

Mouthscape Choir

Mouthscape was founded in the fall of 2017 for the purpose of championing new works for a cappella chorus, with special emphasis on works by SFCM faculty, alumni, and current students. The ensemble gave their premiere performances on January 24th, 2018, and at the Hot Air Festival on February 25th, 2018.

The ensemble Mouthscape will meet two hours weekly. 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. Mouthscape may be counted for ensemble credit, but may not substitute for the one-year Chorus requirement for all undergraduates, or the two-year requirement for undergraduate Composition majors.

ENS**1.00 Credit****303/Ensemble/1**

Mouthscape Choir

Instructor: Dr. David Conte

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.

MHL 542/Class/1**3.00 Credits**

J.S. Bach

Instructor: Dr. Corey Jamason

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.

MHL 543/Class/1**3.00 Credits**

Opera and Power

Instructor: Melanie Gudesblatt

Musical Bodies (PS)

(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. 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.

MHL 655/Class/1**3.00 Credits**

Musical Bodies

Instructor: Margaret Jones

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 unit 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

MHL 698/Class/1**3.00 Credits**

Music and Nature (PS)

Instructor: Dr. Alex Stalarow

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.

MHL 780/Class/1**3.00 Credits**

Music for a Sounding World: Ecomusicology

Instructor: Dr. Giacomo Fiore

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.

MHL 782/Class/1**3.00 Credits**

Concepts of Voice in the Long 19th Centu

Instructor: Margaret Jones

Intermediate Keyboard Skills**PRF****1.00 Credit****156/Performance****Class/1**

Intermediate Keyboard Skills

Instructor: Alla Gladysheva

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).

PRF**.50 Credits****338/Performance****Class/1**

Viola Performance Class

Instructor: Dimitri Murrath

Applied and Practical Training**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.

APP 202/Class/1**2.00 Credits**

Vocal Physiology

Instructor: Heidi Moss

Applied and Practical Training**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.

APP 204/Class/1**1.00 Credit**

Beginning Acting

Instructor: Milissa Carey

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.

APP 206/Class/1**1.00 Credit**

Beginning Theatrical Dance

Instructor: Michael Mohammed

Improvisation and Physical Theater

(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!

APP 208/Class/1**1.00 Credit**

Intermediate Acting (Improvisation, Physical Theater and Comedy)

Instructor: Brady Lea

Applied and Practical Training**Acting Technique and 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 from contemporary theater, archetype within opera characters, audition techniques and call-back preparation.

APP 209/Class/1**1.00 Credit**

Advanced Acting for Singers

Instructor: Milissa Carey

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

APP 210/Class/1**1.00 Credit**

Basic Phonetics for Singers

Instructor: Marcie Stapp

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

APP 210/Class/2**1.00 Credit**

Basic Phonetics for Singers

Instructor: Marcie Stapp

Applied and Practical Training**Lyric Diction: French - Performance**

(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 Performance (always offered modules 1 and 3) and one module of Analysis (always offered modules 2 and 4). Modules can be taken in any order, at any time.

Undergraduates are required to take one language of diction. Graduates are required to take three languages of dictions.

Prerequisite: APP 210

APP 211/Class/1**.50 Credits**

Lyric Diction: French - Performance

Instructor: Marcie Stapp

Lyric Diction: French - Analysis

(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 Performance (always offered modules 1 and 3) and one module of Analysis (always offered modules 2 and 4). Modules can be taken in any order, at any time.

Undergraduates are required to take one language of diction. Graduates are required to take three languages of dictions.

Prerequisite: APP 210

APP 211/Class/1**.50 Credits**

Lyric Diction: French - Analysis

Instructor: Marcie Stapp

Applied and Practical Training**Lyric Diction: German - Performance**

(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 Performance (always offered modules 1 and 3) and one module of Analysis (always offered modules 2 and 4). Modules can be taken in any order, at any time.

Undergraduates are required to take one language of diction. Graduates are required to take three languages of dictions.

Prerequisite: APP 210

APP 212/Class/1**.50 Credits**

Lyric Diction: German - Performance

Instructor: Marcie Stapp

Lyric Diction: German - Analysis

(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 Performance (always offered modules 1 and 3) and one module of Analysis (always offered modules 2 and 4). Modules can be taken in any order, at any time.

Undergraduates are required to take one language of diction. Graduates are required to take three languages of dictions.

