900 (PS)**

(2 hours, 3 credits)

Musical settings of the Mass for the Dead, or Requiem, and various works inspired by it, stand among the most poignant compositions in the Western tradition. It is one of very few types of music whose practice spans several centuries, and whose formal and stylistic parameters extend from the austere to the grandiloquent. While its original elements and function are tied to precise church ritual, its modern musical development was shaped by concert life and secular notions of ceremony. This development has yielded a wide repertoire that ranges from settings of the canonic liturgical text to others based on freer concepts of memorialization, commemoration, and consolation. This course will examine the development of the repertoire from its medieval origins to works of the twentieth century, with a focus on large-scale compositions for choir and orchestra by composers including Mozart, Berlioz, Brahms, Verdi, and Fauré. Individual works will be studied in terms of style, form and aesthetics, as well as historical and historiographical contexts.

Credits: 3.00

MHL 683**Composer Recordings (PS)**

Credits: 3.00

MHL 684**Musical Editions (PS)**

What does printed music represent? As musicians, we depend on scores, and often treat them as if they represent direct access to the minds of composers. And yet all of us routinely edit our scores, both lightly and heavily, to create the most usable versions for performance. In this course we will examine the many layers of scholarship and craftsmanship that go into creating a usable score. Using case studies from multiple genres, we will ask fundamental questions about the reliability of primary and secondary sources (what does "urtext" mean, anyway?); complications surrounding multiple sketches, editions and performances; and changing trends in performance conventions, all of which require decisions when creating scholarly and practical performing editions. Most importantly, students will get a first-hand understanding of this interpretive process by preparing a modern performance edition of their own, taking into account the most relevant sources. Like other Conservatory proseminars, the course will emphasize methods of musicological inquiry through class discussions, written assignments and individual guidance from the instructor culminating in an original research paper.

Credits: 3.00

MHL 685**The Rise of the Symphony 1770-1830 (PS)**

Credits: 3.00

MHL 686**Folk & Pop meets 18th century opera (PS)**

Credits: 3.00

MHL 687**Peoples & Nations in 18th & 19th-C (PS)**

Credits: 3.00

MHL 688**Igor Stravinsky**

(3 hours, 3 credits)

Arguably the most influential composer of the 20th century, Igor Stravinsky has been praised as a uniquely original composer by his supporters, and a cheap, stylistic chameleon by his detractors. This course presents works from across Stravinsky's long career to examine his unique approach to musical assimilation, encapsulated in his famous quote, "Lesser artists borrow, great artists steal." This will include research on, and analysis of, Stravinsky's source materials, as well as readings on his philosophy, and that of his contemporaries, regarding musical borrowing, originality, and authenticity. Like other proseminars, there will be weekly, informal writing assignments, and a term paper.

Credits: 3.00

MHL 689**Symphony After Beethoven (PS)**

2 hours, 3 credits

This Proseminar will investigate the development of the symphony and its cultural contexts during the century following Beethoven's reformulation of the genre in the early 1800s. Various works, along with composers, critics and musical institutions, will be studied against a nineteenth-century music-historical background that is marked by both a perennial crisis of originality and the rise of modern symphonic practices and ideals. Works to be addressed include landmarks of the concert repertoire as well as lesser-known works of historical significance. They will be examined in terms of style, form and aesthetics, as well as cultural and historiographical concerns. It is recommended that students taking this course have a good basic familiarity with the Beethoven symphonies and their innovations.

Credits: 3.00

MHL 690**French Music and the Postwar Generation**

3 credits, 2 hours

This seminar explores the rich musical culture of France since 1945 through the careers of its composers, cultural administrators, and performers. We will consider how the French postwar generation drew from and rejected their musical inheritance—the music of Debussy, Ravel, and Les Six—and how their compositional innovations interacted with the institutional values of the Conservatoire and the Opéra. Further, we will chart the development of two electronic music studios—the GRM and IRCAM—and examine their significance to experimental music in France and beyond. Our course repertoire may feature Poulenc, Varèse, Boulez, Messiaen, Dutilleux, Pierre Schaeffer, Pierre Henry, Michel Chion, Pascal Dusapin, Philippe Manoury, Philippe Leroux, Gérard Grisey, and Claude Vivier. Students will encounter the multivalent careers of these figures in performance, composition, pedagogy, and administration through a wide array of readings from music scholarship, autobiography, and journalism. Practical short writing and research-based assignments and a final paper will ensure students develop skills in collecting historical and musical sources, close reading and listening, and crafting original arguments in well-organized prose.

Credits: 3.00

MHL 691**Classical Music Institutions in the 20th**

3 credits, 2 hours

In this course we will examine the history and current activity of classical music institutions, focusing on the twentieth and twenty-first centuries. Such institutions include symphony orchestras, opera houses, music festivals, and new music ensembles, among many others. Institutions are key players in shaping the conditions that enable (or constrain) the production of music, from the composition of a new piece to its performance, reception, and circulation. The institutions we will study play many different roles, and could be considered as a performing body, a community fixture, and a business.

Thinking about institutions inevitably requires thinking about money. Or it should. But music and money, aesthetics and economics, artistic value and market price – these are pairings that have become uncomfortable to talk about, at least in some circles. Romantic-Modernists (and quite a few other people besides) would tell you that the two aren't supposed to overlap -- and when they do, the result is either bad art or Great Art brought low. Consider these questions: can you put a price on "great art"? Does "aesthetic value" relate at all to economic or monetary value? Should it? How? (Or consider this: how does New Music USA determine their recommended commissioning rates?)

While these questions have prompted vociferous debates and provoked staunch positions since the early nineteenth century, music has occupied a prominent position in the marketplace ever since the commercial revolutions of the early eighteenth century, and the histories of aesthetics and economics are largely inextricable - having a common source in the early ideologies of liberalism, in its theoretical categories such as taste, labor, property, sensation, desire, and luxury.

The semester includes studying various theories and methods of thinking about classical music and culture as well as some historical examples; opera houses; symphony orchestras; music festivals; new music ensembles; and positions and perspectives on the state of classical music today. We will discuss the commissioning of composers, the employment (and labor relations) between institutions and musicians, and how these institutions attempt to reach and grow their audiences. We will look at what we might see as "successes" and also "failures," and seek to determine what leads to such outcomes, be they financial, political, historical, historiographical, and reasons that might be called aesthetic.

By the end of this course, students will have developed sophisticated tools with which to view, think, talk, and write about the classical music institutions of which they are a part. At the same time, the emphasis on research skills will ensure that all students will acquaint themselves with the most important resources for research in the subject.

Credits: 3.00

MHL 692**Impressionism (Proseminar)**

(2 hours, 3 credits)

Many French composers working in the last decade of the 19th and early part of the 20th centuries are described as “impressionist,” a term borrowed from art history. This term is usually applied to music that seeks to evoke musical equivalents of water, fountains, fog, clouds, the ocean, and the night. How does this music attempt to do that? In this course we will ask that very question: how can music be “impressionistic”? What are the ideas behind this categorization and how might we perform this music to emphasize those ideas? Using works by Maurice Ravel, including *Daphnis et Chloé* and *Jeux d’eau*, and Claude Debussy, including *Pelléas et Mélisande*, *Prélude à l’après-midi d’un faune*, *La Mer*, and “*L’Isle Joyeuse*,” we will seek to understand the meanings of the term “impressionism” through its historical context, - how and why it was transferred from its use as a descriptor of visual art, to an “-ism” in music, and how what we hear seems to relate, and also not relate, to works in the visual arts that are described as such. To help us on our way, we will turn to articles and books written by musicologists and art historians, as well as primary source texts written during our period of inquiry. We will also look at examples of Impressionism in the visual arts (works by Claude Monet, Paul Cézanne, Eduoard Manet, Edgar Degas, Pierre-Auguste Renoir, etc.), as well as the sets of the ballets we will study. Like all proseminars, this course includes weekly assignments that require close reading and listening, and use writing as a tool to further critical thinking with individual faculty guidance. These courses also include a final paper that gives students the opportunity to do original research and take initiative in their own learning. (Offered Fall 2018) Vandagriff

Prerequisites:

MHL 607, if required

MHL 602 and MHL 603, if required (strongly recommended)

Credits: 3.00

MHL 693**Da Ponte Operas (Proseminar)**

(2 hours, 3 credits)

Mozart’s collaborations with the librettist Lorenzo da Ponte brought us three operas that continue to captivate audiences worldwide. What accounts for the longevity of *The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte*? In this course we will study in depth the drama and music of these enigmatic works through their libretti, scores, and a variety of recordings and filmed productions. We will consider the history of their composition, performance, and reception during Mozart’s time and their shifting significance from the eighteenth century into the present. By exploring a variety of contemporary stagings that reimagine these classic tales, we will also consider the creative work of designers, directors, and performers and their role in shaping our understanding of the operas and for their extraordinary staying power. Like all proseminars, this course includes weekly assignments that require close reading and listening, and use writing as a tool to further critical thinking with individual faculty guidance. These courses also include a final paper that gives students the opportunity to do original research and take initiative in their own learning. (Offered Fall 2018) Stalarow

Prerequisites:

MHL 607, if required

MHL 602 and MHL 603, if required (strongly recommended)

Credits: 3.00

MHL 694**Musical Ekphrasis: Visual Arts Transform**

(2 hours, 3 credits)

The Greek word ekphrasis represents the attempt to capture a work of visual art into words—dating back from Homer's description of the decorations of Achilles' shield in the Iliad. Though ekphrastic poetry and prose is an established (and thoroughly theorized) literary genre, the analogous musical phenomenon has only recently gained critical and aesthetic recognition. Yet the repertoire is rich with musical works that "transliterate" paintings, sculptures, and works of art from other media—from Mussorgsky and Debussy, through Feldman and Cage, to more recent examples by contemporary composers like Nell Shaw Coen and Andrew Norman. Drawing from aesthetics (Kandinsky) and musical semiotics (Nattiez), the students will develop an analytical toolset for the discussion and appreciation of this complex, elusive, and rewarding subject. Like all proseminars, this course includes weekly assignments that require close reading and listening, and use writing as a tool to further critical thinking with individual faculty guidance. These courses also include a final paper that gives students the opportunity to do original research and take initiative in their own learning. (Offered Fall 2018) Fiore

Prerequisites:

MHL 607, if required

MHL 602 and MHL 603, if required (strongly recommended)

Credits: 3.00

MHL 695**Music and the Moving Image**

(2 hours, 3 credits) This course investigates the uses of music and sound in a variety of film and multimedia productions. Through selected readings, listenings, and viewings, we will develop a common analytical framework to explore how music and sound shape our perception of moving images, and how visual content effects what we hear. We will consider how composers, directors, and producers from the early twentieth century to the present have developed creative processes to fit various media and how video technology has changed the ways music in a variety of genres is made and experienced. Topics addressed include: strategies for composing in specific film genres, the use of canonic "classical" music in television and advertising, the effect of music videos on the meaning of a song and the image of its artist, how filmed orchestral concert and opera broadcasts modify performance practice and the live concert experience, and how algorithmic compositions in video games use a player's gestures to generate seemingly endless musical possibilities. As a proseminar, this course requires that students pursue their own original research projects guided by the professor. These projects will culminate in a presentation and final paper that serve to further develop skills in research and communication and to contribute to the growing scholarly conversation surrounding the use of music in varied multimedia contexts. (Offered Spring 2018) Stalarow

Prerequisites:

MHL 607, if required

MHL 602 and MHL 603, if required (strongly recommended)

Credits: 3.00

MHL 696**Performance, Ritual & Musical Play (PS)**

(2 hours, 3 credits)

"How is music played?" asks Roger Moseley in his book "Keys to Play" (2016). This enormous question has many interpretations - and pathways to answers - depending on how one approaches it. How do the instruments we play shape the way we think about music making? Do we play instruments? Or do they also play us? What happens when the "instrument" in question is the body of a singer, not a detached assemblage of metal and wood? And how do we write all of this down? By studying examples ranging from Guido of Arezzo's eponymous "hand" through Bach's "Crab Canon", Mozart's musical dice games, Schumann's "Sphinxes", to the 8-bit musical world of Nintendo and the real-time musical "play" of video games like Rock Band (TM), this seminar will take Moseley's book as a point of entry into the field of "ludomusicology," or the study of musical "play." "Play" is a term we'll apply broadly, covering not only more conventional modes of playing music such as performances, improvisation, and recreation, but also the musical interfaces - in other words, the instruments, technologies, recordings, etc. - that make musical play possible. We will use Moseley's ideas to draw together different disciplines and methodologies to conceptualize what actually happens when someone sits down to make music *happen*, whether through playing an instrument, through singing, or through musical games. Where Moseley's book privileges the keyboard as the vehicle for his study of musical play, we will consider any and all instruments and voices to see how deep and far this kind of study of music-making can take us. As a proseminar, this course requires that students pursue their own original research projects guided by the professor. These projects will culminate in a presentation and final paper that serve to further develop skills in research and communication and to contribute to the growing scholarly conversation surrounding the use of music in varied multimedia contexts. (Jones, Fall 2018)

Prerequisites:

MHL 607, if required

MHL 602 and MHL 603, if required (strongly recommended)

Credits: 3.00

MHL 697**Shakespeare as Opera**

(2 hours, 3 credits) Shakespeare's plays have been with us for more than 400 years, offering a wealth of evidence of - and commentary on - Elizabethan society. How have Shakespeare's works held up, and what musical interpretations and retellings help his words reach audiences in our own time? What issues - both positive and negative - arise when we look at how the meaning of a piece of art changes over time, depending on who is making it and who is in the audience? Shakespeare's plays present myriad problems for modern productions to solve, including providing opportunities to tackle issues about society, race, gender, colonialism, disability, and class (among many others). These issues transform over the long history of these plays, often in a genre also emerging from Italy during Shakespeare's time: opera. Does that challenge what we do in our own jobs as performers and historians to interpret historical works, or raise the stakes for composers, performers, and audiences making productions of Shakespeare's works?

Credits: 3.00

MHL 698**Music and Nature (PS)**

(2 hours, 3 credits) This course explores from multiple perspectives the relationship between music and nature in works from the eighteenth century to the present. Explorations into eighteenth-century musical settings of nature will include oratorios by Handel and Haydn, Vivaldi's *Four Seasons*, and excerpts from Mozart's *The Marriage of Figaro*. Our work on the nineteenth-century will include a focus on the pastoral musical tropes in the instrumental music of composers including Beethoven and Berlioz, as well the vocal music of Schubert, Schumann, and Mahler. A third unit will consider the musical representation of American landscapes in a range of compositions from works by Copland to Messiaen's *Des Canyons aux étoiles...* (1971), which was inspired by his visit to Bryce Canyon. The last unit of our course considers musical representations of the aquatic as we listen to the sounds of oceans, seas, rivers, ships, fisherman, sailors, whale song, and pirates in works that span centuries and genres. Music explored during this until may include Handel's *Water Music*, Wagner's *Flying Dutchman*, Gilbert and Sullivan's *The Pirates of Penzance*, Debussy's *La Mer*, Britten's *Peter Grimes*, Crumb's *Vox Balenae*, Glass's *Koyanisqaatsi*, John Luther Adams's *Become Ocean*, as well as the scores to *Jaws* and *Pirates of the Caribbean*, and the BBC documentary series *Blue Planet*. In this course students will develop their own individual projects based on a specific aspect of music and nature. They may choose from any genre or time period we encounter, and their work will culminate in a research paper and presentation at the end of the semester. Like all proseminars, this course includes weekly listening, score study, and reading assignments, through which we will discover how and why composers have attempted to depict the natural world in their works, and we will investigate the relationship between natural sounds and musical ones. Using writing as a tool to further critical thinking, these courses also include a final paper that gives students the opportunity to further critical thinking, do original research and take initiative in their own learning. (Offered Fall 2019)
Stalarow

Credits: 3.00

MHL 702**American Music to 1876**

(3 hours, 3 credits)

This course surveys diverse aspects of musical expression in the North American colonies and the United States from first European contact up to the nation's centennial. We will cast a broad net: music of Native American cultures, the French and Spanish colonies, the English-speaking settlers, African Americans and waves of immigration from Ireland, Germany and elsewhere. We will consider many aspects of music in everyday life, including religious music, social dance music, balladry, work songs, parlor songs and military music. Additionally we will examine music of the American theater, minstrel shows, the beginnings of music publishing and music education in America, and the music of some of America's earliest composers of concert music, including Raynor Taylor, Anthony Phillip Heinrich, Louis Moreau Gottschalk. There will be a midterm exam and a research paper.

Credits: 3.00

MHL 703**American Song**

(3 hours, 3 credits)

The course will consider both "art song" and "popular" song - how they became distinct styles during the second half of the 19th century and various attempts to bridge the gap during the 20th century. We will study songs by Hewitt, Foster, Root, Beach, von Tilzer, Ives, Carpenter, Berlin, Copland, Gershwin, Barber, Bolcom, and many others. Song performance in class when possible.

Credits: 3.00

MHL 704**Art Song through Schubert**

(3 hours, 3 credits)

This course concentrates on the eighteenth-century roots of romantic art song, especially in Germany, France and, to a lesser extent, England. In Germany, we will read some poetry of the mid 1700s and discuss the turn toward neo-classicism and the resultant reconsideration of text/music relationships. We will also consider the relationship of the early lied to issues of language, folk culture and national identity. Composers studied will include Telemann, Görner, Graun, Reichardt, Zelter, Zumsteeg, Haydn and Mozart. In France we will focus on the rise of the vocal romance. We will discuss early romantic ideas concerning folksong and the Middle Ages, how the romance was used in opera, and changes in content and musical language brought on by the French Revolution. Representative composers will include Moncrif, Rousseau, Martini, Méhul and Jadin.

Credits: 3.00

MHL 705**The Bartok String Quartets**

(3 hours, 3 credits)

Bartók's six string quartets, composed between 1909 and 1939, are generally thought to be the 20th century's greatest contribution to this medium. These six masterworks serve as landmarks in the evolution of Bartók's intricate and highly individual style. Bartók's innovations in these works greatly influenced the direction that concert music took in the early- to mid-20th century. Using selected movements from each of the six quartets, the class will apply methods of analysis that were developed specifically with these works in mind. Class size limited to 15. Prerequisites: MMT 602 and MMT 604 completed or passed by exam.

Credits: 3.00

MHL 706**Beethoven's Piano Sonatas**

(3 hours, 3 credits)

An in-depth survey of Beethoven's thirty-two piano sonatas. Class time will be devoted to historical perspective, analysis and performance practice with respect to the sonatas. We will study recorded performances of the sonatas by older and by contemporary pianists.

Credits: 3.00

MHL 707**Beethoven's String Quartets**

(3 credits, 3 hours)

A study of the complete string quartets in detail. This class is 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 will focus on analytical and historical issues, but performance will be the main subject of inquiry. Class presentations will include lecture/performances. Permission of the instructor required.

Credits: 3.00

MHL 708**Beethoven's Symphonies**

(3 hours, 3 credits)

An in-depth look at Beethoven's nine symphonies. We will try to cut through centuries of over-familiarity and even myth in order to see how these works, in their time, were truly radical in their technical, formal, and expressive means. Much of this will be accomplished by an emphasis on placing these pieces into biographical and cultural context. Work in class will range from detailed analysis of the symphonies, to comparisons of recordings that demonstrate vastly different interpretations, to a discussion of their immense impact on symphonic composition of the 19th Century and beyond.

Credits: 3.00

MHL 709**19th/20thC Chamber Music Masterworks**

(3 hours, 3 credits)

In this course students will do in-depth analysis of chamber music scores (including works with piano) by Brahms, Fauré, Debussy, Shostakovich and Bartók. Emphasis will be placed on formal analysis and the compositional styles of the various composers

Credits: 3.00

MHL 710**Chamber Music of the 2nd Viennese School**

(3 hours, 3 credits)

The class will study the chamber music of Schoenberg, Berg and Webern. We will examine in detail Schoenberg's *Verklärte Nacht*, String Quartets and String Trio, Berg's *Lyric Suite* and Webern's *Bagatelles*, *Five Pieces for String Quartet*, *Quartet Op. 28* and *String Trio*. Analysis, performance practice and historical background will all be important.

Credits: 3.00

MHL 711**Chopin**

(3 hours, 3 credits)

And inquiry into the life and music of Frederic Chopin. We will examine the music from the point of view of both structural and stylistic elements. There will also be required readings and score study, as well as ample opportunity for individual presentations and performances in class.

Credits: 3.00

MHL 712**Classical and Popular Song Cycles**

(3 hours, 3 credits)

Song cycles will be analyzed in depth: including cycles by Schumann, Mahler, Poulenc, Copland, Barber, and The Beatles. The course will explore how groups of related songs are designed to form a musical entity. Special emphasis will be placed on the relation of text to musical ideas and the relation of the piano or orchestral accompaniment to the voice.

Bi-weekly assignments, class presentations, and a take-home final.

Credits: 3.00

MHL 713**Monteverdi and Emergence of the Baroque**

(3 hours, 3 credits)

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).

Credits: 3.00

MHL 714**Composer Biographies**

(3 hours, 3 credits)

What do the lives of composers mean to performers and audiences? What insight (if any) can biography provide into a composer's music? We will focus on three composers - Mozart, Schumann and Ives - reading excerpts from biographies by several authors. Assignments will involve reading, listening and score study. There will be a semester project on a composer of each student's choice.

Credits: 3.00

MHL 715**Dimitri Shostakovich: His later music**

(3 hours, 3 credits)

The course will examine Shostakovich's works from the 1950s until his death in 1975. These include the Preludes and Fugues for piano, Symphonies 10 through 15, the first violin concerto, and several groups of songs. The focus will be on Shostakovich's music, not his politics - how he synthesized many stylistic sources into a distinct personal style. Many of Shostakovich's later works have texts, including three of the symphonies. We will see how these convey the composer's ideas and personal concerns.

Credits: 3.00

MHL 716**French Opera in the 19th Century**

(3 hours, 3 credits)

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 will discuss the early Romantic movement, the rise in historicism in subject matter, and the influence of Italian opera, particularly Rossini. We will 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, the Odéon and the Opéra-comique. Works to be considered include: Rossini, *The Siege of Corinth*; Auber, *La Muette de Portici*; Meyerbeer, *Les Huguenots*; Gounod, *Faust*; Bizet, *Carmen*, and Massenet, *Manon*.

Credits: 3.00

MHL 717**German Lieder**

(3 hours, 3 credits)

This course will explore the evolution of the German Lied from the 18th to the early 20th century, starting with Mozart and his contemporaries and continuing through Schubert, Schumann, Mendelssohn, Brahms, Wolf and Strauss. There will be some emphasis on the relationship between poetry and music and some on the evolution of the song recital and performance traditions, which we will explore through documents and historic recordings. A working knowledge of German will be helpful but not mandatory, since we will work from translations alongside the originals. Students can expect to spend a couple of hours a week on listening and informal writing assignments; there will also be a midterm and a final project.

Credits: 3.00

MHL 718**Giuseppe Verdi**

(3 hours, 3 credits)

This course surveys the career of Giuseppe Verdi through representative works such as *Nabucco*, *MacBeth*, *La Traviata*, *Don Carlos* and *Falstaff*. We will review some of the standard scenic structures of Italian opera and see how Verdi reworked them for dramatic effect. Particular attention will be paid to Verdi's concept of "tinta" (dramatic color) and its influence on his choice and treatment of subject matter. We will also consider Verdi's work in the larger context of opera production in the nineteenth century. This will include Verdi's relationships with major theaters and publishers (particularly Ricordi), with his librettists, and with the singers who premiered his works.

Credits: 3.00

MHL 719**Handel and Theatre**

(3 hours, 3 credits)

Handel's transformation of the Italian opera seria into English oratorio resulted from the collision of artistic genius with economic necessity. By following Handel's career, students will get a glimpse into the religious, political and social fabric of Georgian England. The course will include 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.

Credits: 3.00

MHL 720**Improvisation in Contemporary Music**

(3 hours, 3 credits)

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 will consider music by Luciano Berio, Karlheinz Stockhausen, John Cage, Sylvano Bussotti, Cornelius Cardew, Krzysztof Penderecki, among others, and will attempt 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 will include lectures, listening, score analysis, readings, and projects in which students can experiment with improvisation, notation and performance.

Credits: 3.00

MHL 721**The Instrumental Music of J.S. Bach**

(3 hours, 3 credits)

Bach composed music in most of the genres of his time, with the exception of opera. His instrumental works include solo compositions, ensemble sonatas, concertos, and orchestral suites. These works were written to fulfill the needs of the various posts that Bach held, and therefore provide an understanding of musical life in his time.

Credits: 3.00

MHL 722**Mahler: His Large-scale Vocal Works**

(3 hours, 3 credits)

Credits: 3.00

MHL 723**Minimalism**

(3 hours, 3 credits)

The musical movement known as Minimalism is arguably one of the most significant and influential of the late 20th century. This class will use each of the four "classic" Minimalists (La Monte Young, Terry Riley, Steve Reich, and Philip Glass) as departure points for exploring Minimalism's avant-garde origins and influence right up to the present day. Music-makers as diverse as Brian Eno, John Adams, Stereolab, The Who, Arvo Part, DJ Spooky, David Bowie, Frederic Rzewski, and David Lang will be included along the way. Minimalism's role in commercial and film music will also be considered, as well as its relation to electronic dance music. The course will include in-class performances, analysis assignments, and critical thinking essays on Minimalist philosophy and historical context.

Credits: 3.00

MHL 724**Music and Culture of the Gamelan**

(3 hours, 3 credits)

The term gamelan refers to bronze and bamboo ensembles found throughout Java and Bali in diverse forms. The course will concentrate on gamelan performance practice of Central Java, with a comparative survey of Balinese gamelan. Through musical performance on gamelan instruments, we will learn about processes of elaboration, interaction, cueing, fixity versus flexibility, and what constitutes "a piece." In addition to the performance focus we will view videos and analyze recordings, examining relationships between music and other performing arts, especially various forms of theater and ritual. Through musical practice, readings, and lectures we will survey Indonesian history, culture, society, religion, and aesthetic values.

Credits: 3.00

MHL 725**Music for Film**

(3 hours, 3 credits)

This course explores the history, aesthetics and technique of composing music for films. Students will study how music in film creates a sense of dramatic structure, of time and place, of character, and what is unseen and unspoken, all in the service of telling a story. Emphasis is placed on film music's incorporation of folk music, popular music, 19th-century symphonic style, 20th-century modernism, jazz, minimalism, and pre-existing classical music.

Credits: 3.00

MHL 726**Music of the Last Thirty Years**

(3 credits, 2 hours) How can we orient ourselves within the latest developments among the many styles we group together under the title contemporary music? In this course, we will study these musics through the lens of the composers who write the works, the soloists and ensembles who premiere them, and the many 'institutions' (academic, state, collectives, publishers, etc.) responsible for their recognition. The compositions will be drawn from all generations, from the recently deceased to the twenty-somethings of our time, and spanning the globe. We will discuss performance practice, marketing modern music, and what makes for artistic and commercial success. This course consists of discussion, lectures, listening, score analysis, readings and group projects designed to expose students to some of the main trends of the last thirty years of music history.

Credits: 3.00

MHL 727**Music About Music: Musical Quotation**

(3 hours, 3 credits)

A survey and discussion of what motivates composers to quote, borrow from, and even plunder older works. What statement is the newer work making? How does it change our perspective of the older work? What musical, cultural and historical issues are raised by examining the relationship between the two? Bach, Berlioz, Ives, Stravinsky and Berio are just some of the composers whose works will be examined.

Credits: 3.00

MHL 728**Opera before Handel**

(3 hours, 3 credits)

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 will 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.

Credits: 3.00

MHL 729**Opera in American Contexts**

(3 hours, 3 credits)

This course will study the social role of opera in the United States. We will begin the semester exploring a few of the most important American operatic events of the nineteenth and twentieth centuries. Along the way, we will also touch upon specific operas that figured prominently in American performance history: Rossini's *Barbiere di Siviglia*, Verdi's *Il trovatore*, Gounod's *Faust*, Strauss's *Salome*, and Puccini's *La bohème*. This introduction will provide the historical backdrop for our ultimate focus on the San Francisco Bay Area as a case study in operatic culture today. The class as a group will study and attend a couple of local productions. Then each participant will investigate one production and report on findings in a presentation and final paper.

Credits: 3.00

MHL 730**The Operas of Wolfgang Amadeus Mozart**

(3 hours, 3 credits)

In many ways, Mozart's operas represent the culmination of his art. This course will focus on the libretti, staging, casting, conventions and musical composition of selected operas by Mozart, and the reception and significance of these works in history.

Credits: 3.00

MHL 731**The Orchestra - Past and Present**

(3 hours, 3 credits)

Credits: 3.00

MHL 732**19th & 20thC Orchestral Masterworks**

(2 hours, 3 credits) In this course students will do analysis and study in some capacity of orchestral scores by the following: Wagner (Prelude to 'Tristan un Isolde' (1857-1859)), Brahms (Two Serenades for Orchestra (1857-1859, revised No. 2 1875)), Fauré: (Ballade in F# Minor (1881)), Rimsky-Korsakov (Piano Concerto (1882-1883)), Tchaikovsky (Symphony No. 6 (1893)), Debussy (Prelude to the Afternoon of a Faun (1894)), and Scriabin (Prometheus: Poem of Fire (1910)). In addition to these pieces we will do a survey of each composer's catalogue of works. Emphasis will be placed on formal analysis including thematic manipulation and transformation of thematic material throughout each piece as well the methods of orchestration. Emphasis will also be placed on the historical context around each composer. We will generally spend one class surveying the composer's works, and one class doing analysis of the major work listed above. Depending on the length of the piece in discussion we may only spend one class on some of the works.

Credits: 3.00

MHL 733**Performance Practice: Baroque Era**

(2 hours, 3 credits)

This course offers a thorough introduction to baroque performance practice. Improvisation in vocal and instrumental music from Monteverdi through Bach and Handel will be a major focus of the course. We will study primary sources to learn about adding embellishments to melodic lines as well as developing our ability to improvise cadenzas. Other topics covered will include national styles, rhetoric, baroque dance, articulation, figured bass, pitch levels and temperament, tempo and rhythmic freedom. We will also study the lives, training and incredible artistry of celebrated singers and instrumentalists of the 17th and 18th centuries.

Credits: 3.00

MHL 734**Performance Practice: Classical Era**

Credits: 3.00

MHL 735**Performance Practice: Romantic Era**

(3 hours, 3 credits)

In this class we will investigate the great performers of the Romantic Era through the study of concert reviews, criticism, letters, memoirs and treatises by leading composers and performers of the nineteenth-century. We will also study recordings from the earliest period of recorded sound, which captured performers born as early as the 1830's. Using these diverse sources, we will investigate the important performance practice issues of the era and how this performance practice style relates to our own performances of 19th-century repertoire. Issues to be explored include tempo, rubato, articulation, pedaling, bowing, ornamentation, cadenzas, the role of improvisation, as well as changing attitudes regarding the act of performance and the development of the non-composer performer/virtuoso.

Credits: 3.00

MHL 736**Performance Practice: 20th Century**

This course introduces students to the great performers of the 20th century through an examination of historical film and recorded performances. We will study and analyze important recordings from the 1890's onwards with our primary focus being how performance traditions of standard solo, chamber, opera and orchestral music have developed from the late 19th century until our own time through such topics as rhythmic freedom and rubato as well as changing ideas as to the use of vibrato and portamento. While we will all examine the great singers and instrumentalists of the era, each student will study in detail the great performers of their own instrument or voice type.