Prerequisite: APP 210

APP 212/Class/1**.50 Credits**

Lyric Diction: German - Analysis

Instructor: Marcie Stapp

Applied and Practical Training**Lyric Diction: Italian - Performance**

(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 Performance (always offered modules 1 and 3) and one module of Analysis (always offered modules 2 and 4). Modules can be taken in any order, at any time.

Undergraduates are required to take one language of diction. Graduates are required to take three languages of dictions.

Prerequisite: APP 210

APP 213/Class/1**.50 Credits**

Lyric Diction: Italian - Performance

Instructor: Marcie Stapp

Lyric Diction: Italian - Analysis

(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 Performance (always offered modules 1 and 3) and one module of Analysis (always offered modules 2 and 4). Modules can be taken in any order, at any time.

Undergraduates are required to take one language of diction. Graduates are required to take three languages of dictions.

Prerequisite: APP 210

APP 213/Class/1**.50 Credits**

Lyric Diction: Italian - Analysis

Instructor: Marcie Stapp

Orchestration I

(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.

APP 242/Class/1**3.00 Credits**

Orchestration

Instructor: Stefan Thomas Cwik

Applied and Practical Training**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 string (violin and viola). Spring is for low strings (cello and bass).

APP 272/Class/1**2.00 Credits**

String Pedagogy (high strings)

Instructor: Andrew Luchansky

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.

APP 302/Class/1**2.00 Credits**

Guitar Pedagogy

Instructor: Marc Teicholz

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.

Prerequisite: MMT 115

APP 305/Class/1**2.00 Credits**

Composing for Guitar

Instructor: Stefan Thomas Cwik

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.

APP 352/Class/1**2.00 Credits**

Composition Workshop

Instructor: Joseph M. Stillwell

Applied and Practical Training**Composition Workshop I - TAC**

(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.

APP 352/Class/2**2.00 Credits**

Composition Workshop - TAC

Instructor: Matt Levine

Coreq: PVL 110 Pvt Lesson

Composition Workshop I - TAC

(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.

APP 352/Class/3**2.00 Credits**

Composition Workshop

Instructor: Matt Levine

Coreq: PVL 110 Pvt Lesson

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.

Students looking for professional development credit should register for PDV 302. PDV 302 can only be taken once for credit. If you wish to continue taking Alexander Technique, you should register for this course number, APP 406.

APP 406/Class/1**1.00 Credit**

Alexander Technique

Instructor: Robert Britton

Applied and Practical Training**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.

Students looking for professional development credit should register for PDV 302. PDV 302 can only be taken once for credit. If you wish to continue taking Alexander Technique, you should register for this course number, APP 406.

APP 406/Class/2**1.00 Credit**

Alexander Technique

Instructor: Robert Britton

Ensembles**Large Ensemble**

(5 to 7 hours, 2 credits)

This course incorporates traditional orchestral rep, new music and baroque.

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.

ENS**2.00 Credits****200/Ensemble/1**

Large Ensemble

Instructor: Bryan Lin

**Conservatory Baroque Ensemble -
vocal**

(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.

ENS**2.00 Credits****210/Ensemble/2**

Conservatory Baroque Ensemble - Vocal

Instructor: Dr. Corey Jamason

Ensembles**Continuo Playing & Baroque
Improvisation**

(2 hours, 2 credits)

Open to all students, this course explores continuo playing for piano, harpsichord, cello, bassoon and double bass 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.

ENS**2.00 Credits****212/Ensemble/1**

Continuo Playing and Baroque Improvisation

Instructor: Dr. Corey Jamason

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.

ENS**3.00 Credits****230/Ensemble/1**

Jazz Seminar

Instructors: Dr. Simon Rowe, Jason Hainsworth

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.

ENS**3.00 Credits****230/Ensemble/2**

Jazz Seminar

Instructors: Dr. Simon Rowe, Jason Hainsworth

Ensembles**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.

ENS**3.00 Credits****230/Ensemble/3**

Jazz Seminar

Instructors: Dr. Simon Rowe, Jason Hainsworth

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.

ENS**3.00 Credits****230/Ensemble/4**

Jazz Seminar

Instructors: Dr. Simon Rowe, Jason Hainsworth

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.

ENS**3.1 Credits****230/Ensemble/5**

Jazz Seminar

Instructors: Dr. Simon Rowe, Jason Hainsworth

Ensembles**Conservatory Chorus**

(1-2 hours, ½ credit each semester)

Conservatory Chorus

The Conservatory Chorus, led by SFS Chorus choral conductor Ragnar Bohlin and composer/conductor Eric Choate offers valuable vocal ensemble experience to all students (both voice and non-voice). Rehearsing once a week in both semesters, the chorus performs a range of repertoire, from choral masterworks to music by living composers. Two credits (two semesters) of Conservatory Chorus are required for all undergraduates.

This year, 2018-19, the Conservatory Chorus projects will include:

- * A Holiday Concert on December 9, at 7.30pm, dress at 5.30pm.
- * A spring concert TBD.

ENS**1.00 Credit****300/Ensemble/1**

Conservatory Chorus

Instructor: Ragnar Bohlin

Brass Choir

(2 hours, 0 to 1 credit)

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

ENS**1.00 Credit****302/Ensemble/1**

Brass Choir

Instructor: Paul Welcomer

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.

ENS**2.00 Credits****304/Ensemble/1**

Guitar Ensemble

Instructor: David Tanenbaum

Guitar Ensemble (non guitarists)

(2 hours, 1 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.

ENS**1.00 Credit****304/Ensemble/2**

Guitar Ensemble

Instructor: David Tanenbaum

Ensembles**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.

ENS**1.00 Credit****306/Ensemble/1**

Percussion Ensemble

Instructor: Jacob Nissly

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.

ENS**2.00 Credits****310/Ensemble/1**

Intro to Collaborative Piano

Instructor: Dr. Timothy Bach

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.

ENS**2.00 Credits****311/Ensemble/1**

Collaborative Music for Instruments and Piano

Instructor: Dr. Timothy Bach

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.

ENS**2.00 Credits****311/Ensemble/2**

Collaborative Music for Instruments and Piano

Instructor: Dr. Timothy Bach

Ensembles**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.

ENS**2.00 Credits****312/Ensemble/1**

Collaborative Music for Voice and Piano

Instructor: Dr. Timothy Bach

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.

ENS**2.00 Credits****312/Ensemble/2**

Collaborative Music for Voice and Piano

Instructor: Dr. Timothy Bach

Chamber Music: Strings and Piano

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

Students will receive a two-hour coaching per group every week and 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.

ENS**2.00 Credits****402/Ensemble/1**

Chamber Music: Strings and Piano

Instructors: Dimitri Murrath, Ian Swensen

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.

ENS**1.00 Credit****403/Ensemble/1**

Chamber Mus: Woodwinds

Instructor: Jeffrey Matthew Anderle

Ensembles**Chamber Music: Brass**

(2 hours, 2 credits)

ENS**1.00 Credit****404/Ensemble/1**

Chamber Music: Brass

Instructor: Adam Luftman

Fall Musical Theater

(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.

ENS**2.00 Credits****504/Ensemble/1**

Fall Musical Theater

Instructor: Michael Mohammed

Beginning 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.

ENS**2.00 Credits****508/Ensemble/1**

Beginning Opera Workshop

Instructors: Heather Mathews, Curt Pajer, Jose Maria Condemi

Beginning 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.

ENS**2.00 Credits****508/Ensemble/1**

Beginning Opera Workshop

Instructors: Heather Mathews, Curt Pajer, Jose Maria Condemi

Ensembles**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.

ENS**3.00 Credits****509/Ensemble/1**

Advanced Opera Workshop

Instructors: Heather Mathews, Curt Pajer, Jose Maria Condemi

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.

ENS**2.00 Credits****512/Ensemble/1**

Fall Opera Theatre

Instructors: Curt Pajer, Heather Mathews

Fall Opera Theatre

(3 hours plus coaching, 1 credit)

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.

ENS**1.00 Credit****512/Ensemble/1**

Fall Opera Theatre

Instructors: Heather Mathews, Curt Pajer

Spring Opera Theatre

(2 hours plus coaching and rehearsal, 1 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.

ENS**1.00 Credit****513/Ensemble/1**

Spring Opera Theatre

Instructors: Curt Pajer, Jose Maria Condemi

Ensembles**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.

ENS**4.00 Credits****602/Ensemble/1**

Chamber Music Performance

Instructors: Dimitri Murrath, Ian Swensen

Humanities & Sciences**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.

HMS 110/Class/1**3.00 Credits**

Approaches to College Writing 1

Instructor: Matthew Siegel

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.

HMS 110/Class/2**3.00 Credits**

Approaches to College Writing 1

Instructor: Matthew Siegel

Humanities & Sciences**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.

HMS 110/Class/3**3.00 Credits**

Approaches to College Writing 1

Instructor: Carol Pragides

Intro to Western Civilization II

(4 hours, 3 credits)

Required of all undergraduate students, this course surveys the major forces that have shaped Western 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.