Credits: 3.00

MHL 737**The Piano Trio**

(3 hours, 3 credits)

After briefly considering antecedent works by Rameau and the Bach family, the course will survey some of the major examples of the piano trio from the late 18th century to the present, including works by Haydn, Mozart, Beethoven, Mendelssohn, Tchaikovsky, Shostakovich, Earle Brown and Morton Feldman. Along the way we will examine the changing role of each instrument in the overall ensemble, along with related changes in texture, balance and technical demands on the players. Students will prepare presentations (possibly including performances) of specific works.

Credits: 3.00

MHL 738**Richard Strauss Revisited**

(3 hours, 3 credits)

It is time to rehabilitate this great composer. This course takes a fresh look at Salome, Elektra, Ariadne, Daphne and Capriccio. These works will be examined by reading the librettos, looking at videos and films, listening to recordings, and studying scores.

Credits: 3.00

MHL 739**The Rise of Comic Opera in 18th Century**

(3 hours, 3 credits)

At the beginning of the eighteenth century the numerous manifestations of comic opera (opera buffa, intermezzo and intermede, opera comique, Singspiel, ballad opera) were considered low-brow entertainment. By the end of the century comic opera had risen not only to respectable status, but its gestures and forms were appropriated into serious instrumental composition. This course will explore works by such composers as Pergolesi, Gay, Grétry, Arne, Piccinni, Paisiello, Haydn, Mozart and Rossini and trace their influence on the instrumental compositions of significant classic composers.

Credits: 3.00

MHL 740**Schubert: The Last Year**

(3 hours, 3 credits)

A study of the remarkable works of Schubert's last year, 1827-1828. Works to be studied include: the Quintet in C Major, D. 956; the Piano Sonatas in C minor, A major and B-flat major, D. 958-60; the Fantasy in F minor, D. 940 and Lebensstürme, D. 947, for piano four hands; the song cycles, Schwanengesang, D. 957 and Winterreise, D. 911. Students will analyze scores, give presentations, and participate in classroom discussion.

Credits: 3.00

MHL 741**Schumann's Life and Works**

(3 hours, 3 credits)

A study of Robert Schumann's vocal and instrumental music. We will cover some standard repertoire (Kreisleriana, Davidsbündlertänze, Fantasie Op. 17, Dichterliebe, etc.) and also some music that has been neglected: Paradise and the Peri, Genoveva and the later instrumental works. Student work will comprise class presentations and performances.

Credits: 3.00

MHL 742**The String Quartets of Elliott Carter**

(3 hours, 3 credits)

An in-depth study of what are perhaps the most important string quartets composed in the second half of the twentieth century. The class will include analysis and individually proposed presentations, as well as performance when possible. We will have sufficient time to explore each of Carter's five quartets in some detail!

Credits: 3.00

MHL 743**The Symphony before Beethoven**

(3 hours, 3 credits)

The course will trace the development of the symphony from its origins in concertos and opera overtures through the concert symphonies of Mozart and Haydn. We will look at the formal organization of symphonies, their relation to other genres, their social contexts, aesthetics, and performance practice. Students will gain some familiarity with 18th-century manuscripts and prints of symphonies. Composers covered will include Handel, Vivaldi, Scarlatti, Sammartini, J. C. Bach, J. Stamitz, Haydn, Dittersdorf, Mozart, and more.

Credits: 3.00

MHL 744**The Vocal Music of J.S. Bach**

(3 hours, 3 credits)

The vocal works of Bach are a fusion of Lutheran theology, classical rhetoric and unparalleled musical invention. This seminar will trace these themes through representative works, focusing on the sacred cantatas, passions and the genesis of the Mass in B Minor. We also will investigate the performance traditions of these works, with particular attention to recent research in performance practice.

Credits: 3.00

MHL 745**Wagner's "Celtic" Operas**

(3 hours, 3 credits)

Lohengrin, Tristan, Parsifal

Credits: 3.00

MHL 746**West Meets East in Music**

(3 hours, 3 credits)

This course will examine how composers and performers in Europe and the U.S. have responded to the music of Asia. We will take a more or less historical approach, beginning with imitations of Turkish music in the 18th century, through the orientalism and exoticism of the 19th and early 20th centuries, and ending with 20th- and 21st-century attempts to synthesize East and West. "Popular" music will be considered as well as classical. There will be reading and/or listening assignments, covering repertory by composers like Mozart, Bizet, Debussy, Puccini, Holst, McPhee, Britten, Messaien and Lou Harrison.

Credits: 3.00

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

(3 hours, 3 credits)

This course will examine 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 will be studied in depth, so that the student will come to understand Wagner's goals, his method of composition, and the greatness of his achievement.

Credits: 3.00

MHL 748**The Symphonic Poem**

(3 hours, 3 credits)

Credits: 3.00

MHL 749**The Songs of Samuel Barber**

(3 hours, 3 credits)

The songs of Samuel Barber have become a cornerstone of the American singer's approach to American song. Their lyrical, mainly romantic and tonal style makes them approachable both interpretatively and technically. This course will survey the entire canon, through assignment of individual songs to singer/pianist teams. We will research, study and analyze them intensively, using the poetry, musical source materials, recordings, and contemporary commentary. The class will culminate in a performance of the complete songs in March 2010, in celebration of the centenary of Barber's birth.

Credits: 3.00

MHL 750**Words and Music**

(3 hours, 3 credits)

A study of Lieder and art song, giving equal weight to the texts and the music. We will explore works by Schubert, Schumann, Brahms, Fauré and Debussy. The course will involve both analysis and performance.

Credits: 3.00

MHL 751**Wagner's Changing View of Love**

(3 hours, 3 credits)

A study of three Wagner operas: Tristan und Isolde, Die Meistersinger, and Parsifal. Considered in chronological order they show Wagner's maturing attitude toward human relationships and the final complexity of his art. We will read the librettos, listen to recordings, watch videos and films, and study the scores.

Credits: 3.00

MHL 752**Olivier Messiaen: Selected Keyboard Music**

(3 hours, 3 credits)

Olivier Messiaen: Selected Keyboard Music

The course will consider piano and organ works, especially *Vingt regards sur l'Enfant-Jésus* and *Catalogue d'oiseaux* (piano) and *La Nativité du Seigneur* and *Les corps glorieux* (organ). We will examine these works in a performance practice context illuminated by Messiaen's treatise, *The Technique of My Musical Language*. Issues will include Messiaen's modal harmonies, his use of Indian rhythms, and extra-musical influences like his religious faith, his study of bird song, and his sound-color synaesthesia. Students will have the opportunity to explore additional works by Messiaen on their own, both keyboard music and works that include other instruments and voice.

Credits: 3.00

MHL 753**Opera on Record**

(3 hours, 3 credits)

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 Opera-Comique version of *Carmen*, and 101 versions of *Il gelato 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.

Credits: 3.00

MHL 754**20th-century Song**

(3 hours, 3 credits)

In its treatment of text, language and the singing voice, 20th-century art song encompassed a wealth of diversity of innovation. Through in-depth analysis of art-song masterworks by Poulenc, Webern, Barber, Shostakovich, Bolcom, and many others, this class addresses the particulars of such diversity and innovation and how vocalists can fully inform their performance of particular songs. Class is limited to 20 students. Grades will be determined by attendance, in-class participation and a paper.

Credits: 3.00

MHL 755**Bel Canto Opera**

(3 hours, 3 credits)

This course examines several operas commonly grouped under the name Bel Canto. At the beginning of the nineteenth century Italian opera moved sharply away from many of the formal and dramatic conventions of Metastasian opera seria. In their place were adopted larger scenic complexes such as the cavatina, the grand duet and the central finale that better captured the intense personal conflicts, dramatic action and tragic outcomes so valued by the Romantic theater. These new operatic conventions reached their zenith in the works of Donizetti and Bellini, both of whom deftly incorporated melodies of great lyric beauty into the dynamic plot-based libretti of writers like Felice Romani and Salvatore Cammarano. In this survey we will examine libretto, scenic construction and melodic writing in operas of Rossini, Donizetti and Bellini, including Tancredi, Lucia di Lammermoor, Il pirata, Maria Stuarda and I puritani.

Credits: 3.00

MHL 756**Orpheo's Lyre: Elevation of Inst Music**

(3 hours, 3 credits)

Through the end of the Renaissance, only vocal music genres were considered to be serious art music; by the middle of the 17th century, music for instruments had become a profoundly expressive vehicle. This course will explore the transfer of expressive power from human voice to instrument, the increasing importance of individual experience, the rise of amateur and domestic music-making, and issues of fantasy and privacy in musical expression in a range of works by 17th- and 18th-century composers, including Monteverdi (Possente spirito, Il Combattimento), Marini (Affetti musicali), Biber (Mystery Sonatas), Corelli (Opus 5), Couperin (Concerts royaux), Vivaldi, Albinoni, J.S. Bach, Handel, Quantz, C.P.E. and J.C. Bach. The course will focus on solo repertory and include works for lute, guitar, and viols.

Credits: 3.00

MHL 757**Joseph Haydn: Life and Works**

(3 hours, 3 credits)

The course considers Haydn as a man, as a composer and as a leading figure in the European Enlightenment. We will construct a picture of Haydn from contemporary letters, biographies, concert programs, reviews and poetry. We will 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.

Credits: 3.00

MHL 758**Mozart's Quartets and Quintets**

(3 hours, 3 credits)

A study of Mozart's quartets and quintets, beginning with the six quartets dedicated to Haydn (1782) and continuing through the composer's Vienna years. The class is a "hands-on-the-music" experience, with students encouraged to engage in serious analytical study based on the experience of performance. The perspective will focus on expressive and dramatic performance issues, as well as the seriously engaged listening experience.

Credits: 3.00

MHL 759**Carl Orff**

(3 hours, 3 credits)

The success of Carmina Burana has obscured the riches to be found in Orff's other works, such as: Trionfo di Afrodite, Der Mond, Antigona, Prometheus, and the Schulwerk. We will study Orff's music in scores, recordings and DVDs as well as his ideas about music, words, theater, and ritual. We will also discuss Orff's life and times in Nazi Germany.

Credits: 3.00

MHL 760**The Operas of Benjamin Britten**

(2 hours, 3 credits)

Benjamin Britten's works firmly establish him as a memorable composer of the 20th century whose music has made it into the repertoire of all genres. What makes him an important composer of the 20th century is his unquestionable impact on the operatic repertoire. When British Opera and, even further reaching, opera in English had no consistent place in the repertoire after the likes of Henry Purcell and G.F. Handel (with the possible exception of Holst) Britten arrived and delivered a hefty amount of powerful operas with fantastic and approachable music and provocative story lines. Britten's operas have stood the test of time and have tackled important subjects of the human psyche, social constructs, and literature. This class aims to educate and inform students on the importance of Britten's operas in music history. His operas were inextricably linked to events in his life and were further informed immensely by his experiences. This class also aims to educate students on the important biographical elements of his life and how they were pivotal to the creation of his operas. Lastly, there will be some importance placed on the analysis of Britten's musical language, since throughout his operas from the earliest to the latest it is possible to follow the evolution of consistent musical techniques that he employs and therefore will give the student a deeper insight into the composer's mind. (Offered Fall 2019) Cwik

Credits: 3.00

MHL 761**The Chamber Music of Brahms**

(3 hours, 3 credits)

This course offers an in-depth study of the major chamber music of Johannes Brahms. The repertoire will include the trios, quartets, quintets and sextets, with special emphasis on structural presentation, specific dramatic and expressive elements and performance problems from the performer's and listener's viewpoint. Students will give class presentations in a lecture/performance format.

Credits: 3.00

MHL 762**Schoenberg**

(3 hours, 3 credits)

This seminar surveys a number of works of Schoenberg in conjunction with his pedagogical writings, including his Fundamentals in Musical Composition and Preliminary Exercises in Counterpoint. We will assess the relationship between theory and practice by applying the ideas Schoenberg articulates in his writings to some of his most representative works. Repertoire to be studied will include Pierrot Lunaire, Verklärte Nacht, and String Quartet Op. 10, as well as later 12-tone works. Students will be encouraged to investigate individual pieces of their choice, including those of Schoenberg's pupils.

Credits: 3.00

MHL 763**The Broadway Musical, Behind the Scenes**

(3 hours, 3 credits)

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 will focus on musicals from Broadway's golden age, beginning with Show Boat and concluding with the work of Stephen Sondheim. We will explore how interactions between members of the creative teams impacted the musical scores of the shows under examination. Our repertoire will consist 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.

Credits: 3.00

MHL 764**Experimental Inst & Their Repertoire**

(3 credits, 2 hours) This course will expose students to the blooming of experimental instrument building in the 20th and 21st centuries, particularly in California. By addressing construction principles, but with a focus 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. We will spend time looking at the intersection of technology and installation art, and attempt to redefine what organology (def: the classification system of musical instruments, i.e. aerophones, metallophones, etc.) is today. Coursework will consist of lectures and discussions, listening and reading, and individual and/or group projects, culminating in a final project presentation on an approved topic related to both the students' interests and the subject materials. (Offered Spring 2021) Coll

Credits: 3.00

MHL 765**Bartók's Orchestral Works**

(3 credits, 3 hours)

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 will involve 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 will be determined by class participation, quizzes, a written mid-term, and a 10-page analysis paper.

Credits: 3.00

MHL 766**Bach Cantatas**

(3 credits, 3 hours)

This course will be devoted to a performance-oriented study of selected Cantatas of J.S. Bach. While we will student the cantatas from historical and analytical perspectives the main focus will be a hands-on approach to the music. Open to string, wind, keyboard players and singers. Some adjustment to participants by the instructor may be necessary to ensure proper class balance.

Credits: 3.00

MHL 767**The Hollywood Musical**

This seminar provides a historical and critical exploration of the "Hollywood" musical genre. It surveys a selection of representative works from the 1920s to the present, incorporating critical elements such as film sound theory, the relationship between stage and screen productions, as well as social, political, and cultural issues encountered in (and addressed by) the repertoire.

Recent developments such as the emergence and influence of Bollywood, musical television series and specials, and Internet musicals will also be addressed. Students are expected to view up to two films each week, complete assigned readings, and contribute to a vibrant discussion environment.

Credits: 3.00

MHL 768**Chamber Music of Haydn**

2 hours, 3 credits

This course is a study of selected string quartets and piano trios in detail through a "hands-on-the-music" experience in which we prepare one complete work every week. To that end, class participation is open to string quartet players and some pianists. 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.

Prereq: Instructor Permission from: Paul Hersh

Credits: 3.00

MHL 769**Avant-Rock**

Avant-Rock will explore the streams of rock music variously called “experimental,” “progressive,” or “art rock,” beginning with The Beatles’ Sergeant Pepper’s Lonely Hearts Club Band and continuing through artists such as the Velvet Underground, Brian Eno, Frank Zappa, Yes, Peter Gabriel, Henry Cow, Thinking Plague, Sonic Youth, Radiohead, Animal Collective, Dirty Projectors, and Battles. Through transcription, analysis, and listening assignments, we will define what specific musical characteristics distinguish avant-rock from the mainstream and its relation to other, non-rock genres. Critical thinking essays will address questions about genre, commercial success, and avant-rock’s critical reception since the late 1960s.

Credits: 3.00

MHL 770**Lou Harrison: Music, Life, and Activism**

Credits: 3.00

MHL 771**Music in San Francisco/SFCM at 100**

3 credit, 2 hours

This graduate seminar explores music-making in the San Francisco Bay Area from the mid-19th century to the early 21st century. In particular, it highlights the changes in musical institutions in response to political, economic, societal, and natural events, including the gold rush, the earthquake and fire of 1906, both World Wars, and the tech boom. Special attention will be given to the Bay's numerous immigrant communities, and how their musical tastes and demands shaped musical life. The Conservatory's own history and its numerous connections with institutional and artistic figures from the long 20th century will be contextualized in the broader stage of San Francisco musical history. Students will engage in primary and secondary source readings, archival research, and learn the basics of institutional historiography.

Credits: 3.00

MHL 772**Verdi and Puccini**

2 hours, 3 credits

Description forthcoming

Credits: 3.00

MHL 773**Richard Wagner and the Politics of Theat**

(2 hours, 3 credits)

Each unit of this course will focus on one of Wagner's proposals for social reform via theater reform (written in 1848, 1865, 1876, and 1882) paired with excerpts from one or more of his musical works written to accommodate that proposal's aims. Taking these sources together with relevant primary and secondary literature, we will aim to understand the composer's proposals in historical context: we will examine the terms of these proposals and circumstances of their creation, ask why they were so provocative in Wagner's day, and consider what they meant for German cultural identity. Reading assignments for this course will include excerpts from Wagner's prose writings, essays by his contemporaries, and recent scholarship. Required listening will include extracts from *Lohengrin*, *Tristan und Isolde*, the Ring cycle, and *Parsifal*.

This course will also provide two opportunities for student musicians and vocalists to experiment with performance instructions included in Wagner's proposals, first during the unit on Wagner's 1865 proposal for a "music school in Munich" and next during our investigation of his plans for a festival at Bayreuth. These informal performances would allow us to question the role of pedagogy and directed musical performance—not just polemical texts—in Wagner's vision for the linked future of music and society. Students will be encouraged to form their own small ensembles, choose excerpts from Wagner's repertoire to experiment with, and, during the Bayreuth unit, devise creative strategies for staging chosen scenes given available resources. Assignments in this course will include regular reading responses (1 page each), two short papers during the "performance" units (3 pages each), and a final paper (10-12 pages).

Credits: 3.00

MHL 774**20th Century Transnationalism**

(2 hours, 3 credits)

This course examines issues of influence and appropriation in the interaction between Eastern and Western musical cultures during the 20th century.

Topics to include:

- Queering the Gamelan: Harrison, Britten, McPhee
- The dream of universalism: From Mahler's Das Lied to Bartók
- Bartók in China
- Anti/Colonial: Matsudaira in Japan, Abu Bakr Khairat in Egypt
- Occidentalism: Shanghai Jazz during the Republic
- Challenges and responses to globalism: German Schlagermusik and K-Pop
- Diaspora and symbiosis: Exile culture in Hollywood, North African pop in France
- The first non-Western musical films: Alam Ara (India, 1931) and Metropolitan Sights (Chinese Republic, 1935)
- The Classical Music Superstar: Reception of Asian performers at home and abroad
- Legacies: Jazz and its origins, the Puerto Rican danza

Selected Readings

Born, Georgina (Ed). Western Music and Its Others: Difference, Representation, and Appropriation in Music

Irwin, Robert. For Lust of Knowing: The Orientalists and their Enemies

Jones, Andrew F. Yellow Music: Media Culture and Colonial Modernity in the Chinese Jazz Age

Locke, Ralph. Musical Exoticism: Images and Reflections

Melvin, Sheila. Rhapsody in Red: How Western Classical Music Became Chinese

Said, Edward. Orientalism

Said, Edward. Introduction to Rudyard Kipling's Kim

Credits: 3.00

MHL 775**Opera and the Marriage Plot**

(2 hours, 3 credits)

Throughout its history, opera has had close associations with the institution of marriage, for better and often for worse. In this course we will examine ways in which operatic works have used the convention of marriage plots and how this intersects with representations of gender. We will first examine three older, canonical works (Mozart's *Le Nozze di Figaro*, Bizet's *Carmen*, and Strauss's *Arabella*) and then turn our attention to more recently composed operas (Turnage's *Anna Nicole*, Saariaho's *Amour de Loin*, and Muhly's *Marnie*) to explore ways in which the marriage plot can be changed or adapted. (Offered Fall 2018) Steichen

Credits: 3.00

MHL 776**A Practical History of Opera**

(3 credits, 2 hours)

Credits: 3.00

MHL 777**Experimental Music Theater**

2 hours, 3 credits

What are the ways that music becomes theatrical? Beyond opera, how can music weave in gestures and presence, resulting in drama? This seminar asks these, among many other questions as they relate to performers and works that span across many styles and instrumental forces.

To this end, we will look at works of groundbreaking composers, musicians, and performance artists including Laurie Anderson, Robert Ashley, Jennifer Walshe, Georges Aperghis, Mauricio Kagel, and Giorgio Battistelli. There will also be guests to our seminar who have helped shape these emerging practices.

Salzman/Desi's book, *The New Music Theater* will guide us through a 20th/21st century landscape, highlighting places and times where musicians and other artists blurred boundaries between artistic disciplines in favor of collaborative endeavors and new discoveries.

Credits: 3.00

MHL 778**Beethoven's Chamber Music**

(3 credits, 2 hours)

This course will survey Beethoven's string quartets and piano trios in rough chronological order, with a single class dedicated to his violin and cello sonatas. Students will read, respond to (in written and oral form), and discuss scholarly articles and book chapters; prepare a lecture-recital that includes a performance of a complete work; perform regularly; and demonstrate competence with the course materials in a comprehensive final exam. Students will develop analytic tools for discussing Beethoven's treatment of form and structure, and gain an understanding of the repertoire in the context of Beethoven's life and world. Open to violinists, violists, cellists, and pianists. (Spring 2023) (Pastor-Chermak)

Credits: 3.00

MHL 779**Bach After Bach**

(2 hours, 3 credits) This course explores the progression of J.S. Bach's legacy, from the modest, localized fame he achieved during his lifetime, to the iconic status he holds today for countless composers, performers, and audiences. We will first consider works by nineteenth-and-twentieth-century composers that reference Bach through various forms of borrowing and emulation. Composers studied in this portion of the course may include Mozart, Beethoven, Mendelssohn, Schumann, Brahms, Schoenberg, Webern, Stravinsky, and other neoclassical composers of the early 20th century. Following this, we will examine Bach's reception from other angles: musical pedagogy, performance and recording practices (i.e. the work of such Bach interpreters as Pablo Casals, Wanda Landowska, Glenn Gould, and Wendy Carlos), and the use of Bach's music in film soundtracks and other contemporary media. Weekly course activities will include score study, listening, primary and secondary source readings, short writing assignments, and class discussion. Our course will culminate in class presentations through which students will connect their own experiences with the composer to our exploration of the diverse meanings that Bach has elicited in the centuries since his death.

Credits: 3.00

MHL 780**Ecomusicology and Acoustic Ecology**

(2 hours, 3 credits)

This seminar surveys evolving theories of ecomusicology, acoustic ecology, and environmental music from the Romantic era to the present. Departing from the Romantic's yearning for a return to nature (both as a source of inspiration and as a possible redeeming force), we will contextualize popular works by Beethoven, Chopin, and Ives with the aesthetic and philosophical theories of their contemporaries (such as Goethe, Schlegel, and Thoreau). In the twentieth century, we will consider the development of compositional theories based on acoustical principles in the context of utopian and positivistic visions, as in the music of Harry Partch, Lou Harrison, and Pauline Oliveros. Finally, we will consider a range of contemporary examples of environmental activism, including R. Murray Schaefer, John Luther Adams, Annea Lockwood, and David Dunn.

Credits: 3.00

MHL 781**Nature Sings**

Credits: 3.00

MHL 782**Concepts of Voice in the Long 19th Centu**

Music is dependent upon the instruments that produce it. For singers, the instrument and the body that plays it are one and the same. But just as instruments have changed over time, so too did ideas about what the voice was, how to produce and develop it, and what qualities of voices were the most desirable or powerful or impactful in a given moment. This class will focus on concepts of the voice as it was understood during what historians term "the long nineteenth century." While this time period will guide our attention to sung music including opera, song cycles, and lieder, we also will consider other dimensions of musical "voice" that reach beyond genre and time period. What does it mean, for example, when a character like Kundry loses her voice and falls silent? Can instruments also have voices, and did historical musicians and audiences think about them that way? What changes occur in how voices mirror human expression, for instance when crying or screaming? Looking outside more canonical works, we will also use these questions as jumping-off-points to consider where these ideas came from and the impacts they had on music in the 20th century and beyond.

Credits: 3.00

MHL 783**A History of Bay Area Experimentalism**

Credits: 3.00

MHL 784**Art Songs by Black Composers**

(3 credits, 2 hours) This is a graduate level course designed to delve into the rich contributions of Black composers to the American song canon from the late nineteenth century to 2020. Preliminary questions addressed will include: what defines a "Black American" or "African-American" art song? Is there a difference between an art song and a spiritual? Why has this music been left out of the "standard canon" for many years? Additionally, we will explore the significance of American culture through the lense of the Era of Reconstruction, the Harlem Renaissance, the Civil Rights Movement, and the Black Lives Matter Movement in the development and creation of these works. Composers studied will include Samuel Coleridge Taylor, John W. Work, Jr., H. Leslie Adams, Robert Owens, Thomas H. Kerr, Jr., William Grant Still, Jacqueline Hairston, Florence Price, Margaret Bonds, Howard Swanson, Damien Sneed, Marques L.A. Garrett, Brittney Boykin and many more. A pivotal part of the course will not only include performance, and research, but also a comparative study of works outside of the composers covered in the course. In this class, students will perform, present, research, engage with each other, synthesize, and develop a critical lens about how to approach this music through considering performance practice and scholarly research. This course will culminate in a final recital and miniature art song anthology creation. (Offered Spring 2021)

Phillip Harris

Credits: 3.00

MHL 785**Second Viennese School**

(3 credits, 2 hours) This course offers an in-depth study of the major chamber music of Arnold Schoenberg, Anton Webern, and Alban Berg. The repertoire will include the music for trios and quartets by all three composers, Schoenberg's *Verklarte Nacht* (Op.4) and *Phantasy for Violin and Piano* (Op.47), Berg's *Lyric Suite* and pieces for clarinet and piano (Op.5), and Webern's *Bagatelles* (Op.9), among others. If there are interested participants, the vocal music of all three composers will be most welcome for study. The class is a "hands-on-the-music" experience: we focus on analytical and historical issues, but performance will be the main subject of inquiry. Students will give class presentations in a lecture/performance format. (Spring 2021) (Hersh)

Credits: 3.00

MHL 786**Popular Music in the Arab World**

(3 credits, 2 hours)

This class provides an introduction to the popular musics of the Arab world from the 1920s through the early 2000s, covering everything from Umm Kulthum to Amr Diab and Mashrou' Leila. The goals of this course will be twofold: first, we will consider the ways that technology, global and regional politics, class, and gender shaped musical aesthetics. Second, we will interrogate the role that popular music played in shaping understandings of national identity and regional boundaries. Through close listening and reading assignments, students will develop listening and analytical skills specific to the music of the Arab world, and learn techniques for analyzing this popular music's entanglement with its social, historical, and cultural context. How, for example, did the advent of radio technologies in Egypt shape the country's music industry? What do the radio and music industries have to do with the rise of Arab Nationalism? What can the development of Lebanese indie-rock since the 1990s tell us about contemporary Lebanese sociopolitics? The course includes weekly reading and listening and short listening response papers, and will culminate in final student projects and presentations based on the topic of the students' choice, with guidance from the instructor. (Offered Spring 2022) (El Rayes)

Credits: 3.00

MHL 787**Evolution of French Ch. Music(1885-1943)**

Credits: 3.00

MHL 789**The Evolution of Russian Chamber Music**

Credits: 3.00

MHL 790**Beyond Classical**

(3 credits, 2 hours)

In this course we will study music and musicians that are part of and push at the boundaries of the classical music tradition. To do so, we will take a deep dive into music of the last 75 years, focusing on works that began at the margins of the classical music field and ended up changing our musical landscape. Rather than embrace the status quo, these musicians and artists collaborate to re-imagine what is possible by engaging with their communities, working with new technologies, and experimenting with new ways to listen and experience music and art.

We will look at movements as old as Dadaism, in addition to minimalism, Afro-futurism, and more recent styles and trends, and learn more about how groundbreaking works such as *Einstein on the Beach* and *Space is the Place* came to be. This course will also consider and discuss ensembles, collaborative groups, and resulting works that exemplify experimental traditions in music, sound, and hybrid art disciplines.

In light of understanding these groundbreaking approaches, students should expect to listen to new and unfamiliar works, watch historical documentation of it, challenge how they understand their own musical practice, and question their assumptions of what is 'musical'. This course will ask students to give individual presentations throughout the semester on works that they are drawn to in each unit, culminating in a final presentation that integrates their own musical practice with a subject of their own choosing. (Spring 2023) (Coll)

Credits: 3.00

MHL 791**Romantic CM: Schumann, Brahms, Dvořák**

Credits: 3.00

MHL 792**20th Century Chamber Music**

Credits: 3.00

MMT 102**First Year Musicianship I**

(4 hours, 3 credits)

First-year musicianship concentrates on building a firm foundation in musicianship through drills, dictation and performance exercises. The syllabus includes sight-singing and melodic dictation of major and minor melodies in the F, G and C clefs, with modulation to the dominant; rhythmic drills involving simple and compound meter; diatonic harmonic dictation including triads and inversions, dominant sevenths and inversions and some secondary dominants; and sing-and-play drills involving the same harmonic material.

Credits: 2.00

MMT 103**First Year Musicianship II**

(4 hours, 3 credits)

First-year musicianship concentrates on building a firm foundation in musicianship through drills, dictation and performance exercises. The syllabus includes sight-singing and melodic dictation of major and minor melodies in the F, G and C clefs, with modulation to the dominant; rhythmic drills involving simple and compound meter; diatonic harmonic dictation including triads and inversions, dominant sevenths and inversions and some secondary dominants; and sing-and-play drills involving the same harmonic material.

Prereq: MMT 102 Class (May be taken concurrently) Min Credits: 2.00 Or MMT 102 Class Min Grade: EX Min Credits: 0.00

Credits: 2.00

MMT 104**Second Year Musicianship I**

(4 hours, 3 credits)

Second-year musicianship concentrates on expanding musicianship skills through drills, dictation and performance exercises with longer and more complex musical forms and relationships. The syllabus contains longer sight-singing and melodic dictation in the F, G and C clefs, with modulations and chromaticism; rhythmic drills involving complex division of the beat, polyrhythm and metric modulation; diatonic harmonic dictation, including seventh and altered chords, of Bach Chorale excerpts and other chromatic material; and sing-and-play exercises using the C clef with modulation and chromaticism.

Prereq: MMT 103 Class (May be taken concurrently) Min Credits: 2.00 Or MMT 103 Class Min Grade: EX Min Credits: 0.00

Credits: 2.00

MMT 105**Second Year Musicianship II**

(4 hours, 3 credits)

Second-year musicianship concentrates on expanding musicianship skills through drills, dictation and performance exercises with longer and more complex musical forms and relationships. The syllabus contains longer sight-singing and melodic dictation in the F, G and C clefs, with modulations and chromaticism; rhythmic drills involving complex division of the beat, polyrhythm and metric modulation; diatonic harmonic dictation, including seventh and altered chords, of Bach Chorale excerpts and other chromatic material; and sing-and-play exercises using the C clef with modulation and chromaticism.

Prereq: MMT 104 Class (May be taken concurrently) Min Credits: 2.00 Or MMT 104 Class Min Grade: EX Min Credits: 0.00

Credits: 2.00

MMT 106**Third Year Musicianship I**

Credits: 2.00

MMT 107**Third Year Musicianship II**

Credits: 2.00

MMT 112**First Year Music Theory I**

(2 hours, 2 credits)

First-year Music Theory concentrates on strengthening the student's perception of common-practice harmonic language through voice-leading exercises and analysis of musical excerpts, as well as introducing the rudiments of musical form and methods of analysis. In the first semester, the harmonic language covered includes elementary harmonic principles, figured bass and harmonization of melodies, voice-leading, cadences, and chord progressions. Simple phrases, motives and cadences serve as an introduction to formal analysis. In the second semester, the harmonic language broadens to include tonicization and modulation to the dominant and relative major, figuration, non-chord tones, and more advanced chord progressions. Formal analysis includes phrase groups, expansions of phrases, and simple periodic structures.

Credits: 2.00

MMT 113**First Year Music Theory II**

(2 hours, 2 credits)

First-year Music Theory concentrates on strengthening the student's perception of common-practice harmonic language through voice-leading exercises and analysis of musical excerpts, as well as introducing the rudiments of musical form and methods of analysis. In the first semester, the harmonic language covered includes elementary harmonic principles, figured bass and harmonization of melodies, voice-leading, cadences, and chord progressions. Simple phrases, motives and cadences serve as an introduction to formal analysis. In the second semester, the harmonic language broadens to include tonicization and modulation to the dominant and relative major, figuration, non-chord tones, and more advanced chord progressions. Formal analysis includes phrase groups, expansions of phrases, and simple periodic structures.

Prereq: MMT 112 Class (May be taken concurrently) Min Credits: 2.00 Or MMT 112 Class Min Grade: EX Min Credits: 0.00

Credits: 2.00

MMT 114**Second Year Music Theory I**

(2 hours, 2 credits)

Second-year Music Theory increasingly focuses on formal analysis of music while completing the curriculum's comprehensive training in the Western harmonic tonal language. In the first semester, studies in harmony include modulation to near-related and foreign keys, secondary harmony, and basic chromaticism. Formal analysis includes expansions of periods, song form, and compound song forms. The second semester focuses entirely on formal structure and analysis, emphasizing the larger homophonic forms, such as aria, sonata-allegro, rondo, variation, concerto, ritornello, and fugue.

Prereq: MMT 113 Class (May be taken concurrently) Min Credits: 2.00 Or MMT 113 Class Min Grade: EX Min Credits: 0.00

Credits: 2.00

MMT 115**Second Year Music Theory II**

(2 hours, 2 credits)

Second-year Music Theory increasingly focuses on formal analysis of music while completing the curriculum's comprehensive training in the Western harmonic tonal language. In the first semester, studies in harmony include modulation to near-related and foreign keys, secondary harmony, and basic chromaticism. Formal analysis includes expansions of periods, song form, and compound song forms. The second semester focuses entirely on formal structure and analysis, emphasizing the larger homophonic forms, such as aria, sonata-allegro, rondo, variation, concerto, ritornello, and fugue.

Prereq: MMT 114 Class (May be taken concurrently) Min Credits: 2.00 Or MMT 114 Class Min Grade: EX Min Credits: 0.00

Credits: 2.00

MMT 120**Music Theory for Strings**

(2 hours, 1 credit, 7 weeks)

Students will study concepts of traditional theory by exploring them on their string instrument, building up their physical and aural understanding of theory. This module is intended to be taken prior to MMT 122 Improvisation for Strings.

Prereq: MMT 113 Class Min Credits: 2.00 Or MMT 113 Class Min Grade: EX Min Credits: 0.00
Credits: 1.00

MMT 122**Improvisation for Strings**

(2 hours, 1 credit, 7 weeks)

Musical examples will be drawn from diverse stylistic sources including classical music, American fiddle styles, jazz, and popular styles but the course will follow the same progression of other theory courses offered at SFCM through diatonic to non-diatonic harmony. Meant to be taken after MMT 120.

Prereq: MMT 120 Class Min Credits: 1.00
Credits: 1.00

MMT 202**Advanced Musicianship I**

(4 hours plus optional lab, 3 to 4 credits)

This two-semester course emphasizes advanced study of rhythm, tonal and atonal sight-singing and dictation, C clefs, transposition and score-reading. Completion of the first semester is a prerequisite to enrollment in the second. This course may be taken for 3 or 4 credits. The fourth credit is for the piano score-reading component of the course.

Prerequisites: completion of the keyboard skills requirement, completion of MMT 105 for undergraduates or MMT 602 for graduate students (or 204-undergraduates/721-graduate students) with grade of B or better or consent of instructor.

Prereq: MMT 105 Class (May be taken concurrently) Min Credits: 3.00 Or MMT 602 Class (May be taken concurrently) Min Credits: 3.00

Credits: 3.00

MMT 203**Advanced Musicianship II**

(3 hours, 3 credits - Composition students must also enroll in MMT 231)

This two-semester course emphasizes advanced study of rhythm, tonal and atonal sight-singing and dictation, C clefs, transposition and score-reading. Completion of the first semester is a prerequisite to enrollment in the second. This course may be taken for 3 or 4 credits. The fourth credit is for the piano score-reading component of the course.

Prerequisites: completion of the keyboard skills requirement, completion of MMT 105 for undergraduates or MMT 602 for graduate students (or 204-undergraduates/721-graduate students) with grade of B or better or consent of instructor.

Prereq: MMT 202 Class (May be taken concurrently) Min Credits: 4.00

Credits: 3.00

MMT 210**Jazz Theory & Musicianship I**

Credits: 3.00

MMT 211**Jazz Theory & Musicianship II**

Credits: 3.00

MMT 212**RJAM Applied Theory and Composition I**

A progressive study of jazz harmony and writing techniques over four semesters, from two-part writing to large ensemble composition. Students will analyze, compose and perform works for different ensemble configurations.

PRF 152-155 Jazz Fundamentals is a prerequisite for this course sequence.

Credits: 2.00

MMT 213**RJAM Applied Theory and Composition II**

A progressive study of jazz harmony and writing techniques over four semesters, from two-part writing to large ensemble composition. Students will analyze, compose and perform works for different ensemble configurations.

PRF 152-155 Jazz Fundamentals is a prerequisite for this course sequence.

Credits: 2.00

MMT 214**RJAM Applied Theory and Composition III**

A progressive study of jazz harmony and writing techniques over four semesters, from two-part writing to large ensemble composition. Students will analyze, compose and perform works for different ensemble configurations.

PRF 152-155 Jazz Fundamentals is a prerequisite for this course sequence.

Credits: 2.00

MMT 215**RJAM Applied Theory and Composition IV**

A progressive study of jazz harmony and writing techniques over four semesters, from two-part writing to large ensemble composition. Students will analyze, compose and perform works for different ensemble configurations.

PRF 152-155 Jazz Fundamentals is a prerequisite for this course sequence.

Credits: 2.00

MMT 216**Chromatic Harmony**

(3 hours, 3 credits)

This course offers investigation into chromatic harmonic practices beyond the coverage in Music Theory MMT 115. The coursework involves part-writing exercises and short analysis with diatonic modulation, altered chords and common-tone and distant modulations. The emphasis will be on the writing styles of the German composers of the late romantic period.

Prerequisites: MMT 103, MMT 115 (or 202, 224) or consent of instructor.

Prereq: MMT 103 Class (May be taken concurrently) Min Credits: 3.00 And MMT 115 Class (May be taken concurrently) Min Credits: 2.00

Credits: 3.00

MMT 217**20th Century Harmony**

(3 hours, 3 credits)

This course investigates the harmonic techniques of the impressionist and neo-classical schools, including parallelism, modalism, "synthetic" scales, added-note chords and extended and non-triadic harmony. As time permits, the course also will touch on serial and jazz harmony. Prerequisites: MMT 103, MMT 115 (or 202, 224) or consent of instructor.

Prereq: MMT 103 Class (May be taken concurrently) Min Credits: 2.00 And MMT 115 Class (May be taken concurrently) Min Credits: 2.00

Credits: 3.00

MMT 222**Modal Counterpoint**

(3 hours, 3 credits)

The course is a study of the procedures of 16th-century counterpoint using the works of Palestrina and other composers as models. Background work covers the study of church music, liturgical forms and traditions, plainchant and the beginnings of polyphony. Writing motets and madrigals is included. Model and student works will be sung in class. Prerequisite: MMT 103 and MMT 113, or consent of instructor.

Prereq: (MMT 115 Class (May be taken concurrently) Min Credits: 2.00 Or MMT 115 Class Min Grade: EX Min Credits: 0.00 Or MMT 604 Class (May be taken concurrently) Min Credits: 3.00 Or MMT 604 Class Min Grade: EX Min Credits: 0.00)

Credits: 3.00

MMT 223**Tonal Counterpoint**

(3 hours, 3 credits)

This course extends the work begun in MMT 222 by studying tonal contrapuntal procedures of the 17th through 20th centuries, with an emphasis on baroque era practice. Students will compose and analyze examples including dance forms, inventions, chorale preludes and fugues. It is strongly recommended that MMT 222 be taken prior to this course. Prerequisite: MMT 115 or consent of instructor.

Prereq: (MMT 115 Class (May be taken concurrently) Min Credits: 2.00 Or MMT 115 Class Min Grade: EX Min Credits: 0.00 Or MMT 604 Class (May be taken concurrently) Min Credits: 3.00 Or MMT 604 Class Min Grade: EX Min Credits: 0.00)

Credits: 3.00

MMT 230**Score-Reading at the Piano I**

(3 hours, 1 credit)

This course covers the skill of reading orchestral, chamber, and choral works at the piano, starting with simple two-part exercises in multiple clefs, then progressing through the standard transpositions, combining increasing numbers of staves in multiple clefs, and finally applying the skills learned to the reading of full scores in various genres. Students play through exercises together in class with instructor supervision; there are no weekly assignments. Prerequisite: completion of MMT 102-103; completion of MMT 104-105 recommended. The course is required for all students enrolled in MMT 232-233 Keyboard Harmony, and is optional, but highly recommended, for students enrolled in MMT 202-203 Advanced Musicianship.

Coreq: MMT 232 Class

Credits: 1.00

MMT 231**Score-Reading at the Piano II**

(2 hours, 1 credit)

This course covers the skill of reading orchestral, chamber, and choral works at the piano, starting with simple two-part exercises in multiple clefs, then progressing through the standard transpositions, combining increasing numbers of staves in multiple clefs, and finally applying the skills learned to the reading of full scores in various genres. Students play through exercises together in class with instructor supervision; there are no weekly assignments. Prerequisite: completion of MMT 102-103; completion of MMT 104-105 recommended. The course is required for all students enrolled in MMT 232-233 Keyboard Harmony, and is optional, but highly recommended, for students enrolled in MMT 202-203 Advanced Musicianship.

Coreq: MMT 233 Class

Credits: 1.00

MMT 232**Keyboard Harmony**

(2 hours, 2 credits)

Through the use of the keyboard itself, this course enables keyboard players to master the following skills: 1) realizing figured bass symbols and idioms; 2) transposing harmonic progressions, cadences, sequences and other materials; 3) harmonizing melodies; 4) improvising modulations and short harmonic progressions; 5) reading orchestral scores at the piano. The class starts fall semester only. Prerequisite: MMT 103, MMT 113 (or 202/222).

Coreq: MMT 230 Class

Prereq: MMT 103 Class (May be taken concurrently) Min Credits: 3.00 And MMT 113 Class (May be taken concurrently) Min Credits: 2.00

Credits: 1.00

MMT 233**Keyboard Harmony**

(2 hours, 2 credits)

Through the use of the keyboard itself, this course enables keyboard players to master the following skills: 1) realizing figured bass symbols and idioms; 2) transposing harmonic progressions, cadences, sequences and other materials; 3) harmonizing melodies; 4) improvising modulations and short harmonic progressions; 5) reading orchestral scores at the piano. The class starts fall semester only. Prerequisite: MMT 103, MMT 113 (or 202/222).

Coreq: MMT 231 Class

Prereq: MMT 232 Class (May be taken concurrently) Min Credits: 2.00

Credits: 1.00

MMT 235**Score Reading at the Piano**

Credits: 1.00

MMT 252**Advanced Analysis II**

(2 hours, 3 credits)

This two-semester course, designed to follow the formal analysis training offered in Music Theory 221-224, focuses on modern analytical techniques, emphasizing their applicability for performers and composers. The fall semester covers basic principles (especially Schenkerian reduction) with excerpts from a wide variety of literature; the spring semester focuses on analyzing compositions of varying styles and genres using the skills acquired in the previous semester. The class starts in the fall semester only. Prerequisite: MMT 105, MMT 115 (or 204, 224) or consent of instructor.

Prereq: MMT 105 Class (May be taken concurrently) Min Credits: 3.00 And MMT 115 Class (May be taken concurrently) Min Credits: 2.00

Credits: 3.00

MMT 253**Advanced Analysis II**

(2 hours, 3 credits)

This two-semester course, designed to follow the formal analysis training offered in Music Theory 221-224, focuses on modern analytical techniques, emphasizing their applicability for performers and composers. The fall semester covers basic principles (especially Schenkerian reduction) with excerpts from a wide variety of literature; the spring semester focuses on analyzing compositions of varying styles and genres using the skills acquired in the previous semester. The class starts in the fall semester only. Prerequisite: MMT 105, MMT 115 (or 204, 224) or consent of instructor.

Prereq: MMT 252 Class Min Credits: 3.00

Credits: 3.00

MMT 602**Musicianship Review**

(3 hours, 3 credits)

Musicianship Review is a one-semester course that improves ear training and sight-singing skills in fixed-do solfège, melodic and harmonic dictation through altered-chord harmony, and other materials as necessary. Placement into or out of Musicianship Review is determined by the musicianship placement exam, required of all entering graduate students.

Credits: 3.00

MMT 604**Music Theory Review**

(3 hours, 3 credits)

This one-semester course is designed to bring the graduate student's knowledge of musical form and analysis up to the standard required for graduate course offerings and seminars. The course is split into two seven-week modules. The first is an intensive overview of musical terms, chord structures and part-writing; the second places these elements into the context of basic harmonic and formal analysis. Placement into or out of Music Theory Review is determined by the Graduate Theory Placement Exam, which is required of all entering graduate students.

Credits: 3.00

MMT 702**Topics in Musical Analysis**

(2 hours, 3 credits)

The study and application of various approaches to musical analysis. This course includes comprehensive analyses of extended musical compositions, and an exploration of the relationship of analysis to performance. An extensive analysis project is required.

Credits: 3.00

PDV 160**Undergraduate Internship / PDEC**

Credits: .00

PDV 161**Undergraduate Internship / PDEC**

This course code is for a internship with professional development credit.

Credits: 1.00

PDV 162**Undergraduate Internship / PDEC**

This course code is for a internship with professional development credit.

Credits: 2.00

PDV 163**Undergraduate Internship / PDEC**

This course code is for a internship with professional development credit.

Credits: 3.00

PDV 200**Professional Fundamentals**

(1 credit, 2 hours, 7 weeks)

Professional Fundamentals is a module-length course introducing students to the core topics necessary for success as a 21st-century professional. In addition, students will explore the wide array of career options available to them and discover how their skills as a musician can be used for success in any field. Topics include building a professional portfolio, performance psychology, project management, graphic design, and audio technology. Students will also learn about the other professional development resources available at SFCM.

Open to undergraduates only.

Credits: 1.00

PDV 202**Financial Literacy**

(1 credit, 2 hours, 7 weeks)

Financial Literacy is a module-length course where students will familiarize themselves with the essential aspects of money management.

Credits: 1.00

PDV 203**Personal Financial Management**

(2 hours, 1 credit)

This course builds on a base of literacy in finance and expands the subject to include extensive work on a professional budget and overall management of the broad aspects of students' financial well-being during professional life to include investing, risk management, retirement planning, debt management, and planning for legal and tax requirements.

PREREQUISITES: PDV 202 Financial Literacy (undergraduates only, no prerequisite for grad students)

Credits: 1.00

PDV 204**Musical Startups**

(2 hours, 2 credits)

Skills needed to found and sustain a new ensemble, collective, or presenting organization: structure, vision, budgeting and taxes, fundraising, grant writing, online and PR presence, venues and contracts. Graduate students only.

Credits: 2.00

PDV 206**Business for the Media Composer**

2 hours, 2 credits

Required for TAC majors, open to all others based on available seats.

This course prepares students for employment and advancement in the constantly evolving music and media industry. Students will gain experience creating professional business plans and strategies for generating revenue from music production, licensing, promotion, and performance. Students will become familiar with the intricacies of publishing, royalties, digital rights, digital distribution, streaming revenue and other financial issues related to developing one's own career. Uses of social media and streaming services will be an ongoing topic of discussion in this course. Additionally, this course will emphasize career development through practicing contract negotiations, networking, customer service and time management. An examination of the various roles and potential streams of revenue within the music business will also be examined.

Credits: 2.00

PDV 207**Entertainment Law and Music Copyright**

This course is designed to provide students an overview and understanding of entertainment and music copyright law. Subject matter includes history and source of copyright law, common contract terms, the role of attorneys/ agents, and ethical considerations. The course will also provide an overview of applicable labor law, deal points, and contract negotiation. The course will not take the place of sound legal advice, however, students will gain familiarity and understanding that will help them navigate the common legal issues musicians encounter.

Credits: 1.00

PDV 208**Building a Private Teaching Studio**

Building a Private Teaching Studio will address the nuts and bolts of creating a private teaching studio, regardless of instrument. Topics will include marketing and building the studio, managing finances, creating studio policies, and creative approaches to private studio pedagogy for multiple age levels, interests, and abilities.

Credits: 1.00

PDV 210**Intro to Festival Management/Production**

Credits: .50

PDV 211**Festival Management and Production**

(2 hours, 1 credit)

Students will be given inside knowledge and guidance on the fundamental basics of running a festival and/or concert series with emphasis on creating production documents from high level timelines to detailed tech riders and stage plots. Students will also learn to navigate leadership for events with multiple collaborators and an overarching organizational vision. Depending on assignment, students will work in a team on executing a one-day festival (such as Hot Air Festival), or a concert series (such as Moonlight Society) at the Bowes Center, or develop a detailed case study for a hypothetical festival concept

Credits: 1.00

PDV 220**Building Your Digital Presence**

(1 credit, 2 hours, 7 weeks)

Your digital presence will be the first time most people encounter you. This is especially important for musicians to remember as they promote their work and convert strangers into devoted fans. In this class, you will create the materials needed for an effective digital presence—including a website, email newsletter, and (professional) social media presence—and learn the best practices for developing a unique brand and promoting yourself online.

Credits: 1.00

PDV 221**Expanding Your Digital Presence**

(1 credit, 2 hours)

Expanding Your Digital Presence will follow PDV 220 in the following module, expanding on the digital marketing tools and concepts that students develop in that class, including: target audience, branding, starting a website, integrating social media in your professional life, email marketing, and, as the final project, combining all of these into a planned-out marketing campaign. Because PDV 220 is a module course, these topics are merely introduced, with students being given just a week or two to apply them to their own careers. This Expanding class goes back to each topic, but with more depth: Refining your target audience, adding website tools like exit intent forms and landing pages, telling stories through social media, email newsletters, plus topics like graphic design and multimedia content creation, which are not covered in PDV 220 at all.

Credits: 1.00

PDV 230**Introduction to Music Criticism**

2 hours, 2 credits

This course is a practical, hands-on workshop in writing music criticism. The goal is not so much to prepare students for professional activity in the field as to develop habits of analyzing music and musical performances, and to learn how to communicate on the subject with a wide general audience. The backbone of the course will be weekly writing assignments, mostly concert reviews but also record reviews, feature stories, analytical essays and more – all written under a short deadline, then revised for publication. There will be occasional reading assignments as well.

Credits: 2.00

PDV 232**Ecosystem of the Arts**

This course will provide students with an overview of the leadership structures, key personnel, board relationships and business models within arts organizations, cultural policy agencies, music industry structures, and startup initiatives. In addition, students will identify and cultivate their own unique leadership styles and approaches as an opportunity to integrate these skills within their career paths.

Prereq: PDV 200 Class Min Credits: 1.00

Credits: 1.00

PDV 300**Topics in Computer Science**

(2 credits, 2 hours)

This course is an introduction to Unity. It is intended for students with no prior programming experience. It introduces a variety of tools and concepts commonly used in Computer Science. Students learn how to write and debug simple code in C#. Students learn the basic vocabulary and constructs that are used to develop games and applications in Unity. Special attention is given to audio implementation. Students demonstrate their understanding of Unity and its applications through scripting, making games and posting them for review.

Credits: 2.00

PDV 305**Electroacoustic Performance Practice**

(2 hours, 1 credit)

This course is intended for students who want to learn how to perform music with electronics, including fixed media and live processing. Students will become familiar with the equipment and software necessary to execute a performance. The class will culminate in a final concert. Students should have a specific piece selected before the first class.

Credits: 1.00

PDV 310**Training the Musical Brain**

(1 hour lecture, 1 hour lab, 2 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. HMS 566 will be restricted to undergraduate students and will feature discussions of practice appropriate to musicians beginning their professional careers. PDV 310 will focus on the unique challenges that graduate students and emerging professionals face at this stage in their careers.

Credits: 2.00

PDV 320**Health and Wellness for the Musician**

(1 credit, 2 hours, 7 weeks)

This course is an introduction to fundamental concepts regarding health and wellness, body maintenance, exercise, nutrition, and injury prevention to Conservatory students. This course will present useful and introductory information on human anatomy, physiology, motor and learning theory, disease prevention, pain perception, stress management, posture, biomechanics, common repetitive stress injuries and other topics critical to a conservatory musician's long term health.

Credits: 1.00

PDV 420**Conservatory Connect**

(2 hours, 1 to 2 credits, depending on community partner relationship) (0 credits for RJAM students)

Formerly Community Service Project (CSP), Conservatory Connect selects advanced performers to give performances to San Francisco residents of limited means and/or mobility. Students work with partners such as schools, hospitals, and retirement homes to create engaging performances. In-class activities include discussions of communications with community organizations and diverse audiences, as well as live performance workshops. Audition required.

Credits: .00

PDV 421**Conservatory Connect**

(2 hours, 1 to 2 credits, depending on community partner relationship) (0 credits for RJAM students)

Formerly Community Service Project (CSP), Conservatory Connect selects advanced performers to give performances to San Francisco residents of limited means and/or mobility. Students work with partners such as schools, hospitals, and retirement homes to create engaging performances. In-class activities include discussions of communications with community organizations and diverse audiences, as well as live performance workshops. Audition required.

Credits: 1.00

PDV 422**Conservatory Connect**

(2 hours, 1 to 2 credits, depending on community partner relationship) (0 credits for RJAM students)

Formerly Community Service Project (CSP), Conservatory Connect selects advanced performers to give performances to San Francisco residents of limited means and/or mobility. Students work with partners such as schools, hospitals, and retirement homes to create engaging performances. In-class activities include discussions of communications with community organizations and diverse audiences, as well as live performance workshops. Audition required.

Credits: 2.00

PDV 424**Conservatory Engage**

"This course is designed to give students the practical skills needed to be an effective teacher for a broad range of abilities and backgrounds. The course occurs in tandem with two modules, Building a Private Studio taught by Meghan Dibble and Teaching Artistry I taught by Hannah Dworkin. In this course students will take the skills learned from those modules and apply them in practice. The assignments are designed to help students prepare for the spring, where upon passing this course, they will be listed on the roster of approved private lesson teachers of "Teach at SFCM."

Students will have three lesson shadows required to pass the course. Students will shadow an assigned teaching mentor, where they will observe them teach a lesson, as well as write a reflection summary afterwards. The lesson shadows will be organized to have the students witnessing attendee students from diverse backgrounds, and abilities."

Credits: 1.00

PDV 432**Teaching Artistry**

(2 hours, 2 credits)

This course will include discussion and participation in the practice of combining teaching and artistic skills in order to perform the role of Teaching Artist; and an introduction to the field of Arts Education from the Teaching Artists' perspective. This course is related to PDV 430 Psychology of Music Teaching and Learning (formerly Introduction to Teaching Skills).

Musicians leaving school with either a Bachelor or Master Degree can widen the number of potential jobs by conceiving of their career as one of a "Portfolio Musician," with Teaching Artist being one of the jobs. The course will provide a survey of skills necessary to step into the role of Teaching Artist. Topics covered will be classroom management, learning modalities, negotiating different cultures and administrative hierarchies, different types of outreach/education work, connecting to the national, state and local arts education communities, etc. Class will include discussion, research, demonstrations and guest speakers. The practicum element will include observation, mentoring and practicing skills with students. Focus will be on K-8 students and schools.

Credits: 2.00

PDV 434**Foundations of Music Teaching**

Foundations of Music Teaching is an introduction to general music pedagogy, presenting an overview of techniques, methodologies, curriculum design, and best practices. Includes an investigation of general learning theories and application of these to vocal, general, and instrumental music teaching situations for multiple age groups, and in various teaching environments.

Credits: 1.00

PDV 435**Intro to Remote Recording and Performing**

(1 credit, 2 hours)

This course is a hands-on introduction to the technical and practical aspects of audio and video self-recording. Upon successful completion of this module, students will have the skills they need to independently record a musical performance of optimal audio and video quality. Performers will become proficient at setting up and preparing for online auditions, using minimal gear and a computer. This course will also touch upon a variety of fundamental topics within the field of audiovisual production such as AV formats, audio editing in a Digital Audio Workstation, routing audio in and out of Zoom, the basics of mixing and mastering, and the synchronization of video and audio in live and recorded contexts. Assessments will take place in class through the realization of short assignments and quizzes that reinforce particular technical skills, leading to the development of a larger self-recording for the final project. This course is intended for students who would like to become proficient at audio and video recording - no prior recording experience is required. All students must have access to a personal computer.

Credits: 1.00

PDV 500**Program Notes**

Program Notes offers upper-level undergraduates and graduates an opportunity to improve the quality of their writing through the composition and revision of program notes under the close supervision of a faculty instructor. Two students are chosen each semester to provide notes for concerts of the Conservatory Orchestra, the Opera Program, the Baroque Ensemble and the Chamber Music Series. Through collaborative investigation and writing tasks, student participants expand their music research skills, cultivate their ability to communicate effectively to a concert-going audience through the description of key details, and practice how to effectively arrange their own observations around a compelling narrative thread. They also gain experience in working towards deadlines, receiving and utilizing criticism gracefully, and editing their own work critically.

Credits: 1.00

PDV 502**Introduction to Music Technology**

(1 credit, 2 hours, 7 weeks)

This course will be an introduction to digital audio aimed at performers wanting to explore this side of music creation and performance. Students will develop and understanding of how sound is captured and processed for both recording and live performance and the various analog and digital tools available for manipulating these sounds. In addition, we will explore the various software programs available in the TAC department to provide a basis for further investigation.

Credits: 1.00

PDV 510**Introduction to Sound Recording**

(1 hour, 1 credit)

An introduction to field recording the recording studio, digital editing and signal processing. A majority of the course will focus on the recording techniques pertaining to classical music and live sound reinforcement. Topics include: Introduction to acoustical properties, microphone design and application, audio console flow, stereo and multi track recording devices, sampling theory, live sound reinforcement and an overview of pre/post production processes.

Credits: 2.00

PDV 512**Advanced Sound Recording**

Advanced study in the theory and practice of recording audio technology, studio techniques and procedures. This course provides hands-on experience in recording acoustical instruments in both studio and performance spaces. Topics covered include: Advanced stereo microphone techniques, large format analog console signal flow, mixing both stereo and surrounding formats, exploring electroacoustic measurements, recording equipment and multi-track recording and theory. Project based assignments will include pre-production, recording sessions, mixing and mastering. Select students will assist on official SFCM recording projects.

Credits: 2.00

PDV 530**Building Applications for MusicMax/MSP 1**

Students learn techniques for using the computer for random, procedural and generative operations to produce a custom music app in Max/MSP. Students are introduced to basic programming concepts in a visual object oriented environment and gain an understanding of what it means to work in a nonlinear paradigm. In this instance, the computer is used as a vehicle to design processes that exceed the limitations of traditional composition and give "under the hood" insight into many 3rd party softwares commonly used for implementation in video games as well as traditional uses deployed in many contemporary classical electro-acoustic pieces being presented regularly. This class will benefit performers who wish to perform electro-acoustic scores (commonly a Max/MSP program is included with a score) or composers who wish to integrate a time based sample or other electronic music technique into their work. There has been a trend of requesting money to purchase this software via the Student Professional Development Fund over the last few years.

Credits: 3.00

PDV 532**Theory of Musical Synthesis Max/MSP 2**

Student learns the theory behind standard synthesis techniques such as signal generation, additive synthesis, modulation and noise generation. Students will demonstrate their understanding by performing the techniques both in the analog realm with modern digital stand alone synthesizers and through object oriented programming, building on their knowledge of Max/MSP.

Credits: 3.00

PDV 660**Graduate Internship / PDEC**

This course code is for an internship with professional development credit.

Credits: .00

PDV 661**Graduate Internship / PDEC**

This course code is for a internship with professional development credit.

Credits: 1.00

PDV 662**Graduate Internship / PDEC**

This course code is for an internship with professional development credit.

Credits: 2.00

PDV 663**Graduate Internship / PDEC**

This course code is for an internship with professional development credit.

Credits: 3.00

PDV 999**Transfer Courses**

Transfer courses for Professional Development.

Credits: .00

PRF 100**Vocal Arts Workshop: Acting & Art Song**

Credits: 1.00

PRF 101**Vocal Arts Workshop: Musical Theater**

Credits: 1.00

PRF 150**Keyboard Skills I**

(1 hour, 1 credit)

This course develops basic keyboard ability in keeping with the requirements of core curriculum courses such as Musicianship and Music Theory, as well as individual departmental requirements for competence at the keyboard. Sections of the course are limited to 11 students, and are arranged on the basis of required placement examinations in keyboard proficiency given during the orientation period for new students. Prerequisite for PRF 151: completion of GED 150 (or 041). Required of all non-keyboard majors except for composition majors. Students should plan on taking this course during their first year at the Conservatory.

Credits: 1.00

PRF 151**Keyboard Skills II**

(1 hour, 1 credit)

This course develops basic keyboard ability in keeping with the requirements of core curriculum courses such as Musicianship and Music Theory, as well as individual departmental requirements for competence at the keyboard. Sections of the course are limited to 11 students, and are arranged on the basis of required placement examinations in keyboard proficiency given during the orientation period for new students. Prerequisite for PRF 151: completion of GED 150 (or 041). Required of all non-keyboard majors except for composition majors. Students should plan on taking this course during their first year at the Conservatory.

Prereq: PRF 150 Performance Class Min Credits: 1.00

Credits: 1.00

PRF 152**Jazz Fundamentals I**

2 hours, 1 credits

This class aims to introduce and develop skills in three areas including ear training for the jazz musician, jazz and commercial keyboard and hand drumming and rhythms of the African Diaspora.

Credits: 1.00

PRF 153**Jazz Fundamentals II**

2 hours, 2 credits

This class builds on the material learned in PRF 152 and aims to continue to develop skills in three areas including ear training for the jazz musician, jazz and commercial keyboard and hand drumming and rhythms of the African Diaspora.

Credits: 1.00

PRF 154**Jazz Fundamentals III**

2 hours, 1 credits

This class aims to introduce and develop skills in three areas including ear training for the jazz musician, jazz and commercial keyboard and hand drumming and rhythms of the African Diaspora.

Credits: 1.00

PRF 155**Jazz Fundamentals IV**

2 hours, 1 credits

This class aims to introduce and develop skills in three areas including ear training for the jazz musician, jazz and commercial keyboard and hand drumming and rhythms of the African Diaspora.

Credits: 1.00

PRF 156**Intermediate Keyboard Skills I**

Credits: 1.00

PRF 157**Intermediate Keyboard Skills II**

Credits: 1.00

PRF 160**Operas of Franz Schubert**

A study of approximately 10 operas and fragments composed by Schubert. This course will introduce students to Schubert's operas by means of recorded examples and in-class performance, which will necessarily include some discussion of German diction and performance practice.

Credits: 1.00

PRF 162**Songs from Vaudeville & Early Broadway**

2 hours, 2 credits, one module

This course explores the role of musical theatre in the creation of a truly multi-cultural America. Celebrating the unique contribution of vaudeville and Broadway performers in creating a sense of belonging in late 19th and early 20th century America, the course explores the unique blending of African-American, Jewish-American, and Irish-American musical traditions that create American popular song. As performers as well as audience members, new Americans bridged cultural differences in the theatre to forge a sense of unity while also celebrating diversity.