HMS 203/Class/1**3.00 Credits**

Intro to Western Civilization

Instructor: Dr. Nikolaus Hohmann

Intro to Western Civilization II

(4 hours, 3 credits)

Required of all undergraduate students, this course surveys the major forces that have shaped Western 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.

HMS 203/Class/2**3.00 Credits**

Intro to Western Civilization

Instructor: Dr. Nikolaus Hohmann

Oral English for ESL Learners 1

(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.

HMS 210/Class/1**3.00 Credits**

Oral English for ESL Learners 1

Instructor: Carol Pragides

Humanities & Sciences**Oral English for ESL Learners 2**

(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.

HMS 211/Class/1**3.00 Credits**

Oral English for ESL Learners 2

Instructor: Carol Pragides

**Writing and Grammar for ESL
Learners 1**

(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 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.

HMS 212/Class/1**3.00 Credits**

Writing and Grammar for ESL Learners 1

Instructor: Carol Pragides

**Writing and Grammar for ESL
Learners 2**

(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.

HMS 213/Class/1**3.00 Credits**

Writing and Grammar for ESL Learners 2

Instructor: Carol Pragides

Beginning Italian 1

(3 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.

HMS 220/Class/1**3.00 Credits**

Beginning Italian

Instructor: Stefania Filigheddu

Humanities & Sciences**Beginning Italian 1**

(3 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.

HMS 220/Class/2**3.00 Credits**

Beginning Italian

Instructor: Lidia Mazza

Intermediate Italian 1

(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.

HMS 222/Class/1**3.00 Credits**

Intermediate Italian

Instructor: Stefania Filigheddu

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.

HMS 230/Class/1**3.00 Credits**

Beginning German

Instructor: Dr. Mirjam Jooss

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.

HMS 230/Class/2**3.00 Credits**

Beginning German

Instructor: Dr. Mirjam Jooss

Humanities & Sciences**Intermediate German 1**

(3 hours, 3 credits)

The presentation of grammar and linguistic structure begun in HMS 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.

HMS 232/Class/1**3.00 Credits**

Intermediate German

Instructor: Dr. Mirjam Jooss

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.

HMS 234/Class/1**2.00 Credits**

Advanced German

Instructor: Dr. Mirjam Jooss

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.

HMS 240/Class/1**3.00 Credits**

Beginning French

Instructor: Muriel Barton

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 241 through the continued total immersion approach of combining video, audio and print materials. Prerequisite: HMS 241 or its equivalent.

HMS 242/Class/1**3.00 Credits**

Intermediate French

Instructor: Muriel Barton

Humanities & Sciences**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 245 or the equivalent.

HMS 244/Class/1**3.00 Credits**

Advanced French

Instructor: Mathilde Colard

Paul Hersh: Studies in Short Fiction

(2 hours, 3 credits)

HMS 303/Class/1**3.00 Credits**

Paul Hersh: Studies in Short Fiction

Instructor: Paul Hersh

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.

HMS 322/Class/1**3.00 Credits**

Personal History and Memoir

Instructor: Matthew Siegel

Creative Writing: Poetry

(3 credits, 3 hours)

This workshop-based course will give students the opportunity to develop their ability to write, critique, and discuss poetry through examining various forms, styles, and techniques. By the end of the semester students will produce a final portfolio revised poetry.

HMS 334/Class/1**3.00 Credits**

Creative Writing: Poetry

Instructor: Matthew Siegel

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.

HMS 407/Class/1**3.00 Credits**

Chinese History

Instructor: Dr. Nikolaus Hohmann

Humanities & Sciences**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.

HMS 472/Class/1**3.00 Credits**

East and South Asian Philosophy

Instructor: Dr. Nikolaus Hohmann

Topics in Computer Science

(3 credits, 2 hours)

This course will introduce students to the field of computer science and the fundamentals of computer programming. This course is intended for students with no prior programming experience. This course will touch upon a variety of fundamental topics within the field of Computer Science and will use Javascript, one of the three core technologies of World Wide Web content engineering alongside HTML and CSS. Javascript is used to make dynamic web pages interactive and provide online programs, including VR video games. Rigorous programming assignments will develop the basic vocabulary and constructs that govern dynamic and interactive applications. Students will demonstrate their understanding of programming and its applications through scripting, making sites, and apps.