This course is linked to several Historical Performance programs scheduled to be presented in the 2017 fall semester. Voice student in this module will perform in two performances accompanied by piano as well as in a choral ensemble in a major program with full orchestra of music of Victor Herbert and Jerome Kern. The performance with the piano will include one varied program of vaudeville songs from the 1890's to the 1920's, the second program will present songs celebrating San Francisco, written from the Gold Rush era to the later 1920's.

Credits: 2.00

PRF 165**Jazz Convocation**

Credits: .50

PRF 200**Woodwind Recital Attendance**

Required for all Woodwind students, all degrees.

Credits: .00

PRF 201**Orchestral Excerpts for Woodwinds**

(1 credit, 2 hours)

Study and performance of solo excerpts from the standard orchestra literature for all woodwind instruments, with an emphasis on score study, listening, mock auditions, summer festival auditions, and - for more advanced students - professional auditions. Occasional guest instructors from the San Francisco Symphony woodwind section.

Credits: 1.00

PRF 202**Bassoon Class**

(1 hour, .5 credit)

Workshop in reed-making.

Credits: .50

PRF 204**Vocal Arts Workshop: Contemporary Vocals**

Credits: 1.00

PRF 205**Vocal Arts Workshop: Opera**

Credits: 1.00

PRF 212**Clarinet Class**

(1 hour, .5 credit)

Master class, practice auditions and performance of orchestral literature.

Credits: .50

PRF 222**Flute Class**

(1 hour, .5 credit)

Credits: .50

PRF 232**Oboe Class**

(1 hour, .5 credit)

Workshop in reed-making and studies in orchestral excerpts.

Credits: .50

PRF 252**Horn Class**

(1 hour, 0 to 1 credit)

Master class, practice auditions, performance of orchestra literature and horn choir.

Credits: .50

PRF 262**Low Brass Class**

(1 hour, 0 to 1 credit)

Master class, practice auditions, performance of orchestral literature and trombone choir.

Credits: .50

PRF 272**Trumpet Class**

(1 hour, 0 to 1 credit)

Master class, practice auditions, performance of orchestral literature and trumpet ensemble.

Credits: .50

PRF 280**Percussion Performance**

(1 hour, 0 to 1 credit)

Master class, practice auditions, performance of orchestral literature for percussive instruments.

Credits: .50

PRF 302**Double Bass Class**

(1 hour, 0 to 1 credit)

Performance of solo and ensemble music for bass.

Credits: .50

PRF 304**Orchestral Excerpts for Double Bass**

(1 hour, 1 credit)

Credits: 1.00

PRF 312**Orchestral Excerpts for Violists**

(1 hour, 0 to 1 credit)

Preparation for orchestral auditions. The excerpts to be performed will include: Strauss Don Juan and Don Quixote; Mendelssohn Scherzo from Midsummer Night's Dream; Berlioz Roman Carnival Overture; Beethoven Symphony No. 5; Brahms Variations on a Theme by Haydn; Mahler Symphony No. 10. A mock audition will be held at the end of the semester.

Credits: 1.00

PRF 324**Orchestral Excerpts for Violinists**

(1 hour, 1 credit)

Preparation for professional orchestral auditions. The major solo and section violin excerpts from the symphonic repertory will be prepared. A mock audition will be held at the end of the semester. Van Hoesen

Prereq: Instructor Permission from: Catherine Van Hoesen

Credits: 1.00

PRF 326**Orchestral Excerpts for Cello**

Credits: 1.00

PRF 332**Cello Performance Class**

(2 hours, 0 to 1 credit)

Performance of solo and ensemble music for cello. Class also includes studies in audition preparation, pedagogy and period techniques.

Credits: .50

PRF 334**Baroque Cello**

(2 hours, 2 credits)

Credits: 2.00

PRF 336**Baroque Violin and Viola**

This course will offer hands-on instruction in baroque violin and viola playing through the use of instruments in the school's period instrument collection. Each student will be loaned an instrument from the collection. Priority for enrollment will be given to members of the Baroque Ensemble and will be limited to a total of 8 violin students and 3 viola students. Projects will include solo, chamber, and orchestral repertoire. Offered Fall and Spring semesters. Enrollment by permission of instructor

Credits: 2.00

PRF 337**Violin Performance Class**

(2 hours; .5 credits)

Weekly performance class for all violinists.

Credits: .50

PRF 338**Viola Performance Class**

All students currently enrolled in Murrath studio

A weekly performance, scales and technique class. Students have to play something every week: a piece (if ready) and a scale or technical exercise (every time).

Credits: .50

PRF 340**Guitar Class**

Credits: .50

PRF 342**Guitar Performance**

(1 hour, ½ credit)

This class addresses aspects of performance such as stage presence, programming and speaking to audiences. Students perform frequently.

Credits: .50

PRF 346**Technical Training/Sight Reading Guitar**

(2 hours, 2 credits)

The course is designed to offer exercises in developing guitar technique and sight reading. Guitar technique includes scales, arpeggios, slurs, rasqueados, tremolo, finger independence, chord orchestration, balance between melody, bass and accompaniment, control of tone, hand positions, rest and free stroke, breathing, and awareness of body position and tension. Sight reading includes exercises in reading melodies in several positions, rhythmic training and chord recognition. Prerequisite: Permission of Major Instructor.

Credits: 2.00

PRF 348**Historical Plucked Strings**

(2 hours, 2 credits)

In this course students will focus on a variety of issues relating to the study of historical plucked stringed instruments. These will include: applied music performance practice (techniques and interpretation), notational systems, instrument maintenance, repertoire and accompaniment practices. The specific focus of one's study will depend on the students' particular area of interest, instrument and ability.

Credits: 2.00

PRF 350**Fretboard Harmony**

Beginning fretboard harmony, playing by ear, and sight reading.

Develop familiarity with the guitar fretboard through chord, scale, arpeggio and sight reading practice. Topics include:

Overview of chord and scale types and where they are located.

Common chord progressions

Scale and arpeggio practice in various positions

Sight reading practice

Transcribing music from recordings

Credits: 2.00

PRF 352**Piano Forum**

(1 hour, ½ credit)

This class gives pianists an opportunity to try out new repertoire for each other. Each performance is followed by a discussion among the pianists and faculty members present. All undergraduate pianists must take four semesters of this course; all graduate pianists must take two semesters. Students who enter the school midway through their undergraduate studies will receive an adjustment on the number of semesters required. The course is graded pass/fail and receives ½ credit each semester.

Credits: 1.00

PRF 354**Harpsichord Class**

(2 hours, 1 credit)

This course investigates baroque keyboard music through hands-on experience on an historical copy of an 18th-century harpsichord and discussions of specific performance practice issues particular to the distinct national styles and genres of the era. All students have daily practice time available. Grading based upon class participation and preparation of in-class performances.

Credits: .50

PRF 356**Organ for Pianists and Harpsichordists**

(2 hours, 1 credit)

Introduction to the literature for organ; using the pedal as an independent, contrapuntal line; freeing the left hand from its usual bass role; baroque and romantic styles of playing; hymn playing; understanding organ registration; intense listening for releases as well as attacks.

Preparation: 4 hours per week.

Credits: 1.00

PRF 358**Forte Piano Class**

(2 hours, 1 credit)

A performance course for keyboard players exploring the works of C.P.E. Bach, Haydn, Clementi, Mozart and Beethoven through study and performances on an historical copy of a late 18th-century fortepiano. The course offers an introduction to learning what the instrument known to these masters was actually like and provides an opportunity to learn about specific performance practice issues of this period through hands-on experience with an early piano. All students have daily practice time available. Grading based upon class participation and preparation of in-class performances.

Credits: 1.00

PRF 362**Harp Class**

(1 hour, 1 credit)

Credits: .50

PRF 402**Composition Seminar**

(2 hours, ½ credit)

A weekly two-hour meeting required of all composition majors with junior, senior or graduate standing. Student works, contemporary scores, departmental concerns and career issues such as competitions, résumés and commissions are studied and discussed. Often includes guest speakers and performers.

Credits: .50

PRF 403**TAC Junior Seminar**

Credits: 1.00

PRF 404**Creative Uses of Electronic Music**

(2 hours, 1 credit)

A comprehensive introduction to the tools and literature of electronic music. Projects using digital audio and synthesizers controlled by computer, along with listening and occasional reading assignments.

Credits: 1.00

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 328) or consent of instructor.

Credits: 1.00

PRF 452**Introduction to Conducting I**

(3 ½ hours, 2 credits)

Studies in the physical technique of conducting, score preparation and rehearsal techniques. Course may be repeated for credit with consent of instructor. Note: PRF 452/453 is a sequence and should begin in the fall semester. Prerequisites: MMT 105 and MMT 115 for undergraduates (or 204 and 224) or MMT 602 and MMT 612 for graduate students (or 702 and 721) and keyboard skills requirement.

Prereq: (MMT 105 Class (May be taken concurrently) Min Credits: 3.00 And MMT 115 Class (May be taken concurrently) Min Credits: 2.00) Or (MMT 604 Class (May be taken concurrently) Min Credits: 3.00 And MMT 602 Class (May be taken concurrently) Min Credits: 3.00)

Credits: 2.00

PRF 453**Introduction to Conducting II**

(3 ½ hours, 2 credits)

Studies in the physical technique of conducting, score preparation and rehearsal techniques. Course may be repeated for credit with consent of instructor. Note: PRF 452/453 is a sequence and should begin in the fall semester. Prerequisites: MMT 105 and MMT 115 for undergraduates (or 204 and 224) or MMT 602 and MMT 612 for graduate students (or 702 and 721) and keyboard skills requirement.

Prereq: PRF 452 Performance Class (May be taken concurrently) Min Credits: 2.00

Credits: 2.00

PRF 460**Voice Departmental Recital Attendance**

Required for all Voice students, all degrees.

Credits: .00

PRF 462**Vocal Performance Lab**

(2 hours, ½ credit)

Required of all voice majors every semester, this course meets once a week for two hours during which students perform and receive critiques from the voice faculty. Satisfactory completion of course requirements includes a performance on at least one of the voice department recitals presented throughout the year.

Credits: .50

PRF 464**Oratorio Workshop**

(1 hour, 1 credit)

Credits: 1.00

PRF 503**Viola da Gamba**

The Viola da Gamba or Viol is a six-stringed bowed instrument with frets which was immensely popular in the Renaissance and Baroque, both as a solo and ensemble instrument. It comes in treble, tenor, and bass sizes, all of which are available here at the school. Some of the most beautiful music ever written was composed for viola da gamba and for viol consort. We will learn to play the instrument (in a group setting) drawing our technique exercises largely from historical treatises. We will also play Renaissance consort music specifically composed for these instruments (in 2 through 6 parts) and will participate in a casual, end-of-semester concert. When possible, we will explore the consort song repertoire with members of the voice department. This is a very special opportunity for string players to easily learn a new instrument and to experience a whole new repertoire. The course will be scheduled around student availability.

Credits: 2.00

PRF 506**Bel Canto for Wind Instruments**

(2 hours, 2 credits)

Through creatively dramatic collaboration and exercises, students study the elements that give personality, profile and meaning to a musical line, allowing it to "truly sing." The course is inspired by Marcel Moyse's book, *Tone Development Through Interpretation*- the study of expression, vibrato, color, suppleness and their application to different styles.

Credits: 2.00

PRF 507**Introduction to Improvisation for String**

3 hours, 2 credits

This is a "hands-on" introductory experience in music improvisation. In this course students will study concepts of theory by exploring them on their string instrument, building up their physical and aural understanding of music theory as they learn to improvise. Musical examples will be drawn from diverse stylistic sources including classical music, American fiddle styles, jazz, and popular styles.

Credits: 2.00

PRF 508**Improvisational Techniques**

(2 hours, 1 credit)

This course focuses on the development of the emotional palette of the performer as related to the performance of written works. Class exercises range from improvisational exercises to the performance of written repertoire with the application of improvisational techniques. The course is designed to hone the performer's listening skills and freedom of expression. The class is open to all students.

Credits: 1.00

PRF 509**Intro to the World of Arabic Music**

(2 hours, 2 credits) This course aims to introduce students to the three main pillars of arabic music: the system of Maqamat (Arabic Modes), the system of Iqaat (Arabic rhythms) and the system of Hilyat (Arabic Ornamentation and use of tones of figuration). Students will also be introduced to the logic behind improvisation in this musical tradition and how to go about creating their own improvisations.

Credits: 2.00

PRF 510**Community Service Project**

(1 hour, 1 to 2 credits, depending on number of community performances completed)

Advanced performers are selected to give performances in a wide variety of performance situations throughout the Bay Area, such as schools, hospitals and retirement homes. Students come in close contact with their audiences. In-class activities include discussions of communications with diverse audiences and guest speakers talking about a variety of career-related topics. Audition required.

Prereq: Instructor Permission from: Elisabeth Marie Lowry

Credits: 1.00

PRF 511**Community Service Project**

(1 hour, 1 credit, based on number of community performances completed)

Advanced performers are selected to give performances in a wide variety of performance situations throughout the Bay Area, such as schools, hospitals and retirement homes. Students come in close contact with their audiences. In-class activities include discussions of communications with diverse audiences and guest speakers talking about a variety of career-related topics. Audition required.

Prereq: Instructor Permission from: Elisabeth Marie Lowry

Credits: 1.00

PRF 512**Community Service Project**

(1 hour, 2 credit, based on number of community performances completed)

Advanced performers are selected to give performances in a wide variety of performance situations throughout the Bay Area, such as schools, hospitals and retirement homes. Students come in close contact with their audiences. In-class activities include discussions of communications with diverse audiences and guest speakers talking about a variety of career-related topics. Audition required.

Prereq: Instructor Permission from: Elisabeth Marie Lowry

Credits: 2.00

PRF 599**Transfer Courses**

Performance courses accepted for transfer credit that do not correspond to courses PRF 150-510 will be assigned this number.

Credits: .00

PRF 602**Audition Workshop for Singers**

(1 hour, 1 credit)

Specifically designed for students who will be graduating and auditioning for jobs in the opera/musical theater business. Includes instruction in creating a resume and the business of singing, as well as specific dramatic instruction on each student's two audition arias. The class will culminate in a mock audition for a panel of directors/professionals in the business, where the student will receive immediate feedback on all aspects of the audition. Prerequisite: second year master's students in voice and postgraduate diploma candidates in voice, with two arias already prepared.

Credits: 1.00

PVL 100**Undergraduate Major Instrument:**

(1 hour; 4 credits)

Students who major in either performance or composition typically receive weekly one-hour lessons. Instruction must be taken with a member of the collegiate performance/composition faculty. Depending upon the instructional needs of particular students and the professional obligations of certain students and members of the faculty, other schedules of private instruction may be arranged. Teacher requests are taken under advisement by the Dean. Full-time performance majors receive private lessons in their major area of study and are provided practice facilities on a space-available basis without additional charge. Full-time composition majors receive private lessons in composition and are provided access to compositional resources; e.g., the E.L. Wiegand Electronic Music Studio, without additional charge.

Credits: 4.00

PVL 110**Composer at the Piano:**

(1 hour; 4 credits fall, 5 credits spring)

Freshman and sophomore composition majors take this course as their studio lessons. They will learn the basic keyboard skills required of composers: scales, arpeggios, sight-reading, transposition, arranging and improvisation-as well as piano repertoire of all periods including their own. A memorized jury recital will be required at the end of each year, to include an original work. Composition Workshop will be a co-requisite for this course.

Coreq: APP 352 Class, APP 353 Class

Credits: 4.00

PVL 111**TAC Group Private Lessons**

Credits: 1.00

PVL 112**Undergrad Composition Major:**

(1 hour; 4 credits fall, 5 credits spring)

Juniors and seniors who major in composition typically receive weekly one-hour lessons. Instruction must be taken with a member of the collegiate performance/composition faculty. Depending upon the instructional needs of particular students and the professional obligations of certain students and members of the faculty, other schedules of private instruction may be arranged. Teacher requests are taken under advisement by the Dean. Full-time performance majors receive private lessons in their major area of study and are provided practice facilities on a space-available basis without additional charge. Full-time composition majors receive private lessons in composition and are provided access to compositional resources; e.g., the E.L. Wiegand Electronic Music Studio, without additional charge.

Credits: 4.00

PVL 114**Undergrad TAC Composer at the Keyboard**

Class Piano style course designed to develop and internalize fundamental harmonic listening, as well as common rhythmic patterns and textures, through intensive piano exercises. More advanced students can test out (via placement examination) of the first year but are required to do at least one year of advanced study. Additional Lab sections may be added for students in need of continued instruction. More advanced students can test out or apply for private lessons (case by case basis)

Credits: 3.00

PVL 115**TAC Portfolio Review**

Credits: 1.00

PVL 116**Undergrad TAC Major:**

Credits: 2.00

PVL 120**Minor Instrument for Undergraduates**

(½ or 1 hour, 1 to 2 credits)

Studio teachers are available on a space-available basis for those students who wish to continue private study in a secondary performance area or who are qualified to pursue composition as a secondary interest. Instruction must be taken with a member of the Conservatory collegiate faculty. Available to full-time students only. Special fee required.

Credits: 1.00

PVL 600**Graduate Major Instrument:**

(1 hour, 4 credits)

Private instruction must be taken with a member of the Conservatory collegiate faculty.

Credits: 4.00

PVL 610**Grad TAC Major:**

Credits: 2.00

PVL 620**Minor Instrument for Graduates**

(½ or 1 hour, 1 to 2 credits)

Studio teachers are available on a space-available basis for those students who wish to continue private study in a secondary performance area or who are qualified to pursue composition as a secondary interest. Instruction must be taken with a member of the Conservatory collegiate faculty. Available to full-time students only. Special fee required.

Credits: 1.00

RCTAD1**First Artist Diploma Recital**

Credits: .00

RCTAD2**Second Artist Diploma Recital**

Credits: 2.00

RCTAD3**Third Artist Diploma Recital**

Credits: 2.00

RCTAD4**Fourth Artist Diploma Recital**

Credits: 2.00

RCTADVC1**Advanced Certificate Recital 1**

Credits: .00

RCTADVC2**Advanced Certificate Recital 2**

Credits: .00

RCTCAP**Capstone Recital**

Credits: .00

RCTJU**Junior Recital**

Credits: .00

RCTMM1**First Graduate Recital**

Credits: .00

RCTMM2**Second Graduate Recital**

Credits: .00

RCTPG**Post Graduate Recital**

Credits: .00

RCTPSC**Prof. Studies Cert. Recital**

Credits: .00

RCTPSD**Prof. Studies Dip. Recital**

Credits: .00

RCTSN**Senior Recital**

Credits: .00

RCTWW**WW Recital Attendance**

Credits: .00

TAC 100**TAC Forum**

Welcome to Composition Forum, where TAC creators gather to explore, share, and refine their musical creations and concepts. This interactive forum provides a dynamic platform for participants to delve into the art and craft of music composition through engaging discussions, inspiring lectures, and constructive feedback from industry luminaries, TAC instructors, and peers. The SFCM TAC program envisions a world without boundaries or borders. We recognize that music—whether intended for a game, the screen, album or concert hall—has the same basis in invention and creativity. Composition Forum focuses on the state of the art, emerging methodologies, and the exploration of new, exciting career opportunities available to the 21st century musician.

Credits: .50

TAC 113**Digital Music Fundamentals**

This class will meet as a compliment to TAC Composer at the Keyboard and TAC Composition Workshop. Students will get extra support and practice for these courses, with a focus on MIDI prep, score libraries, score preparation, and related skills.

Open to TAC students only.

Credits: 3.00

TAC 114**Composer at the Keyboard**

Credits: 3.00

TAC 115**Portfolio Review**

Credits: 2.00

TAC 120**Production Techniques: Logic Pro X**

Students learn to use a Digital Audio Workstation and expand upon audio concepts covered in intro to recording to working with MIDI, realizing techniques for traditional writing using the computer as a tool. Understanding workflow techniques, editing audio and MIDI, using software instruments and sample libraries, working with audio effects, mixing and automation, and the manipulation of pitch and time. Students will learn to edit to picture using Quicktime, as well as use Logic's software instruments for synthesis, sampling and sequencing.

Students need to bring their own apple laptop to the classroom. The Logic Pro X software can be temporarily borrowed from SFCM while students are on the campus network. There a few laptops available for checkout from the TAC department for those students who do not have access to a laptop during class time. Please see Taurin Barerra for more information.

Credits: 2.00

TAC 121**Production Techniques in Ableton Live**

Credits: 2.00

TAC 122**Production Techniques in Pro Tools**

(2 hours, 2 credits)

"This course will introduce the fundamentals of modern music production in AVID Pro Tools. Students will learn the basic principles needed to complete a Pro Tools project from initial setup to final mixdown. Whether a project involves multi-track recordings of live instruments, MIDI sequencing of software synthesizers, or audio looping, this course provides real-world examples and frequent hands-on assignments designed to teach how to record, edit, and mix at a basic level. In addition to introducing industry standard workflows for recording and production, the main objective of this course is to successfully prepare students to pass two online examinations required to become an AVID "Pro Tools Certified User." Upon successful completion of the course, students will receive an official Avid Certified User certificate, and will be eligible to be listed in Avid's directory of certified users.

Upon successful completion of this course, students will have the following skills:

Record, edit, and mix audio in AVID Pro Tools;

Sequence MIDI instruments;

Apply audio processing techniques such as equalization, compression, and reverb

Incorporate industry standard workflows into their music productions

; Solve signal flow problems that are common in digital audio production environments;

Create "future proof" archival versions of their music projects

; Create stem packages commonly required by film and video game industries

; Create breakdown packages commonly required by music libraries"

Credits: 2.00

TAC 210**Scoring for Film I**

(2 hours, 2 credits)

Required for TAC majors open to others based on availability.

This course introduces studio technology as a vehicle for realizing musical ideas through listening and practice. The keyboard is the primary instrument for the student to realize their goals. Other tools will be explored. Students will engage in the analysis of traditional and multimedia works with corresponding scoring assignments and be introduced to basic production techniques through exercises corresponding to sonic quality, compositional methodology, aesthetics, and context. The focus of this course is to develop the students' ability to write and produce convincingly in a variety of styles.

Prereq: PVL 114 Class Min Credits: 3.00

Credits: 3.00

TAC 211**Scoring for Film II**

(2 hours, 3 credits)

This course introduces studio technology as a vehicle for realizing musical ideas through listening and practice. The keyboard is the primary instrument for the student to realize their goals. Other tools will be explored. Students will engage in the analysis of traditional and multimedia works with corresponding scoring assignments and be introduced to basic production techniques through exercises corresponding to sonic quality, compositional methodology, aesthetics, and context. The focus of this course is to develop the students' ability to write and produce convincingly in a variety of styles.

Prereq: PVL 114 Class Min Credits: 3.00

Credits: 3.00

TAC 220**Introduction to Sound Design**

Students learn practices of foley, voice, and sound design through field recording, working with narrative and actors, developing sound effects, layering samples and incorporating synthesizers. By the end of this course students will understand signal chains of effects, and musicality in sound implementation.

Students not in the TAC program require MaryClare Brzytwa's approval to register for this course.

Credits: 2.00

TAC 250**Intro to Sound for Games**

This class covers state-of-the-art techniques that are used in designing sound for various types of video games and immersive environments. Theoretical topics in the history and development of modern video games are discussed and analyzed. Additionally, students work hands-on to create, record, edit, mix and integrate sound into various types of real working games using a game engine. Activities include hands-on creation of sonic landscapes using a Digital Audio Workstation for the development of sound effects, music and Voice Over elements & then implementing them into working "Game Lesson" that can be used as portfolio pieces.

Prerequisites: TAC113 (2 semesters) or TAC120, or instructor permission

Credits: 2.00

TAC 300**Topics in Computer Science**

(2 credits, 2 hours)

This course is an introduction to Unity. It is intended for students with no prior programming experience. It introduces a variety of tools and concepts commonly used in Computer Science. Students learn how to write and debug simple code in C#. Students learn the basic vocabulary and constructs that are used to develop games and applications in Unity. Special attention is given to audio implementation. Students demonstrate their understanding of Unity and its applications through scripting, making games and posting them for review.

Credits: 2.00

TAC 310**Max MSP**

Students learn techniques for using the computer for random, procedural and generative operations to produce a custom music app in Max/MSP. Students are introduced to basic programming concepts in a visual object oriented environment and gain an understanding of what it means to work in a nonlinear paradigm. In this instance, the computer is used as a vehicle to design processes that exceed the limitations of traditional composition and give "under the hood" insight into many 3rd party softwares commonly used for implementation in video games as well as traditional uses deployed in many contemporary classical electro-acoustic pieces being presented regularly. This class will benefit performers who wish to perform electro-acoustic scores (commonly a Max/MSP program is included with a score) or composers who wish to integrate a time based sample or other electronic music technique into their work. There has been a trend of requesting money to purchase this software via the Student Professional Development Fund over the last few years.

Students who are not in the TAC program will be wait listed for this class, subject to instructor approval and seat availability.

Credits: 2.00

TAC 311**Theory of Musical Synthesis**

Student learns the theory behind standard synthesis techniques such as signal generation, additive synthesis, modulation and noise generation. Students will demonstrate their understanding by performing the techniques both in the analog realm with modern digital stand alone synthesizers and through object oriented programming, building on their knowledge of Max/MSP.

Students not in the TAC program will be wait listed for this course, subject to instructor approval and seat availability.

Prereq: TAC 310 Class Min Credits: 3.00

Credits: 2.00

TAC 312**Middleware I**

Unlock the power of interactive audio design through this comprehensive course on game audio middleware, with a specialized focus on Wwise and FMOD. As essential components in the world of game development, Wwise and FMOD serve as industry-standard middleware solutions for creating immersive and dynamic audio experiences in video games, while also providing platforms for highly creative live audiovisuals, sound installations, and scoring for film and other linear media.

Credits: 2.00

TAC 320**Composer-Performer I**

Welcome to an innovative class that pushes the boundaries of music creation by seamlessly integrating singer-songwriting, advanced technology, and abstract noise art. This course is designed for musicians eager to break free from traditional constraints, embracing the intersection of diverse genres and pioneering sonic landscapes.

During semester 1 of this two-semester course, students will explore dynamics between composing and performing, and sound technologies across genres – including singer-songwriter, abstract noise art, live audio-visuals and more. Semester 2 takes a deeper look at interactions between composing and performance, including building custom instruments and controllers, innovative approaches to sound manipulation, and approaches to combining audio with visuals for live performance, pop music, and sound installations.

Prerequisites: TAC 113 Digital Music Fundamentals or TAC 120 Logic Pro X,
or instructor permission

Credits: 3.00

TAC 331**Scoring for Film IV**

Credits: 3.00

TAC 350**Game Audio**

Students learn basic techniques for implementation and industry workflows using middleware software such as Fmod and Wwise and Unity. Students learn how a game is scored and implemented into an interactive medium with professionally simulated workflows.

Non-TAC majors must obtain professor approval to register for this class.

Prereq: TAC 120 Class Min Credits: 2.00 And APP 408 Class Min Credits: 2.00 And TAC 220
Class Min Credits: 2.00

Credits: 2.00

TAC 351**Advanced Mixing Workshop**

Students practice the art of Mockups for speed and excellence in sound. Students learn to organize and manage content, files, and documentation using high end sound libraries such as Vienna Strings and hybrid acoustic/electronic scenarios. Students develop their ears for mixing and mastering through hands on exercises and listening assignments and learn best practices for sharing content.

2 hour class. Open to TAC majors only.

Prereq: APP 408 Class Min Credits: 2.00 And TAC 120 Class Min Credits: 2.00

Credits: 3.00

TAC 352**Game Scoring I**

This course explores the many ways to compose, using models from past and present. The focus is on the "nuts and bolts" of shaping and transforming musical materials in all types of music, both instrumental and vocal.

These compositional techniques are indispensable skills for composers who work in a contemporary production environment. Special attention is given to the skills that directly support the main assignment of writing music for a fictitious video game. The course provides a foundational understanding of contemporary composition and production techniques, workflow, studio etiquette, and writing for a live studio ensemble.

The course also covers more abstract, but necessary skills including hitting the right emotional tone, understanding the client's needs, and addressing revision requests. Course format includes lectures, visiting artist presentations, and hands-on production workshops done in class. At the end of each semester there is a professional recording session where the compositions are performed by a live ensemble.

Credits: 3.00

TAC 353**Game Scoring II**

This course explores the many ways to compose, using models from past and present. The focus is on the "nuts and bolts" of shaping and transforming musical materials in all types of music, both instrumental and vocal.

These compositional techniques are indispensable skills for composers who work in a contemporary production environment. Special attention is given to the skills that directly support the main assignment of writing music for a fictitious video game. The course provides a foundational understanding of contemporary composition and production techniques, workflow, studio etiquette, and writing for a live studio ensemble.

The course also covers more abstract, but necessary skills including hitting the right emotional tone, understanding the client's needs, and addressing revision requests. Course format includes lectures, visiting artist presentations, and hands-on production workshops done in class. At the end of each semester there is a professional recording session where the compositions are performed by a live ensemble.

Credits: 3.00

TAC 354**Advanced Production Techniques**

(2 hours, 2 credits)

"Pro Tools is the industry standard for music recording, editing, and mixing. It is an indispensable tool for composers and musicians who work in a contemporary production environment. Advanced Pro Tools editing is a highly marketable skill, and it also helps composers gain a deeper understanding of their own music. This class teaches the techniques that are used to make editorial packages for games, film, television and music libraries.

The class will do a deep dive into the two most common packages: Adaptive Media and Linear Media. Adaptive Media packages are used primarily for video games. The conventional package includes intros, loops, and end tags, all at multiple intensities. The course will also cover more advanced implementation techniques such as segmented (horizontal) systems and multi-layered (vertical) arrangements that can be controlled by the game engine during gameplay. Linear Media packages are common delivery formats for film, television, and music libraries. The conventional package includes a full version, at least one underscore version, stingers, :30 and :60 second versions, and stems.

Upon completing this course, students will be able to make editorial packages for games, film, television and music libraries. This leverages existing compositions, opening up new opportunities to place music in various types of media. Students who wish to create packages from their own compositions are encouraged to bring them to class."

Credits: 3.00

TAC 360**Electroacoustic Performance Practice**

(1 credit, 2 hours)

This course is intended for students who want to learn how to perform music with electronics, including fixed media and live processing. Students will become familiar with the equipment and software necessary to execute a performance. The class will culminate in a final concert. Students should have a specific piece selected before the first class.

Credits: 1.00

TAC 402**TAC Composition Seminar**

(2 hours, 2 credits)

Through group listening, discussion and guided projects students explore their roles as artists in contemporary context with a focus on genre-agnostic language, the human-technology relationship and electroacoustic music. By finding common musical terminology students open themselves further to diverse concert experiences, and apply these concepts to their own creative output.

Credits: 2.00

TAC 407**Recording for Performers**

(2 hours; 1 credit)

Student performers will learn practical, hands-on recording skills, including signal flow, microphone placement, setting levels, exporting a mix, and how to operate the fundamental equipment in a professional recording studio. Students will also participate as performers and engineers in a TAC composer recording session, including mixing headphone monitors, playing to a click track, taking notes from a producer, and making score part adjustments on the fly. Studio etiquette and a visit from a union contractor will be included to prepare students for the business side of studio playing.

By instructor permission only.

Prereq: Instructor Permission from: Jason Tyler O'Connell

Credits: 1.00

TAC 408**Intro to Recording for the TAC Composer**

Introduction to recording studios, equipment and technology. Students will learn the concepts of psycho-acoustics, listening for Eq, compression, stereo field and reverb. Students will learn terminology of studio roles/division of labor, theory of analog and digital recording and how microphones and mixers are designed to function. Students will also learn basic audio editing in Pro Tools, how to set up a session file, automation and basic exporting of an audio session.

Credits: 2.00

TAC 409**Introduction to Mixing**

Advanced study in the theory and practice of recording audio technology, studio techniques and procedures. This course provides hands-on experience in recording acoustical instruments in both studio and performance spaces. Topics covered include: Advanced stereo microphone techniques, large format analog console signal flow, mixing both stereo and surrounding formats, exploring electroacoustic measurements, recording equipment and multi-track recording and theory. Project based assignments will include pre-production, recording sessions, mixing and mastering. Select students will assist on official SFCM recording projects.

Prereq: TAC 408 Class (May be taken concurrently) Min Credits: 2.00 Or APP 408 Class (May be taken concurrently) Min Credits: 2.00 Or Instructor Permission from: MaryClare Brzytwa

Credits: 2.00

TAC 412**Electronic Music Performance Practices**

2 hours, 2 credits

Prerequisites: Successful completion of a TAC department course numbered 121 or higher.

This course is a hands-on introduction to live performance practices involving electronic music and media. Students will develop a familiarity with state of the art electronic music performance techniques, concert audiovisual systems, and interactive performance multimedia. The primary activity of this course is the performance of electronic music, and the development of critical dialog that centers on its performative aspects. This will take place in class first through the realization of short creative assignments, that reinforce particular technical skills, leading to the development of a larger performance for the final class concert.

Through the semester, students will develop projects that explore performance techniques made possible by cutting-edge digital tools. Through reading assignments, in-class workshops and guided research in the field of electronic performance, students will develop a critical approach towards music technology that will guide their individual performance practice.

Credits: 2.00

TAC 420**Technical Ear Training**

1 hour, 1 credit

The advanced Technical Ear Training course explores and develops critical listening skills related to audio production and signal processing. Student will work with multiple software applications to develop their listening skills in spectral balance, spatial placement, dynamic control, and numerous sound qualities that can detract from high quality recordings. By heightening the awareness to sound attributes related to EQ, compression, and reverb, this course develops skills and methods to quickly identify undesirable sound features and determine which parameters can be adjusted to correct them. Assignments will focus on ear training for EQ and compression, recording comparisons, a 'sound alike' project, musical production and performance feedback, and source destination editing.

Credits: 1.00

TAC 421**Advanced Studio Technologies**

(2 hours, 2 credits)

This course explores the inner workings of a recording studio and surveys the intricate components involved in the creation of audio recordings. Classes are designed to deliver hands-on experience with recording equipment in both analog and digital systems. This is an advanced course for students who are particularly interested in the technical aspects of recording. Upon completion of this course, students will be able to: select the appropriate equipment and recording techniques needed to record an ensemble with both multitrack and stereo systems; design and implement analog, digital, and Audio over IP (AoIP) systems; trace and document the signal flow of a recording system; setup and calibrate a sound system and listening environment; identify and implement various signal processors (EQ, compression, reverb). Students in this course will work with and develop a deeper understanding of state-of-the-art analog, digital, and IP-based audio systems.

Credits: 2.00

TAC 440**Audio for Emerging Media I**

Please Note: This course is the first in a two-course sequence.

This class provides students a practice-based introduction to cutting-edge audio technology and contextual sound production in emerging media, exploring topics such as: spatial audio, virtual reality (VR / AR / MR), and artificial intelligence. Through these lenses, students will investigate and apply novel recording techniques, sound design, music production, sound perception, creative acoustics, and developing technology. Students will gain a foundational understanding of these technologies by actively engaging with them in a rigorous, but collaborative format. Along the way, students will complete smaller assignments to gain facility with discussed topics and technologies, and this class will culminate in a final project and presentation.

Prerequisite: Any combination of: TAC 352-353 Game Scoring I-II, TAC 210-211 Film Scoring I-II, or TAC 320- 321 Composer-Performer I-II, or instructor permission

Credits: 3.00

TAC 601**TAC Graduate Composition Workshop**

(2 hours, 2 credits)

This course explores the many ways to compose, using models from past and present. The focus is on the "nuts and bolts" of shaping and transforming musical materials in all types of music, both instrumental and vocal. These compositional techniques are indispensable skills for composers who work in a contemporary production environment. Special attention is given to the skills that directly support the main assignment of writing music for a fictitious video game. The course provides a foundational understanding of contemporary composition and production techniques, workflow, studio etiquette, and writing for a live studio ensemble. The course also covers more abstract, but necessary skills including hitting the right emotional tone, understanding the client's needs, and addressing revision requests. Course format includes lectures, visiting artist presentations, and hands-on production workshops done in class. At the end of each semester there is a professional recording session where the compositions are performed by a live ensemble.

Credits: 2.00

TAC 602**TAC Graduate Composition Seminar**

(2 hours, 2 credits)

Through group listening, discussion and guided projects students explore their roles as artists in contemporary context with a focus on genre-agnostic language, the human-technology relationship and electroacoustic music. By finding common musical terminology students open themselves further to diverse concert experiences, and apply these concepts to their own creative output.

Credits: 2.00

TAC 610**Tools Techniques and Analysis I - MM/PSC**

Credits: 2.00

TAC 611**Tools Techniques & Analysis II - MM/PSC**

Credits: 2.00

TAC 620**Orchestration for the Media Composer I**

(2 hours, 2 credits)

This two-semester course sequence provides an intensive study of the variety of orchestration challenges found in modern scoring for media including cinema, video games, television, commercials, and albums. Extensive score study, active listening, and analysis of media scoring and music production are integral to how students will solve genre-specific orchestration issues. A wide variety of orchestration assignments typically found in media scoring are given throughout each semester, including orchestrating for soloists, world instruments, contemporary rhythm sections, and orchestral ensembles found on the scoring stage. The course sequence starts in the Fall semester and continues through the Spring semester.

Graduate students only.

Credits: 2.00

TAC 621**Orchestration for the Media Composer II**

(2 hours, 2 credits)

This two-semester course sequence provides an intensive study of the variety of orchestration challenges found in modern scoring for media including cinema, video games, television, commercials, and albums. Extensive score study, active listening, and analysis of media scoring and music production are integral to how students will solve genre-specific orchestration issues. A wide variety of orchestration assignments typically found in media scoring are given throughout each semester, including orchestrating for soloists, world instruments, contemporary rhythm sections, and orchestral ensembles found on the scoring stage. The course sequence starts in the Fall semester and continues through the Spring semester, this class will be taught in the Spring semester only.

Graduate students only.

Prerequisites: TAC 620

Credits: 2.00

TAC 631**Advanced Scoring for Visual Media**

Credits: 3.00

TAC 999**Transfer Courses**

Transfer courses for Technology and Applied Composition

Credits: .00

TJRFR**Technical Jury Freshman**

Credits: .00

TJRSO**Technical Jury Sophomore**

Credits: .00

WNT 100**Winter Term**

Credits: .00

WNT 101**Clarinet Reed Making**

Credits: .00

WNT 102**Musical Humor Study Group: PDQ Bach**

Credits: .00

WNT 103**Opera Aria Intensive Pianist/Conductors**

Credits: .00

WNT 104**Introduction to Projection Mapping**

Credits: .00

WNT 105**The Art & Technique of DJing**

Credits: .00

WNT 106**Hardware Synthesizers & Drum Machines**

Credits: .00

WNT 107**Musical Theatre Rep & Audition Workshop**

Credits: .00

WNT 108**Directing for Singers**

Credits: .00

WNT 109**Validating Your Idea - A ProDev Offering**

Credits: .00

WNT 110**Songwriting Across Genres**

Credits: .00

WNT 111**Introduction to Music NFTs**

Credits: .00

WNT 112**Conducting Workshop**

Credits: .00

WNT 113**Albums A to Z**

Credits: .00

WNT 114**Community Engagement: Music & Aphasia**

Credits: .00

WNT 115**Creative and Critical Listening**

Credits: .00

WNT 116**Libretto Workshop**

Credits: .00

WNT 117**SETI and the Arts**

Credits: .00

WNT 118**Basics of Reading & Singing in Russian**

Credits: .00

WNT 119**Live Coding Music**

Credits: .00

WNT 120**Art History Treasure Hunt - DeYoung**

Credits: .00

WNT 121**Recitative Intensive for Giulio Cesare**

Credits: .00

WNT 122**Soloist with Orchestra**

Credits: .00

WNT 123**The Beauty of Our Modal World**

Credits: .00

WNT 124**Women in Song**

Credits: .00

WNT 125**Russian Opera/Song Workshop**

Credits: .00

WNT 126**Buchla Synthesizer Patch Book**

Credits: .00

WNT 127**Partimento: Intro Historical Improv/Comp**

Credits: .00

WNT 128**Pro Tools 101-110 User Certification**

Credits: .00

WNT 129**Integrating Deep Listening**

Credits: .00

WNT 130**Festival/Professional Job Aud. Intensive**

Credits: .00

WNT 131**Rotation Technique for Pianists**

Credits: .00

WNT 132**Tap Dancing for Musicians**

Credits: .00

WNT 133**Unpacking Implicit Bias, Microaggression**

Credits: .00

WNT 134**Stress/Resilience BiPoc Students in Arts**

Credits: .00

WNT 135**Mozart Aria Master Class**

Credits: .00

WNT 136**Music Mindset**

Credits: .00

WNT 137**Short Story Audiobook Lab**

Credits: .00

WNT 138**Notation Seminar Using Sibelius**

Credits: .00

WNT 139**Elements of Style**

Credits: .00

WNT 140**Using Gesture Control**

Credits: .00

WNT 141**Your Brain on Music: Creativity in Perf.**

Credits: .00

WNT 142**Viola Scales & Exercises Bootcamp**

Credits: .00

WNT 143**Art/Theft/Invention in Bob Dylan's Music**

Credits: .00

WNT 144**Percussion & Timpani Mock Audition**

Credits: .00

WNT 145**Session Conducting Workshop**

Credits: .00

WNT 146**Winter Bassoon Workshop**

Credits: .00

WNT 147**Historical Overview of the Double Bass**

Credits: .00

WNT 148**Backup Student Horn**

Credits: .00

WNT 149**Introduction to Improvisation**

Credits: .00

WNT 150**Bluegrass Fiddle for String Players**

Credits: .00

WNT 151**History/Art Spanish Song Guitars 16-19 C**

Credits: .00

WNT 152**Reading and Writing the California Coast**

Credits: .00

WNT 153**Wine & Music Pairing**

Credits: .00

WNT 154**Everything you've always wanted to know**

Credits: .00

WNT 155**Wind Ensemble Composition Project**

Credits: .00

WNT 156**Yoga and Music**

Credits: .00

WNT 157**The Wondrous Bay Area**

Credits: .00

WNT 158**Introduction to Mediation**

Credits: .00

WNT 159**Practical Guide Prof. Singing Career**

Credits: .00

WNT 160**Book Club: The Vanishing Half by Bennett**

Credits: .00

WNT 161**Introduction to Home Brewing**

Credits: .00

WNT 162**Songwrtg w/Incarcerated Pop. San Quentin**

Credits: .00

WNT 163**Side-by-Side with SF Ballet**

Credits: .00

WNT 164**Pianist Guide to Ballet Accompaniment**

Credits: .00

WNT 165**SFCM Counterpoint Club Modeling and Paro**

Credits: .00

WNT 166**Simulation of string quartet life**

Credits: .00

WNT 167**Professional EP Recording and Production**

Credits: .00

WNT 168**Music History and the Age of Coffee**

Credits: .00

WNT 169**Building Electroacoustic Tools**

Credits: .00

WNT 170**Telegraph Quartet Ralston White Retreat**

Credits: .00

WNT 171**Musical Choreographies of Busby Berkley**

Credits: .00

WNT 172**Orchestration for non Composers**

Credits: .00

WNT 173**Experience Non-linear Musical Time**

Credits: .00

WNT 174**Working w/ Adolescent Singers: Vocal Ped**

Credits: .00

WNT 175**Composition for the Harp**

Credits: .00

WNT 176**Frank Lloyd Wright & American Modernism**

Credits: .00

WNT 177**"Intelligence": Opera in Two Acts**

Credits: .00

WNT 178**Bach Aria Video Project w/ Nicholas Phan**

Credits: .00

WNT 179**Acis and Galatea: An Undergraduate Opera**

Credits: .00

WNT 180**Working Towards Freedom of Religion**

Credits: .00

WNT 181**17/18th Century French Keyboard Music**

Credits: .00

WNT 182**Selections from "Airs serieux a deux"**

Credits: .00

WNT 183**80's Rock Star: Famous Artist & Musical**

Credits: .00

WNT 184**Hardware Synthesizers & Drum Machines**

Credits: .00

WNT 185**Scientific Approach to Practice Methods**

Credits: .00

WNT 186**Diego Rivera/Frida Kahlo in San Francisco**

Credits: .00

WNT 187**The Residents: 50th Anniversary Concert**

Credits: .00

WNT 188**Opus 3 Artist Management Seminar**

Credits: .00

WNT 189**Genres Workshop**

Credits: .00

WNT 190**Set-up, Adjustment, & Repair: Bass&Cello**

Credits: .00

WNT 191**Intro to Jazz Strings**

Credits: .00

WNT 192**Teach SFCM Prerequisite Course**

Credits: .00

WNT 193**Intro to Arts Administration**

Credits: .00

WNT 194**Understanding Fundraising**

Credits: .00

WNT 195**Piano Reduction Project**

Credits: .00

WNT 196**Harris Guitar Collection Recordings**

Credits: .00

WNT 197**Vocal Production workshop**

Credits: .00

WNT 198**Musicambia @ Calif. Dep. of Corrections**

Credits: .00

WNT 199**What Makes a Strad a Strad?**

Credits: .00

WNT 201**Collaborative Recording Project**

Credits: .00

WNT 202**Video/Audio Production**

Credits: .00

WNT 203**Reading and Singing in Russian**

Credits: .00

WNT 204**Percussion and Timpani Laboratory**

Credits: .00

WNT 205**Dungeons & Dragons - Oops! All Bards**

Credits: .00

WNT 206**Re-embodied Sound: Tranducers/Sonifying**

Credits: .00

WNT 207**History of Long Tones: Drone Music 20thC**

Credits: .00

WNT 208**Practice Design: Motivation and Learning**

Credits: .00

WNT 209**Ballroom, Swing, and Latin Dance**

Credits: .00

WNT 210**The Visionary Art of William Blake**

Credits: .00

WNT 211**Guide to a Professional Singing Career**

Credits: .00

WNT 212**Sustainability: Music & Dealing w Climat**

Credits: .00

WNT 213**Architecture & Music**

Credits: .00

WNT 214**Musician Body Health & Wellness**

Credits: .00

WNT 215**Game Music Design Workshop**

Credits: .00

WNT 216**Into the Weird: Experimental Electonic M**

Credits: .00

WNT 217**Beethoven '24: A Music History Excursion**

Credits: .00

WNT 218**Italian Through Contemporary Film**

Credits: .00

WNT 219**Plants for Small Apartments**

Credits: .00

WNT 220**Eurhythmics - Rhythm Intensevie**

Credits: .00

WNT 221**History, Design: Cello & Double Bass**

Credits: .00

WNT 222**Using Gesture Control**

Credits: .00

WNT 223**Elements of Style**

Credits: .00

WNT 224**Notation Seminar Using Sibelius**

Credits: .00

WNT 225**New Century Ch Orchestra: Alexi Kenney**

Credits: .00

WNT 226**"Unsung" (workshop of new musical)**

Credits: .00

WNT 227**"The Road to Wellville" - Opera Workshop**

Credits: .00

WNT 228**Fellow Travellers: Working on the score**

Credits: .00

WNT 230**Remote Recording Techniques**

Credits: .00

WNT 231**Proving Up: Dive into Neo-Tonal Opera**

Credits: .00

WNT 232**This Moment in Time: Past, Present, Futu**

Credits: .00

WNT 999**Winter Term Credit**

Credits: .00

WNT ADV**Winter Term Advising**

Advising section for faculty overseeing student Winter Term projects.

Credits: .00

WNT AL01**Musical Elements in Photography**

"Listen" through lenses - Musical Elements in Photography

As musicians we practice visualization of shape, geometry, contrasts, structure, layers etc in our music, and we try to tell a story through acoustics. Photography share many of the same elements through lenses just as we do through our instruments. Photography is my passion aside from music, and I believe there should be no barriers between visual arts and music, they should only compliment each other in many ways. This course is for any music students who would like to communicate and express themselves through taking photos. We will cover basic photography technics, and discussion forums with guest speakers (TBA) as well as photo shoots in real world. At the conclusion of this course, we will award prizes for the best photos chosen by everyone in the class. No need for fancy cameras, smart phone camera will do just fine.

Credits: .00

WNT AL02**Art History Treasure Hunt**

ART HISTORY TREASURE HUNT

Some of the art treasures we have seen depicted in the Western Civ and other European History lectures are actually located here in San Francisco. So we will have an Art History Treasure Hunt. Follow the clues to find 12 great art works of international fame displayed in the premier museums of San Francisco. A prize at the end for successful completion of this local voyage of discovery.

Credits: .00

WNT AL03**Wilderness Writing**

Wilderness Writing

An immersion in nature with a variety of texts by writers who engage with the natural world in their work.

Credits: .00

WNT AL04**Painting Music**

Lecture and visit to San Francisco Museum of Modern Art with an eye towards understanding the co-mingling of art and music, and how each endeavor has influenced the other. Students will be asked to write a brief synopsis of their experience.

Student cost: Admission to SFMOMA

Contact instructor for date.

Credits: .00

WNT AL05**A Laughing Matter: Commedia dell'Arte in**

The stock characters and mannerisms of the stock characters of the Italian improvised comedy known as commedia dell'arte have been portrayed in music since the Renaissance. In addition to operatic roles (Figaro, Leporello, Despina) commedia characters such as Harlequin, Pulcinello, and Scaramouche appear in instrumental works of Schumann, Debussy, and Stravinsky, to name but a few.

This seminar will study these character types in their original context—including the original “masks” of commedia characters—and explore their representation in a wide range of musical works.

Credits: .00

WNT AL06**Ekphrasis (What's that?) Writing Poetry**

We will complete short readings on the history of ekphrasis and attend the Museum of Modern Art and/or the Pier 24 photography gallery. Students will produce poetry responding to or about the art they engage with.

Credits: .00

WNT AL07**Music for Food @SFCM**

Kim Kashkashian residency, playing with chamber music majors and working on how to use our training and talents to serve our community. Enrollment open to Chamber Music majors only. All welcome to participate in January 11 lecture.

Credits: .00

WNT AL08**Writing the Edge of the Soul**

We will read and write poems related to or inspired by the California coast. Students will be required to read a selection of poetry and attend a day-trip to a quiet section of the coast where we will discuss what we've read, write new work, and share our words with one another.

Credits: .00

WNT AL09**Readings in Poetry**

Join professor Paul Hersh in examining some of the greatest poetry written.

Participation is by instructor permission, so please contact professor Hersh to register.

Credits: .00

WNT AL10**Exploring SF's Literary History and Comm**

This project will be an examination of the poetic history of San Francisco. We will visit several literary destinations in San Francisco and read some of the more famous poems that were produced here and shaped the culture not only of the writing community, but the city itself.

Meeting Days and Times: January 7. Time and location TBD.TBD Meets off-campus

Credits: .00

WNT AL11**Taking Music to the Museum**

This Winter Term course focuses on this year's curricular and concert programming theme: music and image. We will begin our time together listening to compositions by composers who were friends with visual artists and those whose music has been associated with movements in the visual arts. This will include interrogating the application of the term "Impressionism" to Debussy and Ravel's music, the friendship between composer Arnold Schoenberg and painter Wassily Kandinsky, the relationship of Rite of Spring with images found in Primitivist and Fauvist art, and the association of post-WWII musical modernism with Abstract Expressionism. We will then go to the Legion of Honor museum and SF MOMA to test these associations by asking ourselves how these pieces of visual art resonate with our listening experience of the musical art. In what ways? How could we speak or write about these connections? We will then return to the classroom to discuss our individual reactions and ideas. Finally, we will explore ways to look for historical evidence that demonstrates real, lived relationships between visual artists and composers, as well as evidence that demonstrates that listeners associated their musical experiences with their experiences looking at art of a given period. Thus, this Winter Term course will constitute a sort of "field work" exploration into the connected learning theme of the 2018-2019 academic year.

Date and Time: January 7, and 17, 12pm-2pm in Room 323, and January 9 at the Legion of Honor.

Credits: .00

WNT BM01**Practical Guide to Prof. Singing Career**

A practical guide to a professional singing career

The following are topics that I will cover in my class during the winter term experience. I. Making a plan - Working as a singer vs. working at a regular job while you wait for your career to jump-start. II. Support System - The role that a teacher, coach and family play in helping the singer achieve his or her goals. III. Repertoire - I will discuss how you go about choosing the right repertoire and how you know when you are ready to go out an audition for both professional companies and music organizations, as well as YAP's. Singing the right repertoire at that particular time in their vocal development is crucial in order for them to have success getting into YAP programs and getting their first professional engagements. IV. Image VI. Europe vs. U.S. - The European Fach system vs. the US. I will discuss how they cast in Europe vs. the US and I will be discussing a typical Fest contract in Germany, as well as showing them the "Handbuch der Oper" which they use in Germany, which lists all voice types according to Fach. VII. Resources - Resources all students have access to in our own library that will help to guide them in finding different performing venues in the bay area and around the country. VIII. AGMA contract and letters of agreements - Students will have the opportunity to actually look through an AGMA contract in preparation for their own YAP programs where they will have to sign one to join several programs in the US. IX. Tour of the SF Opera house costume and make-up departments. Christopher Verdosci and Marcello Viotti will join the students in this tour to explain their responsibilities which relates directly to the performer before and during their time off stage and on stage - This has not been confirmed yet, but it is in progress, since the opera house is not in season at that time and do not have opera performances.

Credits: .00

WNT BM02**Audience Development Research Project**

Audience Development Research Project

Students will learn the basics of design research to draw insights and form concrete solutions as it applies to audience development. Students will first learn about the design process and map out their current landscape, and will learn to identify target markets as well as potential data sources. A second portion will be self-led by the students, who will develop research questions and conduct real world interviews with targeted audiences. To close the course, students will reconvene and, with nudging from Annie, draw insights and form conclusions and action steps for developing their audience. Other skills will include authoring written proposals and presenting/pitching ideas.

Credits: .00

WNT BM03**Auditioning for Musical Theatre**

Students will learn and prepare for audition 2 contrasting musical theatre songs, appropriate for their voice and character type. The class will culminate in a 'general audition' with this prepared material. Class will include discussion of styles; how to learn a song lyric; physicalization and personalizing the character. As Opera Companies are programming musical theater, singers need to successfully compete in the genre.

Credits: .00

WNT BM04**Educators Exchange**

Educators Exchange

This all-day symposium brings together music educators of multiple disciplines to network and discuss the ins and outs of teaching young musicians. Both private and in-school instructors will discuss a range of topics, including establishing a private studio or summer program, innovative approaches to classroom curriculum, and engaging underserved communities. Target audience is SFCM students and alums; public welcome with \$50 entrance fee. We hope full-day attendance will satisfy a Winter Experience requirement for students. Students interested must reserve a ticket through EventBrite.

www.GiftofMusicEducators.eventbrite.com

Credits: .00

WNT BM05**Recital Series, Planning and Execution**

Recital Series: Planning and Execution

Detailed programs (with timings); Program notes and bios; Design of printed program booklet; Detailed budget (so as not to lose money!) including a specific venue to cost out; Marketing plan

Credits: .00

WNT BM06**Filling in the Gaps**

The class aims to “fill in the training gaps” based on feedback we receive from both current students and graduates who have expressed interest in learning about topics not regularly covered by our curriculum. Each day, we will tackle a number of topics which with the help of ad-hoc guests and specialists in each area. We would also like to invite SFCM graduates to come and offer their perspective on the same areas, now that they are embarked on a career or attempting to create one for themselves.

Some of the topics we are considering to include:

- Finances: Tax preparation and budgeting for artists
- Dressing for the job you want.
- Alternative career paths: landing a Professional Chorus job while still pursuing a solo career. Careers in Arts Administration or other related areas.
- Tools to deal with performance or audition anxiety.
- Life after Graduation. Transitioning into the “real world”

January 12 & 13. 10am-4pm. Room 512

Credits: .00

WNT BM07**Music Management for Musicians**

An introduction to Symphony and Opera management, administration, and organizational structure

Taught by Peter Pastreich and David Gockley and distinguished guest faculty:

Whether you see yourself as a performer or an administrator, management will affect your life and career. This seminar, taught by two experts in the field, will cover every aspect of opera and orchestra administration. Peter Pastreich was Executive Director of the San Francisco Symphony for over 20 years, after serving in the same role with the Nashville and Saint Louis Symphonies. David Gockley was General Director of the Houston Grand Opera, and then the San Francisco Opera until last season. Together, they will cover topics including organizational structure, finances, artistic administration, strategic planning, problem solving, education, fund raising, marketing, individual and union negotiations, and much more. Faculty will include other expert guests, and participants will attend and discuss a San Francisco Symphony performance together.

Credits: .00

WNT BM08**Project Management for Percussionists**

Credits: .00

WNT BM09**Workshop for Academic Applications**

This winter term workshop will provide guidance and writing assistance to students of any major or concentration who are working on, or planning to begin, applications for academic opportunities such as graduate programs, study grants, and travel fellowships. We will explore various types of application processes you may be facing and discuss strategies for meeting their requirements. We will focus in particular on the crucial task of crafting and refining effective application statements. Students will be encouraged to pose questions and concerns about application issues for discussion within the workshop group, and to bring work in progress for individual review and feedback from the instructor. The workshop will comprise three sessions, each incorporating a general discussion segment and opportunities for instructor and/or peer input on student work.

Meets 1/7, 1/9, 1/14, 1/16 3:30-5pm in C01

Credits: .00

WNT BM10**Efficient and Effective Practicing**

Students will learn how to create an artistic vision, set goals, develop critical thinking, and effective time management to streamline and create a successful practice routine.

Date and Time: January 16-18, 6-9pm in Room 207, and January 19-20, 4-7pm in Room 207.

Credits: .00

WNT BM11**Scales and Etudes Boot Camp**

An intensive period of lessons and classes focused on fundamental exercises for viola.

Meeting Days and Times: January 7-11. Time and location TBD.

Credits: .00

WNT BM12**Percussion and Timpani Mock Auditions**

Ed Stephan and Jacob Nissly will both be leading a two, 3-hour sessions on orchestral repertoire for percussion and timpani. Then the following week, we will do two days of mock auditions, inclusive of a "preliminary" and "final" round to mimic the experience of taking a professional audition. Students are encouraged to participate in both the timpani and percussion mock audition. Students who are not selected to play in the "final" round of the mock audition will then become a part of the audition panel and sit with Ed and myself on the other side of the screen. This experience is of great value, as the students have a chance to hear what their various instruments sound like from far away and with a committee of people deliberating.

Date and Time: January 10-11, 2-6pm in S05 and CH. January 16 1-3:30 in CH. January 17 4-10pm in CH.

Credits: .00

WNT BM13**Audition Intensive**

A weeklong workshop discussing and practicing all things related to auditions.

Date and Time: January 14-15, 1-5pm in Room 323 and January 17-18, 1-5pm in OS.

Credits: .00

WNT BM14**Introduction to Mediation**

An introduction to the fundamental principles and techniques of dispute resolution. These include active listening, reframing issues, establishing trust, to name a few. The majority of the class time will consist of mock mediations where the students will role play as both mediators and disputing parties.

Date and Time: January 7-8, 10am-1pm in Room 101.

Credits: .00

WNT BM15**Everything To Know About Arts Leadership**

Everything you've ever wanted to know about arts leadership, taught by our very own President David Stull!

Date and Time: January 15-18 10am-4pm, in Room 207.

Credits: .00

WNT BM16**Audition Workshop for Opera Singers**

This two-day seminar will focus on the many aspects of opera audition preparation and will culminate in an audition for a professional in the business where the singer will receive immediate feedback.

Credits: .00

WNT BM18**SFCM Scale Book**

One-stop scale shopping. Everything in it. Comprehensive. Try to self-publish. Creating own scale book.

Open to Orchestral Instruments

Credits: .00

WNT BM19**Building a Life in Music**

Learn how to create and balance a well rounded life in music. We live in a time where we cannot just do one thing anymore. You are required to be a great singer, a great teacher, to build organizations, and to provide innovative programming to further our art form and its reach within our communities. On top of all of that, we have family aspirations and commitments that deserve to be realized. Learn how to build and manage a teaching studio, how to teach and inspire students, how to create programs in your community to provide teaching opportunities for yourself, and how to balance it all with the life you imagine for yourself.

Credits: .00

WNT BM20**Freelancing Skills**

This course will focus on what you can do while you're still in school to build a thriving freelance career. Focusing on habits and skill-building, we will address how to generate plentiful bookings, create smart contracts, plan tours to your goal destinations, build a professional network and client base, design effective press materials, navigate insurance, maintain savvy financial records, understand nuances of professional etiquette, stay balanced and musically fulfilled, and develop your own niche. This class will be heavily tailored to the students who enroll so that you receive the career training most relevant to you. Freelancing is often a part of being a musician. Come learn how to do it in a way that is fulfilling and sustainable.

Credits: .00

WNT BM21**Art of the Review**

"Learn how to articulate a performance - integral to the development of a professional musician.

Each participant will attend Emmanuel Ax's performance of Beethoven Concerto #2 at Davies with SF Symphony on January 16-17

Each pianist will be responsible to attend and review.

Prof. Mann will work with each participant to develop his or her review of the concert. "

Credits: .00

WNT BM22**Tap Dance for Musicians**

Tap is a dance form for which musicians are ideally suited, and in addition to being great exercise, studies have shown dance is a great stress-releaser. This class will be an introduction to basic tap steps as well as a refresher for students who have studied tap before. We'll include a few combinations as well as tap improv, concluding with an informal showcase.

Credits: .00

WNT BM23**Scales Boot Camp**

Three days of intensive classes and individual coachings focused on scales and warm up exercises

Credits: .00

WNT BM24**Audition Preparation & Keeping the Job**

Auditions are one of the most frustrating and seemingly mysterious events to achieve success at for musicians. While I don't have a magic potion to offer, I do have a number of well tested strategies which I myself have implemented in the course of my own auditioning life. I'd also like to address what needs to happen AFTER the audition in order to keep the job you have just won!

Open to String players

Credits: .00

WNT BM25**Free Improvisation Workshop**

I once read improvisation described as "bungee jumping for the soul." Many musicians trained in the classical tradition are uncomfortable with the idea of going off the page; yet we can all improve our confidence by practicing extemporaneous and unrehearsed music-making, develop our real-time decision making, and become more accepting of errors and mistakes. In this workshop we will use a variety of guided exercises to acquire and develop improvisatory facility in the free/experimental tradition. Examples of workshopped activities include deep listening, tuning and intonation practice with drones, random small group improvisations, and conducted group work. All instruments, voices, and level of experience are allowed and welcome.

Credits: .00

WNT BM26**Project Management & Musical Brain**

By understanding and learning to use the tools that all other industries use to promote quality, we can achieve better results and learn faster when practicing.

Credits: .00

WNT BM27**Validating Your Idea-Big or Small**

Validating an idea for a project, a business, a music studio, and/or a new work opportunity begins with an assessment of the "market" for this idea. The "market" represents who is the customer, or a student, or an employer, and why she/he is interested in your idea and her/his willingness to become any of these representatives of the market. This short course introduces the basic tools of assessing your target market. After gaining awareness of those tools, the instructor will mentor you through a short project you select for applying these tools. That project could be an idea you have for while you are in school, or one you might consider after graduating from the Conservatory.

Credits: .00

WNT CI01**David Garner Composition Intensive, UG**

David Garner Composition Intensive (UG)

A 1-on-1 collaboration of an UG composer with a pianist, in order to compose a set of 3-5 miniatures of under a minute each, to be performed at an informal recital at the end of the winter term or beginning of spring semester. The composer is expected to attend rehearsals.

Credits: .00

WNT CI02**David Garner Composition Intensive, GR**

David Garner Composition Intensive (GR)

A 1-on-2 collaboration of a graduate composer with two wind performers, to write a 3- to 5-minute duet for equal or similar wind instruments, that emphasizes idiomatic writing with a minimum of extended techniques, to be performed at an informal recital at the end of the winter term or beginning of the spring semester. The composer is expected to attend rehearsals.

Credits: .00

WNT CI03**Improvisation Workshop for Percussion**

Improvisation Workshop for Percussion

Introduction to improvisation theory and techniques for percussive instruments.

Credits: .00

WNT CI04**Piano Improv for Dummies**

Learning to "Fake it" - Piano Improv for Dummies

This course will be designed to specifically target classically trained pianists with no previous experience at reading a fake book. Topics covered will include 12 bar blues, how to read lead sheets for gigs and learning basic comping and improv skills. Additionally, listening to various iconic Jazz Pianists and a final "performance" may happen at the end of the seminar.

Credits: .00

WNT CI05**Mozart to Miles: Creativity through Impr**

Mozart to Miles: Creativity through Improvisation

** Dates: **

This interactive class will provide participants with practical techniques that promote context, continuity, and creativity in music learning through improvisation.

Credits: .00

WNT CI06**Creative Composing Bootcamp**

What would a piece in black and white sound like? What would your self-portrait sound like? How many variations can you make on a C major triad in three minutes? How quickly can you compose 21 opening measures (only)? This workshop will inspire new models for music composition, away from your usual, go-to tricks. We'll take creative exercises and games typical of fiction writers and visual artists and apply them to composition, working quickly and intuitively to produce as much judgement-free material as we can in one week. Our goal will be to establish working methods and creative practices that circumvent the self-doubt that too often gets in the way of creativity and originality.

Credits: .00

WNT CI07**Composer/Pianist Collaborative**

An inter-departmental project involving composition majors and piano majors, with an emphasis on tailoring humor for the piano, in short bagatelle-like works, approximately three minutes in length.

Examples of short, "witty" works for piano:

LIGETI: Musica Ricercata #3 and #4

COPLAND: The Cat and the Mouse

SATIE: Three Pear-Shaped Pieces (piano duet)

BEETHOVEN: Scherzo from Piano Sonata Op 26 in Ab Major

BACH: Tempo di Minuetto from Partita #5 in G Major

Compositions must be completed between January 3-15. Rehearsals the week of January 23.

Coachings as needed.

Compositions will be performed during Spring 2017 Piano Department Recital.

Credits: .00

WNT CI08**Approaches to cross genre composition**

In this workshop, Robin Eubanks will talk about his own approach to composition in an effort to expand the possibilities for interested composers of differing backgrounds. The workshop is open to composers of all levels.

Credits: .00

WNT CI09**Music Composition, from Farm to Table**

"This winter term is designed to give a compacted, start-to-finish experience of the composing and arranging process, from initial idea to completed piece. That is, from "farm to table." Along the way we will look at how to use existing pieces as springboards to original ideas, and how to develop initial musical ideas into a cohesive composition. We will start with studying and writing short pieces for piano. After editing the piano version, student will select an instrumentation to "orchestrate" for. Finally, we will revise and edit the completed full scores and prepare parts, showing best notational practices in either Finale or Sibelius. This course is designed for both composers and the "compositionally curious" alike. All majors are welcome!

On day one we will look at the basic building blocks that make a composition come together. We will study short piano pieces that students can use as inspiration or models for new pieces. Those interested in composing using original material will then get started on piano short scores; those interested in arranging will get started creating a piano reduction from which to work.

Day two will involve feedback on the resulted piano scores. We will edit them to achieve a clean finished product. From there, we'll transition to a discussion of how to go from piano score to orchestration, discussing various ensembles of the class's choosing, anything from woodwind quintet to chamber orchestra. Students will choose an ensemble for which to orchestrate.

Day three we will look over the orchestrated version of each piece, discussing questions or idiomatic writing and instrumental texture. We will then guide students through the score editing process, and the preparation of clean, legible parts for performance. Special emphasis will be placed on learning the ins and outs of Finale and Sibelius to help streamline the score prep process.

Note: Depending on the make-up of the class, we may encourage students to write for a small ensemble of their peers. We can then use the final day to read through the finished version of each piece."

Credits: .00

WNT CI10**Electronic/Free Improvisation Workshop**

In this hands-on workshop, students will explore a wide range of improvisatory contexts, including free improvisation, conduction, and game-based improv, using predominantly electronic instruments, software, mobile phones, amplified/found objects, etc. No previous experience with electronic music is required. Workshop faculty will demonstrate, participate alongside the students, and coach small group improvisations.

Credits: .00

WNT CI11**Orchestration for Instrumentalists**

This class is intended to introduce non-composers to the basics of orchestration by looking at examples from the repertoire as well as my own works. Furthermore there will be an orchestration assignment that we will complete throughout the course in a workshop environment, where each student will see each other's project in progress while I critique the work and help them improve. If students have joined the course that are already working on an orchestration project, then they can bring in their current work in progress instead of doing the class orchestration projects.

Date and Time: January 8, 15 and 18, 10am-12pm, in Room 207.

Credits: .00

WNT CI12**Libretto Workshop**

"Composer/Writer Collaboration Lab

Music composition students work with residents & alumni of the Bay Area Playwrights Foundation to explore collaboration with living writers. Learn essential collaborative tools, meet local writers, and write 2 short pieces for voice. Led by David Garner, and librettist Erin Bregman.

Meets 1/16-17 6-9pm and 1/19-20 4-7pm in 207

Credits: .00

WNT CI13**Elements of Style**

"Elements of Style is a series of five two-hour sessions exploring the elements that determine and define musical styles and genres in contemporary music. The course includes case studies, listening, analysis, notation, and discussion of various contemporary music styles such as Jazz, Rock/Metal, R&B/Funk/Soul, EDM, and Hybrid Orchestral. Assignments would include the creation of compositions in musical styles covered in the course and written research reports.

Date and Time: January 8, 10, 15, 17, 5-7pm in S01.

Credits: .00

WNT CI14**Arranging Popular Music**

Learn how to arrange popular music and create covers of songs using orchestral and electronic music elements. There are many ways to develop musical ideas and make an old song sound fresh and unique. For advanced Logic Pro X users.

Date and Time: January 18-20, 10am-1pm in Room S01.

Credits: .00

WNT CI15**Wind Ensemble Composition Project**

"The wind ensemble and concert band are important mediums in the commissioning and performing of new music. Because the genres are relatively young, nearly all of their standard repertoire is less than 100 years old, and often less than 50 years old. Furthermore, ensemble and conductors tend to be enthusiastic supporters of new music and emerging composers. The wind ensemble is an essential medium for young composers to encounter. However, this ensemble and its repertoire are currently not part of the SFCM experience.

This Winter Term project will give SFCM Composers the opportunity to write and workshop for works for wind ensemble. We will bring in the San Francisco School of the Arts Symphonic Band, Henry Hung, director, as a resident ensemble to read and perform student works alongside original works the instructors and their own mentors.

This project is open to up to six composers, writing works between three and six minutes in length. These students will meet with Joseph Stillwell and Eric Choate in late November or early December to consult on drafts of their pieces. Under guidance from the instructors, composers will prepare a "short score," then orchestrate the score for a standard wind ensemble instrumentation.

Participating composers and instructors will convene for a group lesson Jan. 7th to share final drafts of their scores and address any remaining editorial issues ahead of our first reading session with SOTA.

Score and parts will be due Wed Jan 9th.

The composers' scores will be rehearsed by the SOTA Wind Ensemble 1/10, 1/11, 1/14, & 1/15 @SOTA High School. The composers will receive feedback on the effectiveness of the orchestration from both the instructors and the players.

The rehearsals will emphasize a discussion of idiomatic wind and percussion writing, taking notice of the differences of timbre and balance between a wind ensemble and symphony orchestra. In addition, composers will gain experience in communicating effectively with a large ensemble in a rehearsal setting.

The reading sessions and concert program will also include wind ensemble works by the instructors, alongside works by their own composition teachers that had a profound influence on their creative development. Preparing these pieces will demonstrate how one communicates clearly and effectively to an ensemble one's creative intentions, processes, and choices, while also demonstrating the importance of lineage and influence on one's development as an artist.

The project will culminate in a public reading session of student pieces Wed, Jan 16, 3:30-6:00 at SFCM."

Dates and Times: January 10-11, 14-15 2-3pm in SOTA; January 16, 6 3:30-6pm in CH.

Credits: .00

WNT CI16**Elements of Style**

"Elements of Style is a series of four two-hour sessions exploring the elements that determine and define musical styles and genres in contemporary music. The course includes case studies, listening, analysis, notation, and discussion of various contemporary music styles such as Jazz, Rock/Metal, R&B/Funk/Soul, EDM, and Hybrid Orchestral.

Assignments would include the creation of compositions in musical styles covered in the course and written research reports."

DATES and TIMES: January 13-16, 3-5pm, S01

Credits: .00

WNT CI17**TV Show Scoring Workshop**

During three days the students are going to score several scenes from famous TV shows.

Credits: .00

WNT CI18**Composition Workshop**

For our winter project, Juan and I will be curating examples from the counterpoint club and compiling them into a text on canonic writing (perhaps the curation for next semester will be on fugue!). I think this is a great way to commemorate the work, dedication and skill of students and elevate the prestige of the school. I'll have a conversation with the library about keeping the text on record there. Submissions will be due by January 5th, 2020.

To submit, examples must follow a few guidelines:

1. 8-16 measures, minimum and maximum
2. Be within the style of common practice
3. Be a relevant exemplar of the topic at hand, and written with pedagogical intent (few things are demonstrated as simply, clearly and elegantly as possible).

These are the topics available, for which there will be at least two examples chosen from the CP club, and an example from standard repertoire. We will talk about all of these topics at some point. If any of these pique your interest, begin planning ahead and practice the technique, so that you can write the best possible example. Accompaniment is optional for all topics except the first (Basic Canon) and the second (Canon and Accompaniment).

Credits: .00

WNT HT01**Diabelli Variations Opus 20**

Diabelli Variations Opus 20

An in depth study of Beethoven's greatest piano variations. We will examine the historical background and the fascinating compositional process involved in the creation of this work. The structure of the piece and it's narrative will be major points of discussion. Most importantly - pianists will need to touch the music by learning some of the variations to play in class.

Credits: .00

WNT HT02**Prokofiev Sonatas, 3 Concerts**

Prokofiev Sonatas: Three Concerts with Yefim Bronfman

In a rare musical event, pianist Yefim Bronfman will perform all of Prokofiev's Piano Sonatas in (3) concerts on the campus of U.C.Berkeley. These events will take place in January and February, 2016. This studio proposes that each pianist study one sonata in depth, attend the appropriate Bronfman concert, and write both an analysis of the sonata and a review of the concert. The studio will construct a Blog for this project.

Credits: .00

WNT HT03**Theory and Practice of Just Intonation**

Theory and practice of just intonation

Three-prong mini-course in just intonation theory and technique; aimed at performers (all instruments) and composers. One theory session, one history session, one practical/hands-on session with Del Sol Quartet.

Credits: .00

WNT HT04**The Grid: Supercharge Your Fingers, Empo**

Do you struggle to determine harmonies and chord progressions quickly? Do you wish you could do voice-leading and analysis assignments twice as fast? Do you just want to understand better the repertoire you are playing? This skills-based course will give you a set of tools aimed at making theory concepts present in realtime, whether it be in performance, music theory, or musicianship.

Through the study of a set of "default motions" of root position harmony both at the keyboard and through solfege, you will create a clear "grid" of harmonic motion in your imagination, and find yourself "connecting the dots" in theory, musicianship and performance with greater ease.

Think of this course as P-90X for solfege! We will meet for intense harmony "workout" sessions twice a week. Some keyboard and written exercises will be assigned for individual practice.

Credits: .00

WNT HT05**High & Low**

When Le Poisson Rouge opened in New York in 2008, it quickly succeeded in spanning musical cultures through its programming — new and classical music, indie rock and jazz, among others. A few years later, a similar blend of eclectic programming and alternative space was fostered in San Francisco by some of the City's most established institutions: The San Francisco Symphony launched SoundBox, the San Francisco Opera opened The Wilsey Center and San Francisco Performances started its Pivot Series. We'll begin by putting these developments in the context of historical high-low hybrids: from John Wesley's use of folk tunes in hymns to Miles Davis' attempt to capture rock and roll audiences with Bitches Brew. Then we'll consider the many facets of the current movement in spaces and programming — artistic direction, development, marketing and demographics — through meetings with curators and administrators at the host institutions. Finally, students will work individually or in groups to create projects that organically bring "high" music to new listeners — a series, a happening or even a multimedia project. These will be presented at the final class session and discussed by a roundtable of curators.

Credits: .00

WNT HT06**Creative and Critical Listening**

"This winter term project aims to listen to numerous recorded performances—some extending back many decades—of works and discussing those performances (and their recordings). The goal is to acquire a useful vocabulary with which to evaluate the performances, and compare them to others. I'll be accessing my extensive library of recorded performances to select the works to be covered, including at least one each symphony by Mozart, Beethoven, and Brahms.

One example might be the "alpine horn" moment in the finale of the Brahms First Symphony, and how various players and conductors have approached that over the years. Another can be the opening Exposition of the Beethoven Fifth Symphony, which has elicited a wide range of approaches over its recorded history, from the pre-WWI Artur Nikisch recording with the Berlin Philharmonic to a more recent performance.

"

Credits: .00

WNT HT07**Elements of Style**

"Elements of Style includes case studies, listening and analysis of various contemporary music styles such as Rock/Metal, R&B/Funk, EDM, Jazz and Hybrid Orchestral.

The course objective is to provide students with a methodology on how to listen and write in different musical styles based on the following:

1. Music Production techniques
 2. Form, Harmony, Instrumentation
 3. Identifying all the elements which contribute to what makes a "style" feel authentic.
- Assignments would include creating compositions which fit a given musical style, research tasks and analysis of recorded music."

Credits: .00

WNT HT08**Pan African Concepts**

"

-Participants will play percussion instruments and are also welcome to bring a melodic instrument of choice.

-David will delve into the roots and historical connections between Cuba, Haiti, South Carolina, Puerto Rico, The Dominican Republic, Georgia and New Orleans etc. The class is open to all."

Credits: .00

WNT HT09**Getting Nerdy With It: History, Your Rep**

Want to know more about your rep, but don't know where to start? What editions are available? Did the composer write letters or diary entries related to your rep? Which biographies "should" you read, and why? What historical research might shed light on questions related to performance? And what recordings might illuminate performance practices and diverse approaches to musical language? In this mini course, you'll answer these questions through practical study of a piece of your choosing; you'll also learn how to do this kind of research more effectively on your own in the future.

Credits: .00

WNT HT10**Bel Canto Singing, Then and Now**

Singers will explore the technique and legacy of bel canto singing by applying historical ideas to music. Each singer will choose a bel canto aria (by Rossini, Donizetti, Bellini, etc.), select readings from a bel canto era expert (e.g. Lamperti, Tosi, Garcia, Marchesi), and discover ways to connect the ideas they read to their singing. Singers will be encouraged to explore thinking about how to sing in ways that may be new and different. The sessions will be a mix of history, repertoire, readings, and performing for one another. In addition, we will be studying modern interpretations of bel canto singing and assessing how they compare to the historical principles. We will also trace differences within the bel canto period that lead to conflicts between teachers and techniques.

Credits: .00

WNT HT11**Repertoire for Voice & Guitar/Lute Insts**

This winter term course will be a survey of, and immersion into the historic repertoire for voice with lute, theorbo, baroque guitar and classic guitar. There will be 2, 3 hour sessions over the course of 2 days that will cover music from the renaissance, baroque, classical & early romantic epochs. Included will be: Elizabethan songs by Dowland; Spanish tonos humanos by Juan Hildalgo & Jose Marin; monodies by Monteverdi, Caccini; arias by Handel; French songs by Antoine Ballieaux, Spanish seguidillas by Fernando Sor, Italian ariette by Mauro Giuliani and leider by Franz Schubert.

Credits: .00

WNT HT12**Working w Primary Sources of Early Music**

A great deal of music from the past is locked away behind archaic notation systems and book formats no longer commonly in circulation. Working from facsimiles and when possible original documents themselves, in this workshop students will learn the fundamentals of how to read and transcribe medieval and renaissance notation systems, how to interpret book formats and page layouts of old books, manuscripts, and incunabula, and what conclusions can be drawn about historical audiences based on the ways these documents appear to us. This course will be of interest to students with interest in historical performance, who would like to expand their repertoire by finding music not yet in modern editions or music for which the modern editions leave questions of performance unanswered. 5 sessions, 2 hours each.

Date and Time: January 7-11 3-5pm, inRoom 201.

Credits: .00

WNT HT13**History of Spanish Music Traditions**

"While most musicians can readily identify certain aspects of Spanish music, when pushed they often cannot articulate what it is that makes this repertoire so easily recognizable. Furthermore, beyond a handful of romantic Spanish composers most cannot reference any from the renaissance, baroque and classical epochs. Beyond the strums of a guitar, or another instrument imitating this technique, what is it that defines this musical culture? When did it develop? What were the consequences of being the first world-wide empire? And what was the consequence of the War of Spanish succession or Napoleon's famed invasion?"

This winter session class will present a basic framework from which one can begin to understand the evolution of a Spanish musical identity that is the consequence of Spain's geographic isolation and its socio-political history. Each 2.5 hour session (4 total) will give a brief synopsis of Spanish renaissance, baroque, classical and romantic musical traditions/characteristics and demonstrate how these were the consequence of ethnic practices and political turmoil. Students will each come with a piece of Spanish music from the repertoire for their instrument. "

Date and Time: January 7-8, 12-6pm in Room 104, and January 8, 7-9pm in RH.

Credits: .00

WNT HT14**Bach for Guitarists**

An exploration of the history and performance practice of playing Bach on the guitar. Nigel North, perhaps the world's foremost Baroque lutenist, will be on campus to present two lectures, two master classes and a recital on the subject of Bach. His appearance will be preceded by a Richard Savino lecture on German influences on Bach, and a David Tanenbaum lecture on the history of Bach performance on the guitar.

Credits: .00

WNT MI01**Intensive Reed-Making for the Oboe**

Intensive Reed-making for the Oboe

Oboists are dependant on their reeds to make music. Without a good reed, even the best oboists are at a great disadvantage and both he/she as well as the listener will be keenly aware of this. This project will be a thorough examination of all aspects of oboe reed-making including history of the process, different national styles and examples, cane selection/gouging and most importantly making the reeds themselves.

Credits: .00

WNT MI02**Oral History Workshop**

Oral History Workshop

Students will learn about the function and importance of oral histories, and will go through the process of conducting an interview with a Conservatory member, which will be featured and preserved as part of the school's Oral History Project:

www.sfcm.edu/oralhistories

An interest in history and proficiency in English are encouraged to apply for this Winter Term project. Students would work with Tessa Updike, SFCM Archivist.

January 11-22

*I am available to work with students Monday-Friday between 1pm and 7pm. The total time commitment for this Winter Term project would be approximately 10 hours (5 hours each week).

Credits: .00

WNT MI03**Vienna Horn Intensive**

This Project will involve horn students over the course of 2 weeks playing only the Viennese F horn and learning about it's unique sound and history. Through listening, playing in ensembles and abandoning their modern double horns for the duration of the project, the students will hear and feel how this special instrument relates to their playing of specific repertoire on the modern horn. In addition, the students will work with Wolfgang Vladar (a member of the Vienna Philharmonic horn section) in both private lessons and ensembles. The project will culminate in a performance of horn ensemble works played on the Viennese horns.

Credits: .00

WNT MI04**Vocal Pedagogy for Young Singers**

In this class, voice majors will explore the needs of young singers regarding physiology, psychology, development expectations, and repertoire.

The semester long Vocal Pedagogy course deals with the adult vocal instrument, one that is fully developed. Young singers, both pre-pubescent as well as adolescent have different needs physically and emotionally than adult singers. This Winter Term course will speak specifically to the needs of younger children as well as the changing voice in both boys and girls.

Credits: .00

WNT MI05**Building Electroacoustic Tools**

In this course, students will learn the basics of building simple analog musical devices. Students will learn how to solder and read simple circuit diagrams, and will build some of the following items:

contact microphone
condenser microphone
metronome
oscillator/synthesizer

Credits: .00

WNT MI06**Find the perfect fit: how to locate, mai**

During the first day, we will start by exploring the history of the different schools of string instrument and bow making in the world from the 1500s to the present time. The afternoon session will be dedicated to the different ways string players can begin to search for their ideal instruments and bows. The second day, renowned violin maker Andrew Carruthers will explain violin construction and how the design of the instrument has contributed to their longevity, and give string players maintenance tips for their instruments.

Credits: .00

WNT MI07**Design Your Own Music Cognition Experime**

Ever wondered how the scientific method works? Do you want to apply a more objective approach to some aspect of your musical training? If so, then this project is for you. We'll learn how come up with a good hypothesis or scientific question, how to design an experiment to test it and how the scientific process works. By the end of winter term, you will be ready to start your own experiment and apply the scientific method to musical training.

Credits: .00

WNT MI08**Clarinet barrel making**

Build a clarinet barrel at the workshop of Clark Fobes. We will start with a piece of wood and use a lathe and some hand tools to make a custom barrel for your clarinet.

Credits: .00

WNT MI09**Preparation for A2 German Exam**

This course will prepare students to be able to take the standard A2 German exam. Students will practice all four sections (writing and speaking) within an informal class room setting. The course will run five consecutive days (January 7-11, with a mock exam on the final day.

Date and Time: January 1/7-11, 10am-12pm in Room 104.

Credits: .00

WNT MI10**Design Your Experiment: Acoustic Analysi**

Vocal tract shapes affect the sound outputs for singers, wind, and brass players. In this project, each participant will be able to design a simple experiment to explore these effects. The project will begin with an introduction to the vocal tract and corresponding acoustic elements. The primary focus will be on understanding the data generated from acoustic software which will be used throughout the project. Students will generate their own questions and experiments using scientific method. The remainder of their term will be spent collecting and processing data. The final product will include a presentation of their results, which can include a performance. Some examples for ideas: "Effects of tongue position on high notes for tuba"; "The many lives of the /a/ vowel: how changes impact sound and ease throughout the soprano range"; "Caro mio ben: an acoustic exploration"; "Rhapsody in Blue: opening measures and tone color"

Date and Time: January 7, 11:30am-1:30pm in Room 319 and January14, 11:30am-1:30pm in Room 207.

Credits: .00

WNT MI11**Listening to San Francisco**

This project provides a forum for exploring the musical potential of the soundscapes that enliven our urban community. We will first—through readings and listenings of sound artists, composers, theorists, and field recordists—consider current practices and methods for the capture, manipulation, and montage of an array of noises. Pieces studied may include Jacob Kirkegaard's haunting recordings of the abandoned rooms of Chernobyl and Stephen Feld's Time of Bells series, which places listeners alongside a range of soundscapes including bells ringing in a rural French town, a carillon concert recorded from a cafe table on a rainy day in Oslo, and a clanging heard of cows in a Greek farming community. Then, together as a class, we will make our own sound art documentary, using either the Ferry Building in San Francisco, or, pending access, the construction site of SFCM's new building. Together we will create a sound bank of recordings and compose a piece of sound art using techniques drawn from musique concrète and sound documentary.

Date and Time: January 7-10, 12-2:30pm in Room 207.

Credits: .00

WNT MI12**Testing Brain Stimulation for Practice**

Have you heard of Halo Neuroscience? Maybe seen their ads on Facebook or other social media sites? They advertise a product used by professional athletes that looks like a headband and is said to stimulate the part of the brain that learns new motor skills. By using their headband, they promise that you will learn more quickly and effectively. One of their test subjects claims he learned a Bach Prelude in 3 days, 67% faster than without the headset. Want to see if it works? In this winter term project, we will design and run a study to see if their claims hold up. Note that the brain stimulation is completely safe (though we'll examine the evidence for that claim and make sure we're comfortable with it) and temporary. You don't have to be a participant yourself, but you will have to work to recruit people who would participate in the experiment, test them and then work with the professor to analyze and interpret the results. If you wish, you can then write up a short paper for publication in an academic journal.

Date and Time: January 14-18 3-5pm in Room 101.

Credits: .00

WNT MI13**Attack Your Shame**

"Do you perceive your vulnerabilities as weak, ineffective and shameful?

Studies have shown that the opposite is true. Individuals that believe that they are worthy of belonging, connection, love and self – compassion and are willing to risk admitting vulnerability are more likely to be more successful in creativity, innovation and obtaining consistent, positive long-lasting change.

So why do we tend to listen to our negative self-talk? As celebrated author and psychologist Brene Brown states, "Shame is the gremlin that prevents us from being truly seen, heard and accepted". (B. Brown, TED talk, March 16, 2012)

In this class, students will learn to identify:

- Shame versus guilt – What's the difference? Where does it come from? How to recognize and address faulty core beliefs
- "Shame attacking" exercises* will be introduced and practiced together in a safe, confidential, compassionate, fun and creative way
- Identifying ways of accurately measuring authentic risk taking from the social pressures of being "successful"

(* These are general minor risk-taking activities that will be discussed, processed and agreed upon before the experiential exercise. At no time will any student be asked to do something he/she/they do not want to try.)"

Credits: .00

WNT MI14**Tacos & Technology**

Alexandra Sanchez, Dante Mireles and Carina Kahane will spend three days in San Antonio, Texas in January, sampling as many taco establishments as possible. They will come up with a rating system that will allow them to consistently evaluate the tacos at each establishment on a scale from 1-5 per category (i.e. quality of meat, tortilla, guacamole, soft vs. hard shell, cheese, lettuce consistency etc.) They will use this data to create an entertaining competition between the establishments and eventually decide which one was the favorite based on their algorithm. They will document their research and findings in a "Buzzfeed" style video. Producing this video will require research that includes watching other videos of this genre to create a template. They will explore how to use music in the video-making process, and how to produce a video that meets the standards of SFCM media and marketing.

Credits: .00

WNT MI15**Play & Acoustic Feedback in Singing**

"For centuries, vocal pedagogy has focused primarily on technical actions to optimize singing: i.e. adjusting tongue and jaw position, addressing breath management, defining vowels, etc. These are all tried and true methods of training singers.

New research about the neuroscience of singing has shown that upstream intentions, kinesthetic actions, visualization, and acoustic biofeedback can also effectively aid a singer and yield dramatic improvements in a short amount of time. It also involves a positive exploration of singing without judgement.

This winter term project will take place in a master class format. Singers can perform a song of their choosing and it will be explored using non-technical directives only. Some examples are:

- 1: Emotional Directives: related/unrelated
- 2: Character Directives: related/unrelated
- 3: Somatosensory Directives
- 4: Acoustic Biofeedback

The theories and background of each approach will be detailed and students will be asked to detail both their experiences and the improvements of others.

A side benefit of this approach is that it is a fun, judgement-free way of working on technique. The freedom to play has many psychological benefits and actually enhances the creative mind."

Credits: .00

WNT MI16**Music of Nature: Art, Architecture & Vio**

In this course students will learn about musical proportions that exist everywhere, and how they became embodied into the form of the violin family of instruments. Professor Scott Pingel (SFCM Faculty, Principal Bassist of the San Francisco Symphony, and Associate Artistic Director of W.E. Hill and Sons of London), has invited Robert Brewer Young (world-renowned instrument maker, Director of W.E. Hill and Sons, and Lecturer in Philosophy at the European Graduate School in Switzerland) to lead this fascinating exploration of the foundational designs in nature and how they relate to various aspects of the music, art, and architecture of Ancient Greece, as well as the Medieval, Renaissance, and Baroque periods of Europe.

Following this will be a study of the forms of the violin family, including a rare opportunity to personally examine both stunning new instruments made by Mr. Brewer Young and priceless antique instruments by Amati and Stradivari. The course will culminate with students learning to draw a geometrical design of a violin using simple tools provided by Mr. Brewer Young.

Credits: .00

WNT MI17**French School of Horn Playing**

A comprehensive overview of the French school of horn playing from early hunting horns of the 1700's through the last vestiges of the French style in the 1970's. Also includes the British horn school until the 1950's. Utilizing period instruments, recordings, method books and solo/orchestral music of France, the students will have a chance to learn about this distinctive regional style and how it influenced the French repertoire for the horn. How this is applied to modern performance practice will also be addressed. A guest clinician from the Paris Conservatory will guide the week-long course.

Open to Horn students only.

Credits: .00

WNT MI18**Improvising on a Ground**

In this hands-on class we will learn to improvise over some of the well-known baroque ground basses, such as the Folia, Romanesca and the Passamezzo Antico. We will learn the harmonic and melodic patterns associated with these grounds, and analyze examples from composers of the time. Most of the class will involve improvisation games where students play with these grounds and create their own versions by adding ornaments and divisions. I encourage any musicians who play melodic instruments (violin, flute etc...) to join the class, in addition to musicians who play chordal instruments (piano and guitar). This class will also be a good continuation of study for continuo players who already have some experience with figured bass.

Credits: .00

WNT MI19**Writing the California Coast**

Throughout the history of California people have marveled at the natural beauty of our over 650 miles of entirely protected coastline. For this winter term project we will look at works from California's original indigenous inhabitants to the conservationists of the 19th century, to the poets and writers of the present day. In addition to discussing and analyzing these works, we will make our own trek to the coast to explore, write, and discuss our findings.

Credits: .00

WNT MI20**Songwriting with Incarcerated Musicians**

"A national leader in creating music programs in prisons, Musicambia will lead a 4-day intensive songwriting course in collaboration with the San Francisco Conservatory of Music at a correctional facility in the San Francisco area. The collaborative course will be led by world-class bassoonist, songwriter, composer, and teaching artist, Brad Balliett. During the 4 days course, approximately 30 incarcerated people, 2-3 SFCM faculty members and 6 SFCM students will work together to create a concert of original songs and compositions to be performed at the prison.

During the approximately 4-6 hours in prison per day (4), the students will be expected to bring their respective instruments and teaching artistry to assist in creating a musical atmosphere in which incarcerated men/women of varying musical skill levels will create original songs and compositions together. This process will be closely guided by Brad Balliett and fellow SFCM faculty members. The culminating concert will include students (both incarcerated and SFCM) and faculty performing together."

Credits: .00

WNT MI21**Wine and Music Pairing**

This project serves as both an introduction to the great wines of France and Northern California, and to the growing world of pairing wine with music. Students will explore wine-making practices and its delicious results in regions including Burgundy, Bordeaux, Champagne, the Loire and Rhone valleys, and wines from California including Napa and Sonoma counties. After developing the ability to identify and discuss wines from these regions through sight, smell, and taste, we will then evaluate the effects of pairing wine with music. Are we to believe head winemaker at Domaine Apollonis in Champagne, that Beethoven 6 pairs perfectly with her bubbly? Does Stravinsky fit a classic Bordeaux as well as writers for the Wine Enthusiast suggest? What's the best soundtrack for an all-day Rosé? Through thoughtful tasting and our own music/wine pairing experiments we will discuss and search for answers to these questions and more. *Students must be 21 or older to participate.

Credits: .00

WNT MI23**Intro to Homebrewing Beer**

Students will learn the techniques, ingredients and equipment needed to brew high quality beer at home.

Must be 21 or older to participate.

Credits: .00

WNT MI99**Miscellaneous Student Project**

Credits: .00

WNT PR01**Bluegrass Fiddle Workshop for Strings**

Bluegrass Fiddle Workshop for Strings (violin, viola, cello, bass)

This course is a participatory exploration of American bluegrass fiddle styles!!! Students will learn through listening to recordings of fiddlers, watching videos of performances, transcribing solos and licks, field trips to concerts and jams, and plenty of playing in class. The class will also include demonstrations/jams with guest artists including a bluegrass banjo, guitar, mandolin, bass, and a lead singer. At the end of the course students will perform tunes with a bluegrass band! In this course we'll learn some licks and fills, what to do when different instruments are playing, and how to build a solo based on the melody of the tune and bluegrass-ify it. We will also work on back-up chording and rhythm techniques that can be used in a bluegrass band/jam. Students will come away with solos learned to standard tunes, fills in a few keys, ideas of how to add bluegrass embellishments to other tunes and songs, and the ability to go to a local bluegrass jam and jump in and play!

*For students over age 21, we will also take field trips to shows and play in local jams at Amnesia, the Lucky Horseshoe, and the Stork Club.

Credits: .00

WNT PR02**Complete Musician on Stage**

Complete Musician on Stage

This course will explore ways to increase students' confidence and presence when on stage and help eliminate performance anxiety. Beginning with basic stage etiquette, an array of techniques will be presented in order for students to find the method that works best for them, including meditation, Alexander Technique, public speaking, stage acting, yoga, martial arts, Reiki, and visualization.

In addition, students will develop their communication skills by learning how to speak during a concert about the music they are performing.

Credits: .00

WNT PR03**Historical Performance: Baroque Intensive**

Historical Performance: Baroque Intensive

A 3 day session: The SFCM Historical Performance program proposes an intensive Baroque performance workshop over the course of 3 days. All three sessions listed will culminate in a performance.

Students in the baroque intensive may participate in one or all of the following sessions, to be determined according to your interest.

1) Session focusing on solo music of J.S. Bach for both modern and period instruments This can include piano, modern strings and winds, marimba, as well as period instruments. Opportunity for all voice and instrumental students to work with HP faculty on solo Bach.

2) For students interested in exploring period instruments: an intensive exploring baroque violin, viola, cello, double bass, and historical keyboards. These sessions are particularly aimed at students without prior period instrument experiences and not currently in baroque ensemble. Offered as an opportunity for all interested SFCM students to experience period instruments. No experience in period instruments necessary.

3) Offered for all instrumental and voice students: special lecture/discussion/performance sessions on embellishment and ornamentation in 17th and 18th century music. Current baroque ensemble members as well as all other interested SFCM students will explore works of Corelli, Handel, Vivaldi and other Italianate composers, studying relevant primary sources and applying them to compositions to be performed at the end of the session. Additional sessions on rhetoric and expression in baroque music will also be included. The sessions offer an opportunity to explore the world of vocal and instrumental improvisation and embellishment in detail.

Credits: .00

WNT PR04**Liederabend**

Liederabend

Developing and presenting a public 'Liederabend' of songs in German in which all musical eras of the language are represented

Credits: .00

WNT PR05**New Music Ensemble**

New Music Ensemble

The following instrumentation will be required:

9 violins

3 violas

2 cellos

1 bass

1 Flute (doubling picc.)

1 Oboe

1 Bb Clarinet

1 Bassoon (doubling Contrabassoon)

1 Horn in F

1 Trumpet in C

1 Trombone

1 Timpani

Perc. 1 - Lg. Susp Cymbal, Sizzle Cym., Lg. caxixi or shaker , Plastic Hose , Glock,
agogo, drumset,

vibraslap, brake drum, party whistle, keychain, Lg. Cabasa, Marimba, Whip

Perc. 2 - Tam tam, Vibraphone, Lg. Bass Drum, Susp. Cym, snare

Credits: .00

WNT PR06**Villa-Lobos Bachianas Brasileiras No.5**

Recording of Villa-Lobos Bachianas Brasileiras #5 for 8 cellos and soprano

Students will learn how to prepare for and make a professional recording in SFCM's new recording facilities. Eight cellists from both cello studios will play Villa-Lobos' Bachianas Brasileiras #5 with soprano Cara Gabrielson at the October 6 cello ensemble concert, and will be recorded in January during Winter Term. In addition to the professional experience gained by the students doing this project, SFCM's cello department would gain in visibility and the recording would be used for recruitment purposes.

Credits: .00

WNT PR07**Scale Boot Camp!**

Scale Boot Camp!

Especially apropos for the second semester, when students are generally cramming for recitals and juries, this course is designed to ramp up players basic technical prowess before they get swamped. The course will focus on how to practice scales, arpeggios and double-stops, in a physically healthy manner. Will include how to create and fine tune a personal warm up routine and how perfecting the basics applies to performance rep. Students may use their own or their teachers fingerings. Emphasis will be given to Galimian accelerations and rhythmic patterns.

The course would be structured around daily monitored practice sessions morning and afternoon with daily performance classes where all scales and double stop exercises would be performed by each student. Student participation and comments in performance classes would be welcome and encouraged.

Credits: .00

WNT PR08**Schola Gregoriana**

Schola Gregoriana

This short course would function as a workshop in singing Gregorian chant with discussions also examining the repertoire's contexts, aesthetics, and legacy in musical development over the centuries. Students will learn the fundamentals of neumatic notation and consider its links to oral tradition as well as its significance to the development of western notation in general. They will gain knowledge of how principal genres of chant are differentiated stylistically, and how their construction and interpretation are effected by language and rhetorical principles. The course will conclude with an informal performance of a complete chanted evening Office in Latin (either Vespers or Compline).

Credits: .00

WNT PR09**Basics of Reading and Singing in Russian**

The Basics of Reading and Singing in Russian

This is a language/diction class which combines reading, singing, and ear training, and sets the basic foundation for singing in Russian. The goal of the class is to increase students' independence on the initial stages of preparing Russian art songs and operatic roles, while aiding them to expand their horizons in searching for pieces outside of the usual scope of the Russian repertoire.

Credits: .00

WNT PR10**Intensive Aria Preparation for Pianists**

Intensive Aria Preparation for Pianists

This winter term project is intended to build a core repertoire of well-prepared opera arias ready for professional use, and to instill and solidify a process of score study, translation, sung and play, investigation of performance traditions, application of orchestration to the piano, and complete pianistic preparation.

The class will consist of 6 pianists, each assigned 5 arias for study over a ten day period. Each student will review other student arias as well, creating a core rep of 30 arias. Guest singers will be included after preparations are complete.

Credits: .00

WNT PR11**Women Composers**

A lecture-performance course consisting of three background lectures and rehearsals and a public concert including student performances with instructor lecture, accompanied by slides. Students are expected to have a piece of repertoire completely prepared for performance in advance of the first class meeting, and are encouraged to choose composers from the following list: Kassia, Hildegard von Bingen, Barbara Strozzi, Francesca Caccini, Elizabeth Jaquet de la Guerre, Fanny Mendelssohn Hensel, Clara Schumann, Alma Mahler, Nadia Boulanger, Lili Boulanger, Teresa Carreno, Rebecca Clarke, Amy Beach, Ruth Crawford Seeger or to submit another composer for consideration. Ideally this project culminates in a collective recording, a video tape of which will be available on youtube and an audio recording whose profits will go to funding a philanthropic project chosen collectively by the class.

January 17, 18 & 19. Room 201. 11-1pm

Performance to be scheduled.

Credits: .00

WNT PR12**Schubert Song Intensive**

Spend a week in Carmel Valley, CA for a Songfest sponsored one-week intensive study with Schubert specialist Sir Graham Johnson, baritone Sir Thomas Allen, acclaimed coach/pianist Craig Rutenberg.

You will be supervised by Susanne Mentzer for your final project which will be a short lecture/recital of Schubert at SFCM

2 master classes per day, private coaching, final concert.

"Vienna stands at the centre of the history of art song and opera. The winter SongFest program at Hidden Valley Music Seminars will concentrate on composers who lived and worked in this astonishing city. The only one born in Vienna was Franz Schubert. His two great Wilhelm Müller cycles *Die schöne Müllerin* and *Winterreise*, will be taught and discussed by two great British doyens of art song, the baritone Sir Thomas Allen and pianist and musicologist Graham Johnson OBE (Schubert's songs composed for women's voices will also be studied). All of Wolfgang Amadeus Mozart's great operas were first performed in Vienna, and the composer lived and died there. Gustav Mahler was the most famous of musical directors of the Wienerstaatsoper, and Richard Strauss (whose most famous opera, *Der Rosenkavalier*, is set in "alt Wien") had a home in Vienna for many years. The distinguished mezzo-soprano Suzanne Mentzer, voice faculty at The San Francisco Conservatory and celebrated pianist Craig Rutenberg, former coach at The Metropolitan Opera will coach the lieder of Mahler and Strauss and opera arias of Mozart. Stuart Robertson, former musical director of Glimmerglass Opera will join the faculty as the opera coach. The experience of intensively working on this repertoire in this very special and beautiful part of California will bring young singers and pianists closer to the spirit of a city that has given the world of music so much inspiration.

Audition on October 28 from 6-9p in Osher Salon.

Intensive runs from January 1 - 8 in Carmel Valley, CA. Students are responsible for meals and lodging. No additional costs.

Credits: .00

WNT PR13**What is bel canto singing?**

Singers will explore the technique and legacy of Bel canto singing by applying historical ideas to music. Each singer will choose a bel canto aria (by Rossini, Donizetti, Bellini, etc.) select readings from a bel canto era expert (e.g. Lamperti, Tosi, Garcia, Marchesi), and discover ways to connect the ideas they read to their singing. Singers will be encouraged to explore thinking about how to sing in ways that may be new and different. The sessions will be a mix of discussing history, repertoire, and readings, and performing for one another. In the final week there will be a dress rehearsal and concert performance of the arias students have prepared.

Credits: .00

WNT PR14**Community Chorus for Instrumentalists**

A weeklong community-style chorus for instrumentalists. The project will be an opportunity for instrumentalists at SFCM to engage in communal singing in a fun and supportive environment, while practicing singing harmony with others. The repertoire will consist of short, fun, self-contained pieces that explore many different types of music including folk, spirituals, popular songs, and traditional choral music. The rehearsal process will include vocal warm-ups, learning by ear, sight-reading and singing in parts. After five days of rehearsal, the course will culminate in a informal performance for friends. All singing levels are welcome, and I particularly encourage less confident singers to join.

Credits: .00

WNT PR15**Storytelling**

Students will be expected to bring a brief story or legend to share with the class. This can be from a traditional source or an original story along the line of "The Moth" radio series. The purpose is to become comfortable and expressive in using the oral tradition of transmission of ideas, information and culture.

We will share the stories; do some gentle tweaking (body language, clarity of speech, style of presentation, etc); and after a brief break re-tell the stories using the suggestions given by classmates.

Credits: .00

WNT PR16**The Torres Project**

This project is for Guitarist only.

During this fall semester we are beginning an off-the-books project in which the luthier Alan Perlman has been commissioned (with funds from various sources, including SFCM) to build a replica of a guitar in the Harris guitar collection made by the mid 19th century Spanish creator of the modern classical guitar, Antonio Torres. While this replica will end up in the Conservatory guitar collection (as distinct from the Harris guitar collection) the unique aspect of this project is that Conservatory guitar students will be involved in the design and construction of this guitar from its onset.

The project will unfold like this: On October 3 Alan will give a lecture to all guitar students to mark the beginning of construction. At that time he will show the original Torres and discuss it in detail. (Alan has become the premiere restorer of original Torres guitars in the world today.) During construction, six selected students will be visiting Alan's workshop periodically-e will be holding auditions to select those students September 29. On December 1 Alan will give a lecture to all guitar students mid-construction. After the guitar is completed, we plan to have those six students perform period repertoire on the replica during a March tour of some State University campuses, with Alan coming along and talking about the guitar.

The finished guitar will be unveiled at the beginning of Winter Term, and our WT project will spring from that event. We plan to enhance the experience of this instrument with an immersion in Spanish culture and repertoire of that time, along with the Spanish language. Alan will give a final lecture at the beginning of WT, and at that time all guitar students will have a chance to play both the original Torres and the replica. Richard Savino will then teach an intensive class about the guitar at that time in Spain, focusing on the repertoire, both obscure and well-known, that would have been played on this guitar. Throughout our WT period, we also want to hire a Spanish teacher to teach students guitar terms as well as some basic conversational Spanish, so that they can function linguistically on a trip to Spain sometime.

Credits: .00

WNT PR17**SF Contemporary Music Players Side-by-s**

An opportunity to play side-by-side with the SFCMP!

Credits: .00

WNT PR19**Mary Pleasant Winter Term Project**

Work with SF Opera Chorus Director Ian Robertson as he directs you through this musical workshop of professor David Garner's Mary Pleasant at Land's End.

The workshop will be all the music in the opera, uncut, unstaged and on book, with piano accompaniment.

Students will be cast as choristers and work directly with maestro Robertson. This project will culminate with in a performance or the workshop.

Students should be prepared to commit to the week of January 9-14, call times to be determined by November 15. Contact the instructor for more information.

January 9-14. Daily: 10a-1p, 2p-5p, 6-9p Rooms TBD

Credits: .00

WNT PR20**French Melodies & German Lieder**

This class would consist of developing and presenting a public "Evening of French Mélodies and German Lieder," in which most musical eras of both languages are represented. Each singer would prepare one song in French or an opera aria in French and a German Lied. He or she would research and explain the history and background of the poetry and the composer's musical art form. This gives the students insight into French Mélodies and German Lieder, and also provides for the audience's greater appreciation of what they are hearing.

Students will learn:

1. How to research song history, French and German poetry and musical styles.
2. How to choose repertoire for a well-balanced program
3. How to deliver the song or aria
 - a. how to act out the poetry
 - b. how to pronounce the text to the back of the house without compromising the vocal line
 - c. how to sing the song with an even vocal technique
4. Concert presentation
 - a. how to walk onto the stage with grace and authority
 - b. how to dress appropriately
 - c. how to include the accompanist and audience in receiving applause

January 10, 3:30-4:30p. Room 512. 4:30-6:30p, Osher Salon.

January 11, 12:30-5:30p. Room 512.

January 12, 2:30-5:30p. Room 323.

January 17, 5-8p. Osher Salon.

January 18, 7:30-10p. Osher Salon.

Credits: .00

WNT PR21**Concerto Winners Concert**

The annual Concerto Winners Concert will take place during Winter Term in 2017. Concerto winners Ian Rowe, guitar, Yilin Liu, piano and Won Lee, flute play works of Rodrigo, Liszt and Liebermann.

Concert is January 13 at 8pm in the Concert Hall. Rehearsals to take place that week. Schedule coming soon.

Joaquin Rodrigo – Fantasía para un gentilhombre
Franz Liszt – Totentanz
Lowell Liebermann – Flute Concerto

Contact Lucas Jensen or Katie Baltrush for more information.

January 9-13, daily. RH and CH.
Credits: .00

WNT PR22**Garrick Ohlsohn Winter Term Symposium**

This multiday symposium, led by Garrick Ohlsohn, will take students on an exploration of two topics:

- 1) In Depth Workshop on Beethoven Sonata, Op.110: A close examination, analysis and study of an iconic piano work. 4 pianists will be chosen to perform this sonata. Enrollment open to others for observation.
- 2) A study of Piano excerpts: 5-8 short excerpts (several measures each) will be selected from the standard piano literature which may range from the Chopin Etudes, to major concertos. 4 pianists will be selected to learn these excerpts in advance. Through detailed, practical lessons on "how to practice" these excerpts, one will be able to apply these strategies to the entire works. Enrollment open for others for observation.

January 9-13

Contact Piano Department Chair Yoshi Nagai for more information.
Credits: .00

WNT PR23**Integrative Artistry**

An enhanced Master Class given by Patricia Racette.

We live in a time where artists are asked to deliver--deliver not only competency but a transportive performance experience--delivered both skillfully and perhaps more importantly--truthfully. Through my seminars--which I envision to function like an extended master class--I wish to impart and encourage the importance of integrative performance, not only concentrating on the sometimes over-prioritized attention to vocal study in isolation, but also turning the lens to movement and interpretation so that a balanced collision of artistic cohesion occurs. While each factor warrants specific study, it is the functional and appreciable integration of these aspects that give the artist the chance to formulate his/her own identity through music and text.

Let me take it one step further: my wish is to tap into the natural instincts and abilities of each artist while addressing and improving the inevitable limitations that surface in every singing performer. The desired result is to draw upon the unique and personal interpretive thumbprint of each artist as s/he brings to life the narrative of every character while attending to the many requirements of vocal technique, musical style, and linguistic proficiency and authenticity.

Credits: .00

WNT PR24**Lou Harrison Project**

Credits: .00

WNT PR25**Advanced Conducting Technique**

"

The objective of this course will be to help students acquire experience and insight on techniques needed to conduct effectively contemporary music. Focus will be on developing a clearer understanding of the organization of the works they conduct and developing the necessary physical gestures to translate their musical thoughts.

Repertoire:

John Adams: Chamber Symphony

Michel Van der Aa: Sunken Garden (selected excerpts)

Other works TDB

Requirements

Classes will be a combination of lab conducting and class discussions of ancillary topics. All students must be prepared to conduct the assigned repertoire at each class. Students should have completed a basic conducting class and advance theory."

Credits: .00

WNT PR26**Piano Ensemble: Two-Piano Four-Hand Rep**

"PIANISTS MAY SELECT FROM TWO PROGRAMS:

PROGRAM (A): TWO-PIANO: A REPERTOIRE REVIEW WITH PROF. COREY MCVICAR. A class of lessons/ daily rehearsals and a performance from January 17-20. Paired pianists will delve into two-piano repertoire from all periods. Please contact Prof. McVicar by October 31 to discuss repertoire assignments.

PROGRAM (B): FOUR HANDS: SCHUBERT FANTASY IN F MINOR WITH PROF. SHARON MANN. Jan 15-19: each pair will prepare Schubert's Fantasy and perform in a master class with Prof Mann on Jan 19. Please contact Prof. Mann by October 31 to discuss repertoire assignments.

PIANO ENSEMBLE WEEK CONCLUDES WITH A CONCERT: On Monday Jan.22, select ensembles from both programs will perform in a Piano Ensemble Concert. Recital Hall. 8:00pm

"

Credits: .00

WNT PR27**Jazz Horn Intensive**

"This week-long session would include a comprehensive study of the horn's place in jazz, provide beginning instruction in jazz style and improvisation, and culminate in a jazz combo concert in which all students would perform."

Credits: .00

WNT PR28**Recitative Boot Camp**

An intensive workshop exploring the best way to learn and perform Italian recitative.

Credits: .00

WNT PR29**Playing Continuo According to Handel**

This project will use Handel's continuo exercises, written in the 1720's for Princess Anne of England, as an introduction to continuo playing. It will be a hands-on class, held as a group lesson in the keyboard lab. I can accommodate different levels of playing in this course, and students can work at their own pace. For instrumentalists who are not primarily keyboard players, this class can be an introduction to reading figured bass at the keyboard, and a practical extension of their theory courses; for pianists this course can be a concentrated exploration of continuo playing, and an extension of the keyboard harmony class; and for more advanced harpsichordists the course can focus on continuo style. Composers can also pick up compositional ideas from Handel's process.

Credits: .00

WNT PR30**Learning to play guitar, w Larry Ferrara**

"An introduction to the technique and musical language of the guitar. All students will learn basic guitar technique, how to play chords, songs, solos, and accompaniments. Students will learn how guitar music is read using standard notation, tablature, chord charts, and other modern methods of learning.

Each lesson will include class participation while studying technique and music that will teach the basics of playing. Choices of music for each class will be based on a progressive selection of pieces and songs moving from easy to challenging as students begin to develop their skills while learning and enjoying the technique and making music with guitar. Guitars will be available for use during the duration of the course. For singers, and instrumentalists. Guitars provided.

"

Credits: .00

WNT PR31**Chamber Music at SFCM: A Celebration**

5 concerts in one day, going through the history of the chamber music program at SFCM. 1 main event at night. 4 smaller concerts during the day. Enrollment by instructor permission, please contact immediately if interested.

Credits: .00

WNT PR32**Two Hindemith Works for YouTube**

To be prepared and recorded for our YouTube channel. Die Serenaden for Soprano, oboe, viola and cello & String Quartet #1 for 2 violins, viola, cello. Coached by Paul Hersh.

Credits: .00

WNT PR33**Rodelinda Recitative Intensive**

This one day workshop will offer an opportunity for the Rodelinda/baroque ensemble cast to work in detail w/ faculty and full continuo band for an intensive session to explore the performance practice and interpretive possibilities of Handel recitative.

Credits: .00

WNT PR34**Early Lieder Performance Intensive**

Special lecture/discussion/performance sessions on ornamentation and flexibility of timing in late 18th and early 19th century Lieder. Students will explore works of Haydn, Mozart, Beethoven, Schubert, and their contemporaries, studying relevant primary sources and applying them to compositions to be performed at the end of the session.

Credits: .00

WNT PR35**The Last Five Years**

"Jason Robert Brown's *The Last Five Years* is an innovative, intimate, and emotionally intense work of musical theatre. Brown tells the story of Jamie and Kathy: two New Yorkers who fall in and out of love. Capturing two distinct perspectives of their crumbling romance, the characters tell their stories in opposite chronologies: James tells his story from beginning to end, while Kathy tells her story from end to beginning. In addition to rehearsing and performing a semi-staged production of the show, we will begin the class by exploring the work with a read-through of the libretto, score analysis, and group discussion of the work. This performance requires two singers interested in expanding their theatrical experience to create roles in this staple of the modern musical theatre canon. Using the principles of interpretation, and performance practice, they will be guided through the process and responsibilities of building performances through research and rehearsal. Prof. Mohammed will perform duties as vocal and dramatic coach.

The instrumental score for *The Last Five Years* is a substantial work of chamber music, drawing from diverse musical styles including pop, jazz, rock, klezmer, latin, folk, and classical. Rehearsals will focus on realizing these styles while working to better collaborate with vocalists. Prof. Gilbertson will coach rehearsals of the instrumental ensemble.

If a student is interested in pursuing the field of stage direction, he or she would have the opportunity to develop the staging and visual language of the performance with guidance by the faculty.

Participants

Female lead

Male lead

1 Pianist

1 Guitar

1 Violin

2 Celli

1 Bass

Stage Director (optional, pending student interest)

Covers for the lead roles may also participate.

"

Credits: .00

WNT PR36**Philip Glass Project with Brass**

I will prepare a brass ensemble during Winter Term in a new commissioned piece by Philip Glass to be premiered here and at Carnegie Hall in New York. Enrollment for this project is limited, please contact Adam Luftman for more information.

Credits: .00

WNT PR37**Hansel and Gretel, with SF Opera Ed.**

The San Francisco Opera Education Department (via Ruth Nott, their Director of Education) has approached us about partnering on an outreach project similar to those we have collaborated together in the past. Curt, Heather and I would like to revamp our 40 minute version of Hansel and Gretel and offer it as a staged or semi-staged performance at the Concert Hall. Performances will be in English and with piano only. Students from various schools would visit SFCM and attend the performance. Cast will be selected by audition from those who have not been given another role in these year's operas. This would give students another performance opportunity. This project can only take place if Concert Hall is available for a performance/s and will require access on the the day or night immediately before the performances for tech and will require lighting support. Given the visiting school's schedule and the MLK Holiday on 1/15, SFO Education proposes performances on Jan 17, 18th or 19th. We could offer a single performance on one of those days or two performances back to back (10 am and 1 pm?) as we have done in the past.

Credits: .00

WNT PR38**Discovering Dusan**

In preparing for the early February visit of former Conservatory faculty member Dusan Bogdanovic, we will be studying his compositions and writings while rehearsing for the Feb. 8 concert of his music. Guitar Ensemble rehearsals will take place for his new piece Naokolo, while a quartet of advanced students will be coached in preparing his piece Codex XV323A. Marc Teicholz will give an overview lecture on Dusan and his output early in the term, and I will do a series of workshops on rhythm and polymeter using Dusan's Polymetric Studies as a guide. Guitarist welcome, composition majors need instructor permission.

Credits: .00

WNT PR39**Berkeley Symphony side-by-side**

"Berkeley Symphony Side-by-Side - Concerto Winners' Concert:

Students participating in this performance project will get to play side-by-side with members of the Berkeley Symphony, under the baton of Christian Reif (Resident Conductor and Wattis Foundation Music Director of the San Francisco Symphony Youth Orchestra).

The repertoire (listed below) consists of three of the winning pieces from three of the 2017 Concerto Competition categories, with the winning players performing as the featured soloists:

Rodrigo's Concierto de Aranjuez

Dariusz Lampkowski, Guitar Soloist

Instrumentation: 2[2/pic.].2[2/EH].2.2 - 2.2.0.0 - Strings

Hindemith's Der Schwanendreher

Zhongkun Lu, Viola Soloist

Instrumentation: 2[2/pic.].1.2.2 - 3.1.1.0 - tmp - harp - Strings (4 celli, 3 basses only)

Mozart's ""Marten allern Allten"" from Die Entfuhrung aus dem Serail

Esther Tonea, Soprano Soloist

Instrumentation: 1[1/pic.].2.2.2 - 2.2.0.0 - tmp.+3 - Strings

This performance will take place in the Caroline H. Hume Concert Hall on Friday, January 12.

Rehearsals will be scheduled between January 9-12."

Credits: .00

WNT PR40**Evening of English Arias and Songs**

This class will consist of developing and presenting a public "Evening of English Arias and Song." Each singer would prepare one aria or song in English. He or she would research and explain the history and background of the poetry and and composer's musical art form. Students would then present their songs and aria within the Phoenix Symposium of San Francisco concert series. Two classes on January 9 or 10 and January 16 or 17 would be on the Vocal Technique for Diction in a Foreign Language and 'Stage Savvy' when presenting a recital.

Date and Time: January 9, 10am-12:30pm in Room 512; January 16, 10am-12:30pm in Room 319; January 17, 7:30-10pm in OS

Credits: .00

WNT PR41**"If I Were You" Workshop**

Workshop for new Jake Heggie opera, "If I Were You." One mezzo role and one baritone role available. Please contact Dean Brown (rbrown@sfc.edu) for more information.

Date and Time: January 14-17, 10AM-5pm in Rm 512, and January 17, 5-10pm in RH.

Credits: .00

WNT PR42**Synesthesia and Microtonality**

"This project is in two parts. Part 1 explores the rapport between sound and pitch, using Jacques Desjardins' ""Volupté"" as a canvas for a group of TAC students to add color lighting to the harmonies of the score, similarly to Scriabin's ""Poem of Fire."" Part 2 will involve another group of TAC students who will program electronic keyboards to be tuned in 1/16ths of tones for my piece ""Où va Pierrot?"" The project will span from the 7th to the 12th of January, with a workshop concert of Part 1 to be presented on the 12th under the direction of Nicole Paiement. Doubtless, tweaks will be necessary, so the piece will be performed again in an official concert on the 3rd of May to allow said tweaks to be troubleshot during the Spring semester.

Part 2 will be performed on the 4th of May at my faculty recital, an event that will explore various aspects of poly-, micro-, and pantonality. ""Volupté"" and ""Où va Pierrot"" will be performed at that event, together with other pieces that use different microtonal tunings. As mentioned, programming for the piece in 1/16ths of tones will mostly have been done during the second week of January. However, it leaves too little time for the performers to practice and be ready for the 12th of January, hence the presentation of the concert scheduled for May.'

Date and Time: January 7, 8, 10 3-5pm in Room 319 and CH. January 11, 11am-1pm in CH.

Credits: .00

WNT PR43**Vocal Pedagogy and Technique Non Majors**

This overview of the vocal instrument will show the different aspects of the vocal instrument how they are coordinated to create efficient tone. Participants can expect to listen to short lectures, partake in discussions, practice using their own instruments, and begin to diagnose and correct common vocal faults. This class would be helpful for anyone who collaborates with vocalists, composes vocal music, or would like to sing while they self accompany.

Dates and Times: January 14 and 16, 1:30-3:30pm in Room C01.

Credits: .00

WNT PR44**SFCMP Side-by-Side**

SFCMP is offering a side-by-side winter term performance opportunity which is open to all students at SFCM who play instruments listed to the right, in Column G. Registration for these opportunities will be on a first-come, first-served basis, subject to approval by SFCMP's Artistic Director, Eric Dudley and Artistic Production Director, Amadeus Regucera. Join the San Francisco Contemporary Music Players, the Bay Area's largest and longest-standing contemporary music ensemble, for a week of rehearsals which will culminate in a Friday afternoon dress rehearsal and evening performance on a subscription-series concert. You will rehearse and perform one of two works, "Some Connecticut Gospel" by Bay-Area native composer Timo Andres (trombone and electric bass), or "Peaceable Kingdom," by Ingram Marshall (flute, bassoon, violin, and viola), another composer with Bay Area roots. These pieces will be performed alongside the Bay Area's best professional musicians and contemporary music specialists, under the leadership of SFCMP's Artistic Director, Eric Dudley. (<https://sfcmp.org/category/professional-development/professional-development-2018-19/>)

Date and Time: January 15-18. Times vary: Contact Amadeus Regucera at amadeus@sfcmp.org for specifics.

Credits: .00

WNT PR45**Tamerlano and Recitative Intensive**

Co-taught by Corey Jamason, Elisabeth Reed and Marcie Stapp, this recitative intensive is for baroque ensemble-vocal members, Tamerlano cast members, and baroque ensemble cellists, harpsichordists, and lutenists only. A one-day (January 18th) day-long intensive will focus on Handel recitative preparation and performance using Handel's Tamerlano recitatives as models.

Date and Time: January 18, 9am-5pm in Room 512,

Credits: .00

WNT PR46**Singing Sacred Harp Music**

Sacred Harp singing (also known as shape note singing) is a community choral tradition that started in 18th and 19th century American churches, and continues to this day. Sacred Harp music is sung in four parts (SATB), a cappella, with a unique notation system that uses four distinct shapes of note heads to aid in sight-reading. The harmony is distinct from traditional hymns, and features many open fifths and fourths, and the singing style is loud, energetic and brash. I will provide historical context for this repertoire, but the class will focus on learning to sing a number of traditional Sacred Harp songs together. I encourage instrumentalists and composers to participate as well as singers.

Date and Time: January 14-18, 12-1:30pm in Room 101.

Credits: .00

WNT PR47**Tango Workshop with Pablo Estigarribia**

"The art of tango has always been a well-kept secret, mostly passed between generations by spoken tradition. Guest Lecturer, Maestro Pablo Estigarribia, studied this passionate genre for 12 years in Buenos Aires, Argentina. During this period he had the privilege of playing and recording with many of the arrangers and performers from the 1950s - long considered tango's golden age. Mtro. Estigarribia has worked with Victor Lavallén (former Osvaldo Pugliese arranger), Leopoldo Federico (former Piazzolla octet bandoneonist), María Graña (Sexteto Mayor singer), and many others. The mission of this workshop is to familiarize the student with tango's peculiar phrasing, ornamentation, and general performance characteristics including extended techniques. Mr. Estigarribia was privileged to acquire this knowledge first-hand from tango's greatest artists, and is excited to continue the tradition by teaching it to others. Our study will begin with the initial history and evolution of tango to the definitive form achieved in the 1950s. From there we continue our analysis, exploring the methods great tango performers employed to achieve their uniquely powerful sound. This project requires 4 days. During the first two we will have 4 hours (including a short break) of instruction including slideshow and multimedia examples of tango history and theory. On the third day we will spend 2 hours analyzing original tango orchestral scores, followed by 4 hours of open rehearsal. The fourth day will feature a tango concert. Students that will play in the concert will receive their music a month beforehand so they can practice."

Date and Time: January 15-16, 1-5pm in Room 319 and January 17-18, 12-4pm in Recital Hall.

Credits: .00

WNT PR48**Bel Canto Principles and Modern Singing**

Singers will explore the performance practice of bel canto by comparing historical and modern ideas about singing to music of many eras. Each singer will choose any aria from their repertoire, select readings from bel canto era experts (e.g. Lamperti, Tosi, Garcia, Marchesi) and modern pedagogues, and consider ways to connect the ideas they read to their singing. Singers will be encouraged to explore how bel canto principles can assist them in singing other eras or genres of vocal music. The sessions will be a mix of history, repertoire, readings, and performing for one another.

Date and Time: January 8 and January 15, 9am-12pm in Room 319 AND January 10 and January 17, 9am-12pm in RH.

Credits: .00

WNT PR49**Piano Opera Intensive**

A dive into the world of opera playing for pianists. Building a basic opera aria repertoire. How to prepare excerpts. Playing ensembles. Applied reading. Expectations for entry level audition playing, rehearsal playing. A chance to get practical experience in playing the diverse opera literature. Good for improving solo playing too...

Credits: .00

WNT PR50**Intro to Baroque for Modern Strings**

This masterclass/workshop will serve as an introduction to the music of Bach and other Baroque composers from a historical perspective. We will focus particularly on understanding how to shape and inflect Baroque phrases, and will explore the historical rhetorical approach practiced by composers and performers of the period. Bring a Baroque piece you love or are curious about. No experience in historical style is necessary! There will be Baroque bows available for the curious.

Credits: .00

WNT PR51**Bridging Opera and Music Theatre**

"Winter Term project led by Marnie Breckenridge and Frederica von Stade on bridging the gap between opera and musical theatre.

During the term we will work on roles in the romantic comedy ""HIGH RESOLUTION"" by Nathaniel Stookey and Jonathan Aibel. This unique modern opera hybrid uses a variety of vocal types and integrates a wide range of delivery, from bel canto to musical theater. Mr. Stookey is a world renowned composer who happens to live here in SF. His work ""The Composer Is Dead"" has been cited as one of the most performed orchestral works of the 21st century, worldwide. Of Stookey's operatic monodrama Ivonne, performed by Ms. Breckenridge, Joshua Kosman of the San Francisco Chronicle raved ""[it] never sets a foot wrong [...] a marvelous achievement."" Mr. Aibel, based in Los Angeles, is best known as the co-writer of the Kung Fu Panda movies and the animated series King of the Hill. Mr. Stookey will be present for coaching (and possibly Jon too). We are looking for a student director and up to 14 singer/actors to take part. "

Credits: .00

WNT PR52**Side by Side with SF Ballet**

Professional rehearsal-only opportunity with the SF Ballet Orchestra, learning Nutcracker and Cinderella with maestro Martin West.

Credits: .00

WNT PR53**Side by Side: SF Contemp Music Players**

Professional rehearsal and performance opportunity with the SF Contemporary Music Players, performing "Concerto for Piano and Orchestra" by John Cage, with dance Antoine Hunter.

Credits: .00

WNT PR54**Ottone Recitative Intensive**

"Ottone cast members and the assigned continuo team will explore Ottone recitatives in detail, working closely with faculty members Corey Jamason, Elisabeth Reed, and Marcie Stapp in the all-day workshop.

OPEN TO, AND REQUIRED FOR, ""OTTONE"" PRODUCTION PERFORMERS ONLY

DATES and TIMES: January 17m 9am-5pm, Rm 512

Credits: .00

WNT PR55**Music Theatre Rep and Audition Technique**

Students will learn two contrasting musical theatre songs prepared for audition with attention paid to musical theatre style, acting and confidently portraying two different characters.

Credits: .00

WNT PR56**Citizens of the Globe**

The student will put together/direct a concert of singers performing songs that represent each singers' culture. The concert will include staging and videos projected within the hall. There will also be a reception following the concert that will include a dish from each culture represented

Credits: .00

WNT PR57**Mozart Scenes/Arias**

Depending on enrollment, we will work on arias and scenes from the Italian Mozart operas.

Credits: .00

WNT PR58**SETI & the Arts**

"Since it's founding in 1984, the SETI (Search for Extraterrestrial Intelligence) Institute has sought "to explore, understand and explain the origin and nature of life in the universe." Dozens of scientists in fields including astrophysics, astronomy, and environmental science working under the umbrella of SETI seek answers to three core questions: "What is life? How does it begin? Are we alone?" The SETI Institute also runs an Artists in Residence program, in which artists of various disciplines from around the world work with scientists in an effort to "integrate the arts and sciences." The Artists in Residence program at SETI has produced many works of art, music, and installations.

This course will include two components. First, we will visit the SETI Institute headquarters in Mountain View, CA. During the visit, we will tour the SETI labs, meet with scientists to learn about their work, hear from SETI artists in residence, and learn about the artistic collaborations that the SETI AIR program has produced. In the second component of the course, students will develop and "pitch" proposals for new works of art or music that utilize recent scientific research or discoveries, in keeping with SETI's mission to integrate the fields of science and art. "

Credits: .00

WNT PR59**RJAM Plays Brubeck at JEN Conference**

A Select group of nine RJAM Students will perform with select RJAM Faculty at the 2020 Jazz Educators Network Conference. Besides performing the students will attend workshops, masterclasses and panels presented by jazz luminaries in the performance, education and industry areas of the jazz music world.

Credits: .00

WNT PR60**Chamber Music Retreat**

With Telegraph Quartet

Credits: .00

WNT PR61**Patricia Racette Residency**

Residency workshop with Patricia Racette

Credits: .00

WNT PR62**Deborah Voight Residency**

Residency workshop with Deborah Voight

Credits: .00

WNT RT01**Digital Orchestral Mockups for the Comp.**

Digital Orchestral Mockups for the Composer

Practical introduction to the tools for making digital mockups of composers' orchestral works, using the East-West and Vienna Symphonic sample libraries, Sibelius and Apple Logic. Lecture + supervised lab work on compositions written by or selected by the students.

Credits: .00

WNT RT02**Protools Certification**

"Pro Tools is the industry standard for music recording, editing, and mixing. It is an indispensable tool for composers and musicians who work in a contemporary production environment. This class will train students how to use Pro Tools 12. Upon completion of the final exam, the students will receive Pro Tools 12 User Certification. Students should already have taken TAC120 (Production Techniques in Logic Pro X) or have a familiarity with at least one DAW such as Pro Tools, Logic, Cubase, or similar.

"

Credits: .00

WNT RT03**The Art and Technique of DJing**

In this 15 hour intensive workshop, students will be introduced to and develop the fundamental skills necessary to perform and pursue opportunities as a DJ. Workshop participants will learn how to set up digital software, MIDI controllers, and live sound equipment. They will also develop strategies for exploring and mixing musical genres, in order to create a thoughtfully produced DJ mix by the end of the workshop. In-class exercises, combined with reading and listening assignments, will encourage participants to critically engage with the philosophies and technologies that have shaped a global subculture. This project will use Ableton Live as the primary software tool. The only prerequisite for success in this workshop is to be an avid music listener.

January 17-19, 1-4p. January 20 9a-12p and 1-4p. Room S01

Credits: .00

WNT RT04**Video Production**

This intensive, hands-on video workshop is designed for the beginning videomaker. Provides an introduction to all phases of production and post-production:

Pre-production planning, scripting, and storyboarding

Video camera operations

Basic engineering of sound

3 point lighting setup

Production and directing techniques

Basic video editing workflow

Rendering and delivery formats

Credits: .00

WNT RT05**Introduction to Projection Mapping**

In this immersive workshop, students will learn how to creatively project graphics and media onto architecture using a projector and computer. Students will learn how to create audio-reactive animations, as well as how to map various media to two-dimensional and three-dimensional surfaces using Madmapper. Students who register for this workshop must bring a laptop to the class.

Meets 1/14-16 6-8PM in CH

Credits: .00

WNT RT06**TAC Concert w/ John Vanderslice**

A "limited technology" concert curated, produced and engineered by TAC students in collaboration with song writer, producer and engineer, John Vanderslice. TAC students receive coaching from Vanderslice and SFCM faculty. Ideally a few RJAM students will participate as performers as well (drums and bass).

Date and Time: January 1/14-18, 5-10PM in OS.

Credits: .00

WNT RT07**Electronic Improvisation Workshop**

In this hands-on workshop, students will explore free improvisation, conduction, and game-based improv, using predominantly electronic instruments, software, mobile phones, amplified/found objects, etc. No previous experience with electronic music is required. Workshop faculty will demonstrate, participate alongside the students, and coach small group improvisations. Two x three-hour sessions. Open to all interested student demographics.

Date and Time: January 7-8, 3-6pm in OS

Credits: .00

WNT RT08**Notation Seminar using Sibelius**

"A seminar on notation using Sibelius which includes instruction on

Creating templates

Best practices in score/part layouts and readability

De-ciphering MIDI

Articulations

Dynamics

Assignments will include notation puzzles, imported MIDI data which will have to be de-ciphered and anything else you think they need support on."

Date and Time: January 8, 10, 15, 17, 7-9pm .in S01

Credits: .00

WNT RT09**Unnerving Ambience of David Lynch**

Students will examine the creepy use of ambient sound in David Lynch's films, record and manipulate their own room tones, and dub them over a movie clip.

Credits: .00

WNT RT10**Ableton Advanced Course**

Ableton Advanced Music Production Course

Credits: .00

WNT RT11**Pro Tools 12.8 User Certification**

Pro Tools is the industry standard for music recording, editing, and mixing. It is an indispensable tool for composers and musicians who work in a contemporary production environment. This class will train students how to use Pro Tools 12.8. Upon completion of the final exam, the students will receive Pro Tools 12.8 User Certification. Students should already have taken TAC120 (Production Techniques in Logic Pro X) or have a familiarity with at least one DAW such as Pro Tools, Logic, Cubase, or similar. Students will be required to pay \$120 in cash or a check made out to the San Francisco Conservatory of Music on the first day of class. This will cover the cost of the manuals, and the cost for taking the exams.

Credits: .00

WNT RT12**Hardware Synth & Drum Machines**

"Facebook Music Production Manager and gear head extraordinaire Jonathan Mayer will supervise a ""synth club"" winter term which will do a deep dive into creating music for the studio and live performance via hardware over the course of 3 full days. This group is designed for students who are interested in integrating hardware into their recorded music and working with hardware outside of the realm of a digital audio workstation. The course will conclude with short student performances and feature performance from Jonathan himself. Participation is open to all students with limited seats available (priority for TAC students)"

Credits: .00

WNT RT13**Video Production**

"This Video Production workshop is your opportunity to learn how to become a visual storyteller. You will finish this class with skills that can be used to produce music videos for your website, document a special moment in your life, or create a documentary about a topic that excites you.

Discover what equipment you'll need to rent/own, how to capture and edit an interesting interview, and simple lighting techniques that will make your video look super professional! This winter term class is 4 days of non-stop information which will expand your technology skill sets and will increase your marketability."

Credits: .00

WNT RW01**iCadenza**

iCadenza

Do you wonder how to make yourself stand out among artists and ensembles? Do you think that you will eventually want to tour? This workshop is designed for individuals and ensembles who are thinking about how to launch their career in the real world: online and on tour. Participants will be doing many of the projects in teams. If you are part of an existing ensemble, you will work with your ensemble members, learning how to magnify your strengths and overcome your individual (and collective) areas of challenge. If you do not belong to an ensemble, no problem! You will be placed into a team of other individual participants.

Credits: .00

WNT RW02**International Guitar Festival Experience**

International Guitar Festival Experience/ Guitar Ensemble

Students will learn about organizing, preparing for and participating in an international guitar festival, the 3rd Biasini International Guitar Festival and Competition, to be held January 14-17 at the Conservatory. A student guitar ensemble will open the festival, and students will also be featured in a demonstration of the Harris guitars on January 16. The ensemble piece, Nazcan by Chilean composer Javier Farias, will be recorded during this time, produced by the composer. Students will work with the composer in preparing the recording and performance.
Credits: .00

WNT RW03**Talking to Your Audience**

Talking to your audience

Many performers want to engage their audiences by speaking about the music they play. In this course students will first research a piece of their choosing. Then, they will be guided in choosing material from that research and organizing it to create presentations that are informative and accurate, yet also entertaining.

Depending on your intended target audience - average concert goers, fellow musicians, mock hiring committee - the format can be either that of the pre-concert talk, a quasi inescapable preamble to any concert performance these days, or of the composers' shop talk, or even the job interview to one's first academic position. Participants will workshop their presentations in class, and have up to fifteen minutes to deliver them in final form at the end of the week, in a mini-forum open to the public.

Credits: .00

WNT RW04**Vocal Ped: Working w Adolescent Singers**

"Both female and male singers experience a voice change as they progress through puberty. This can be a challenge for the choral director, musical director, and private singing teacher. Students who take this seminar can expect to observe adolescent singers of various skill levels via video, discuss appropriate expectations of range, tone, breath management, musicality, learn about the maturation process, and investigate the findings of John Cooksey (Working with Adolescent Voices), Kenneth Philips (Teachings Kids to Sing), and Lynn Gackle (Finding Ophelia's Voice, Opening Ophelia's Heart: Nurturing the Adolescent Female Voice). We will also explore best practices for engaging this age group.
"

Credits: .00

WNT RW05**Nourishing Awareness: Injury Prevention**

"The purpose of this 3-day course is to discuss common injuries for performing artists, and develop nourishing approaches for prevention and recovery. The primary objective of the course is to bring awareness of each individual's patterns of dealing with stresses and then explore modifications for healthy outcomes and the maintenance of vitality. Activities and topics for discussion will include:

- Behavior, stress, and the inflammatory response in the four realms of life: Physical, Emotional, Spiritual, and Psychological
- Charting a ""pain graph"" to identify patterns of stress and help minimize it
- Basic anatomy for more effectively learning self-help techniques
- Tactile techniques for basic body work
- Discuss the concerns and habits of each individual, and study techniques for rehabilitation and prevention that can be applied to themselves or colleagues
- Hands-on participation as a group and in pairs

About Jeffery Cohen:

Jeffrey Cohen is a world-renowned expert in soft tissue therapy who has created Intensive Touch, a highly specialized bodywork for treating nagging injuries that prevent people from working or enjoying everyday physical activity. The Cohen Method of Soft Tissue Therapy combines ancient Phillipine healing arts with contemporary western physiotherapies to address underlying inflammatory conditions that lead to chronic pain. His high performance clients include professional dancers, musicians and athletes who often suffer from repetitive stress injuries, and he currently tours nationally and internationally with the San Francisco Symphony, the Mark Morris Dance Group, and the San Francisco Ballet. Unlike many traditional therapies, his work focuses more on the quality of the touch itself, balancing intention and intuition with intensity and intervention. A recovering guitarist, Cohen lives with his wife, Isabel, and canine assistant, Buster, in San Rafael, CA."

Credits: .00

WNT RW06**Preparation for German Language Exam**

"This project is aimed at students who have already taken at least one year of Beginning German and are interested in gaining an official certificate to prove their language skills. Students would first meet with me to determine which certificate they would qualify for: for students that have finished Beginning German this would likely be A1 or A2; for students that have finished an Intermediate course this would be A2 or B1.

The course itself includes exercises similar to the ones used in the official test and focuses on all 4 categories - reading, listening, writing and speaking. As a certified examiner I will also be able to give the students useful insights as to what the examiners pay most attention to.

While the actual test can only be sat at a certified testing place, students will be given advise as to where to apply."

Credits: .00

WNT RW07**Public Speaking Tutorial**

The opportunity to improve one's public speaking skills

Credits: .00

WNT RW08**A musician's role in the ballet**

Have you ever wondered how dance accompanists learn to do what they do? Are you interested in all of the ways in which musicians interact with dancers in a ballet company and school? Do you play piano? Like to improvise? Want to play concertos and other solo and small ensemble works? If you answered yes to any of these questions, this may be the perfect Winter Term project for you to expand your options for employment and artistic fulfillment. SFCM is delighted to collaborate with the San Francisco Ballet, and students will learn the art of accompanying dance classes and much more with hands-on experience guided by SF Ballet Music Director, Martin West, and Pianist Supervisor for SF Ballet School, Jamie Narushchen

Meets 1/9 9am-4pm, 1/10 1-6pm, 1/11 , 1/11 1:30-6pm and 1/12 TBD At SF Ballet School (455 Franklin St. at Fulton)

Credits: .00

WNT RW09**Gender Equity: Concert Programming**

While we may be familiar with contemporary music by women, it's still relatively rare to hear female composers from the 17th to early 20th century. But Baroque and Classical and Romantic programs can be balanced as well, with remarkable composers like Clara Schumann, Elisabeth Jacquet de la Guerre, Hélène de Montgeroult, Anna Bon, Fanny Mendelssohn, Germaine Tailleferre, and others.

Credits: .00

WNT RW10**Preparing for A2 German Exam**

This course will provide students with the necessary tools to successfully study for and sit the A2 German Exam. Students will practice all four sections (listening, reading, writing and speaking) within an informal class room setting. The course will run for five consecutive days with a mock exam on the last day.

Credits: .00

WNT RW11**Writing Workshop with Melanie Berman**

"Melanie Berman will as her winter term project:

PART ONE: will coach

participants on:

> Persuasive writing
strategies such as BATNA,
alter-casting, and
succinctness

> Common grammar
mistakes

> Translation techniques and
resources

> Effective proofreading

PART TWO: will work

individually with each

participant on a short piece
of writing (a bio, a website
blurb, a letter, etc) and help
them implement the
techniques to improve their
writing or translation."

Credits: .00

WNT RW12**Scoting the Competition**

As musicians, we're constantly looking for how to get better and do better. Participate in this Winter Term project and the MHL department learn what our peer institutions offer in terms of their music history courses and what courses they require for MM students. This will help us continue to build SFCM into a place that offers a strong, unique program for future musicians: one that trains them in all kinds of ways to become successful professionals. *CAN BE DONE REMOTELY*

Credits: .00

WNT TM01**Musical Theatre Tech Rehearsal Intensive**

Musical Theatre Winter Term Tech Rehearsal Intensive

As Thousands Cheer

A continuation of the rehearsal and learning process from Module 2, this experience will more closely follow that of Tech and Dress Rehearsal Weeks in professional productions. Casting will take place during the beginning of year auditions.

The culminating performances will happen the first week of the spring semester with sets, costumes, and instrumentalists.

Credits: .00

WNT TM02**Stage Direction for Singers**

Stage Direction for Singers

A crash course teaching singers the nuts and bolts of directing for opera and musical theater in a practical, hands-on setting. From how to use gesture, space, blocking and other devices to tell a story on the stage to how to navigate the dynamics of the director/singer relationship.

Credits: .00

WNT TM03**Tap for Beginning Tappers**

Tap for the Beginning Tapper

Students will progress through a curriculum where they learn basic technique, flexibility, strength and musicality. Curriculum includes a progression that begins with exploration of simple rhythms and execution of basic tap skills, through understanding and execution of complex and intricate rhythm patterns and sequencing.

Credits: .00

WNT TM04**Yoga and Music with Ian**

Yoga and Music with Ian

How can yoga enhance our wellbeing and therefore our music? I would like to run a four day workshop that will explore the connection between yoga and performance. This session is intended as a break from the hours of intensive practice and study of music that we are involved in all year. We will do some simple yoga, experiment with our instruments, and explore how movement and music integrate. I have studied Iyengar Yoga for over 20 years with my close friend Rodney Yee. I have rarely taught yoga to my violin students but am interested in how simple yoga might benefit their physical and mental wellbeing, and support their musical practice. I would also like the workshop to include talks from colleagues and friends (TBD) who have a deep interest in how body awareness can enhance our musical lives.

Credits: .00

WNT TM05**Baroque Dance and String Seminar**

This project is a result of my attending a workshop by Julie Andrijeski while teaching at the University of Michigan. It was an absolutely fascinating and enlightening study of Baroque dances in which attendees were taught many of the basic dance steps, and students/faculty were engaged to provide live music for the classes as well as practice the dances. The experience brought to life a sense of style, meaning, and phrasing that I had not previously experienced. I wanted to bring her out and expand the seminar to a multi-day format in which all students are invited to participate.

Not only is Julie a master dancer, but she is also professor of Baroque violin at the Cleveland Institute of Music, and her husband, Tracy Mortimore is an expert in the history and performance of early bass instruments (he is also an expert on modern improvisation). I wanted to include both of them in this project so as to offer both upper and lower strings the opportunity to work more intensely on their specific instruments in a workshop/masterclass setting.

Below is what I propose for the three-day format.

Day 1**Morning Session (Julie):**

Duple dances (bourée, gavotte; touch on rigaudon, tambourin, allemande)

Participatory dance: 1.25 hrs

15 min. break

Play dance music/demonstration: 1.25 hrs

Lunch Break**Afternoon Session (Tracy):**

Lecture/presentation on Baroque bass instruments: 1.5 hrs

Day 2**Morning Session (Julie):**

Triple dances (menuet, passepied, sarabande)

Participatory dance - menuet/passepied: 1.25 hrs (in-depth study)

15 min. break

Participatory dance (sarabande), play dance music/demonstration 1.25 hrs

Lunch Break**Afternoon Session:**

Workshops on performance practice/techniques with upper strings (Julie), and Lower Strings (Tracy): 1.5 hrs

Day 3**Morning Session:**

“Quadruple” dances (gigue, courante, loure)

Participatory dance: 1.25 hrs

15 min. break

Play dance music/dance demonstration/questions 20-30 min

Catalog

May dance music/dance demonstration/questions 20-30 min

Short break

Possible semi-private concert featuring Julie (violin), Tracy (bass/viol), and Corey Jamason (if interested/available) 30-45min

Credits: .00

WNT TM06

Dancing Voice/Singing Body w Meredith Mo

"Beginning with breathing techniques and a detailed vocal and movement warm-up, participants work with the voice and body as multifaceted instruments for exploring range, timbre, gesture, resonance, character, landscape and rhythm. The work aims to uncover the fundamentals of performance as a vehicle for spiritual transformation. Select pieces from Monk's repertoire will be taught.

Goals:

- To find a balance of structure and spontaneity, freedom and form
- To begin to build the ""feel"" of an ensemble, both in rehearsal and performance
- To provide a springboard from which participants can discover and develop a personal viewpoint and means of expression

Meredith Monk is a composer, singer, director/choreographer and creator of new opera, music-theater works, films and installations. Recognized as one of the most unique and influential artists of our time, she is a pioneer in what is now called "extended vocal technique" and "interdisciplinary performance." Celebrated internationally, Monk's work has been presented by BAM, Lincoln Center Festival, Houston Grand Opera, London's Barbican Centre and at major venues around the world. She has made more than a dozen recordings, most of which are on the ECM New Series label, including the 2008 Grammy-nominated *impermanence* and the highly acclaimed *Piano Songs* (2014) and *On Behalf of Nature* (2016). In 2015 Monk received the National Medal of Arts from President Obama, and over the course of six decades she has received numerous additional honors including the prestigious MacArthur "Genius" Award, two Guggenheim Fellowships, three "Obies" (including an award for Sustained Achievement), two "Bessie" awards for Sustained Creative Achievement, a Doris Duke Artist Award, a Yoko Ono Lennon Courage Award for the Arts and the Dorothy and Lillian Gish Prize. She has also been named an Officer of the Order of Arts and Letters by the Republic of France, one of NPR's 50 Great Voices and Musical America's 2012 Composer of the Year. In conjunction with her 50th Season of creating and performing, she was appointed the 2014-15 Richard and Barbara Debs Composer's Chair at Carnegie Hall."

Credits: .00

WNT TM07

Theatre for Young Audiences

This class will introduce students to TYA, Theatre for Young Audiences. It is a popular and growing art form with companies throughout the US and Europe. Students will participate in a production of a musical designed for young audiences as well as develop techniques for engaging and educating babies and children.

Date and Time: January 7, 8, 9, 14, 15, 16 10am-1pm in CH.

Credits: .00

WNT UN01**Intensive Reed-Making for the Oboe**

Intensive Reed-making for the Oboe

Oboists are dependant on their reeds to make music. Without a good reed, even the best oboists are at a great disadvantage and both he/she as well as the listener will be keenly aware of this. This project will be a thorough examination of all aspects of oboe reed-making including history of the process, different national styles and examples, cane selection/gouging and most importantly making the reeds themselves.

Credits: .00

WNT UN02**Oral History Workshop**

Oral History Workshop

Students will learn about the function and importance of oral histories, and will go through the process of conducting an interview with a Conservatory member, which will be featured and preserved as part of the school's Oral History Project:

www.sfcm.edu/oralhistories

An interest in history and proficiency in English are encouraged to apply for this Winter Term project. Students would work with Tessa Updike, SFCM Archivist.

January 11-22

*I am available to work with students Monday-Friday between 1pm and 7pm. The total time commitment for this Winter Term project would be approximately 10 hours (5 hours each week).

Credits: .00

WNT UN03**Horn Building Class**

Horn Building Class

** Dates: TBD **

The class objective is to design and build a descant French horn with four to six students participating in the process. A descant horn is an important instrument for horn students to learn how to use for very high range music. The finished horn will become part of the horn department collection of horns for student use. The conservatory will be the sole owner of this horn.

Credits: .00

WNTAD 101**Winter Term Advising: Anderle**

Credits: .00

WNTAD 102**Winter Term Advising: Arenas**

Credits: .00

WNTAD 103**Winter Term Advising: Bell**

Credits: .00

WNTAD 104**Winter Term Advising: Conte**

Credits: .00

WNTAD 105**Winter Term Advising: Culp**

Credits: .00

WNTAD 106**Winter Term Advising: Fonteneau**

Credits: .00

WNTAD 107**Winter Term Advising: Garner**

Credits: .00

WNTAD 108**Winter Term Advising: Gilbertson**

Credits: .00

WNTAD 109**Winter Term Advising: Gladysheva**

Credits: .00

WNTAD 110**Winter Term Advising: Grant**

Credits: .00

WNTAD 111**Winter Term Advising: Herndon**

Credits: .00

WNTAD 112**Winter Term Advising: Hohmann**

Credits: .00

WNTAD 113**Winter Term Advising: Horsley**

Credits: .00

WNTAD 114**Winter Term Advising: Jamason**

Credits: .00

WNTAD 115**Winter Term Advising: James**

Credits: .00

WNTAD 116**Winter Term Advising: Joaquin**

Credits: .00

WNTAD 117**Winter Term Advising: Kiser**

Credits: .00

WNTAD 118**Winter Term Advising: Koester**

Credits: .00

WNTAD 119**Winter Term Advising: Levine**

Credits: .00

WNTAD 120**Winter Term Advising: Mathews**

Credits: .00

WNTAD 121**Winter Term Advising: Mentzer**

Credits: .00

WNTAD 122**Winter Term Advising: Monahan**

Credits: .00

WNTAD 123**Winter Term Advising: Moore**

Credits: .00

WNTAD 124**Winter Term Advising: Nagai**

Credits: .00

WNTAD 125**Winter Term Advising: Nissly**

Credits: .00

WNTAD 126**Winter Term Advising: Outwater**

Credits: .00

WNTAD 127**Winter Term Advising: Pajer**

Credits: .00

WNTAD 128**Winter Term Advising: Reed**

Credits: .00

WNTAD 129**Winter Term Advising: Simon**

Credits: .00

WNTAD 130**Winter Term Advising: Springer**

Credits: .00

WNTAD 131**Winter Term Advising: Stillwell**

Credits: .00

WNTAD 132**Winter Term Advising: Teicholz**

Credits: .00

WNTAD 133**Winter Term Advising: Whitney**

Credits: .00

WNTAD 134**Winter Term Advising: Ulloa**

Credits: .00

WNTAD 135**Winter Term Advising: Nagin**

Credits: .00

WNTAD 136**Winter Term Advising: Wolf**

Credits: .00

WNTAD 137**Winter Term Advising: Hinman**

Credits: .00

WNTAD 138**Winter Term Advising: Paiement**

Credits: .00

WNTAD 139**Winter Term Advising: Stern**

Credits: .00

WNTAD 140**Winter Term Advising: Valvo**

Credits: .00

WNTAD 141**Winter Term Advising: Joaquin**

Credits: .00

WNTAD 142**Winter Term Advising: Halbig**

Credits: .00

WNTAD 143**Winter Term Advising: Tana**

Credits: .00

WNTAD 144**Winter Term Advising: Nagin**

Credits: .00

WNTAD 145**Winter Term Advising: Todd/Markowitz**

Credits: .00

WNTAD 146**Winter Term Advising: Ward**

Credits: .00

WNTAD 147**Winter Term Advising: Worth**

Credits: .00

WNTAD 148**Winter Term Advising: Higgins**

Credits: .00

WNTAD 149**Winter Term Advising: Payne**

Credits: .00

WNTAD 150**Winter Term Advising: Paulson**

Credits: .00

WNTAD 151**Winter Term Advising: Pingel**

Credits: .00

WNTAD 152**Winter Term Advising: Tanenbaum**

Credits: .00

WNTAD 153**Winter Term Advising: Inouye**

Credits: .00

WNTAD 154**Winter Term Advising: Wilson**

Credits: .00

WNTAD 155**Winter Term Advising: D'Ambrosio**

Credits: .00

WNTAD 156**Winter Term Advising: Hashagen**

Credits: .00

WNTAD 157**WT Advising: Stalarow**

Credits: .00

WNTAD 158**Winter Term Advising: Izotov**

Credits: .00

WNTAD 159**Winter Term Advising: Cook**

Credits: .00

WNTAD 160**Winter Term Advising: Luftman**

Credits: .00

WNTAD 161**Winter Term Advising: Bingham**

Credits: .00

WNTAD 162**Winter Term Advising: Bach**

Credits: .00

WNTAD 163**Winter Term Advising: James**

Credits: .00

WNTAD 164**Winter Term Advising: Maile**

Credits: .00

WNTAD 165**Winter Term Advising: Burkhart**

Credits: .00

WNTAD 166**Winter Term Advising: Su**

Credits: .00

WNTAD 167**Winter Term Advising: Roesler**

Credits: .00

WNTAD 168**Winter Term Advising: Novoliantceva**

Credits: .00

WNTAD 169**Winter Term Advising: O'Connell**

Credits: .00

WNTAD 170**Winter Term Advising: Jones**

Credits: .00

WNTAD 171**Winter Term Advising: Hainsworth**

Credits: .00

WNTAD 172**Winter Term Advising: Braunstein**

Credits: .00

WNTAD 173**Winter Term Advising: Ohlsson**

Credits: .00

WNTAD 174**Winter Term Advising: Bates**

Credits: .00

WNTAD 175**Winter Term Advising: Roest**

Credits: .00

WNTAD 176**Winter Term Advising: Armer**

Credits: .00

WNTAD 177**Winter Term Advising: Mokhtari**

Credits: .00

WNTCI12**Libretto Workshop**

"Composer/Writer Collaboration Lab

Music composition students work with residents & alumni of the Bay Area Playwrights Foundation to explore collaboration with living writers. Learn essential collaborative tools, meet local writers, and write 2 short pieces for voice. Led by David Garner, and librettist Erin Bregman.

Meets 1/16-17 6-9PM; 1/19-20 4-7PM

Credits: .00

WTR BM11**Efficient and Effective Practicing**

Students will learn how to create an artistic vision, set goals, develop critical thinking, and effective time management to streamline and create a successful practice routine.

Meets two and a half days for two hours per day, starting January 16th,

Credits: .00