Learning Outcomes:

Upon successful completion of this course, students will be able to:

- Read, write, and modify code.
- Recognize universal programming concepts and apply them when encountering different computer languages.
- Write custom computer programs that solve problems and perform complex calculations.
- Access and implement open source libraries that accomplish a particular programming task.
- Use software version control software such as github.
- Execute code locally from their own computer or remotely from a virtual server.
- Utilize popular frameworks for effective team collaboration, such as scrum and agile.
- Create responsive web applications that run on a variety of devices.
- Build an interactive web application using HTML, CSS, and Javascript.

HMS 503/Class/1**3.00 Credits**

Topics in Computer Science

Instructor: Matt Levine

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.

HMS 562/Class/1**3.00 Credits**

Science of Sound

Instructor: Betsy Marvit

Humanities & Sciences**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.

HMS 566/Class/1**3.00 Credits**

Music and the Brain

Instructors: Dr. Indre Vida Viskontas, Karen Barrett

Music History and Literature**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.

MHL 200/Class/1**.00 Credits**

MHL 200 Recitations

Instructor: Dr. Rachel Vandagriff

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.

MHL 200/Class/2**.00 Credits**

MHL 200 Recitations

Instructor: Dr. Alex Stalarow

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.

MHL 200/Class/3**.00 Credits**

MHL 200 Recitations

Instructor: Dr. Rachel Vandagriff

Music History and Literature**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.

MHL 200/Class/4**.00 Credits**

MHL 200 Recitations

Instructor: Dr. Alex Stalarow

Introduction to Music History

(2 hours, 2 credits)

This is the first in a three-course survey of music history from early times to the present. These courses emphasize familiarity with historical repertory, situating musical works within cultural contexts and aesthetic trends. MHL 202 begins with an introduction to the music historian's toolbox – critical listening, efficient reading, systematic score study, evidence-based thinking, and analytical writing – and continues with a survey of music from 1600-1750, though earlier repertories are touched on as well. 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.) Stalarow, Vandagriff

Prerequisites:

HMS 110 and HMS 111

HMS 202 and HMS 203 (can be taken concurrently)

MMT 103 and MMT 113

MHL 202/Class/1**2.00 Credits**

Introduction to Music History

Instructor: Dr. Alex Stalarow

Introduction to Music History

(2 hours, 2 credits)

This is the first in a three-course survey of music history from early times to the present. These courses emphasize familiarity with historical repertory, situating musical works within cultural contexts and aesthetic trends. MHL 202 begins with an introduction to the music historian's toolbox – critical listening, efficient reading, systematic score study, evidence-based thinking, and analytical writing – and continues with a survey of music from 1600-1750, though earlier repertories are touched on as well. 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.) Stalarow, Vandagriff

Prerequisites:

HMS 110 and HMS 111

HMS 202 and HMS 203 (can be taken concurrently)

MMT 103 and MMT 113

MHL 202/Class/2**2.00 Credits**

Introduction to Music History

Instructor: Dr. Alex Stalarow

Music History and Literature**Introduction to Music History**

(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 (Laurance), MHL 203 is offered spring semester (Spitzer), MHL 204 is offered both semesters

MHL 202/Class/3**2.00 Credits**

Music History

Instructor: Dr. Rachel Vandagriff

History of Western Music: 20th Century

(2 hours, 2 credits)

This is the third in a three-course survey of music history from early times to the present. These courses emphasize familiarity with historical repertory, situating musical works within cultural contexts and aesthetic trends. MHL 202 begins with an introduction to the music historian's toolbox – critical listening, efficient reading, systematic score study, evidence-based thinking, and analytical writing – and continues with a survey of music from 1600-1750, though earlier repertoires are touched on as well. 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.) Fiore

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

MHL 204/Class/1**2.00 Credits**

History of Western Music: 20th Century

Instructor: Dr. Giacomo Fiore

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.

MHL 212/Class/1**2.00 Credits**

African Roots of Jazz

Instructor: Rebeca Mauleón

Music History and Literature**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 mainstems 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.

MHL 302/Class/1**1.00 Credit**

Vocal Literature:Italian,German,British

Instructor: Dr. Timothy Bach

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.

MHL 315/Class/1**2.00 Credits**

Keyboard Literature: 20th Century

Instructor: Sarah Cahill

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.

MHL 324/Class/1**2.00 Credits**

Guitar Literature: Classical/Romantic

Instructor: Richard Savino

Music History and Literature**Music and Politics**

(2 hours, 3 credits)

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. As in all 500-level MHL seminars, students will focus on critical listening and reading, and articulating ideas in written assignments and formal papers.

MHL 536/Class/1**3.00 Credits**

Music and Politics

Instructor: Dr. Rachel Vandagriff

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

MHL 602/Class/1**3.00 Credits**

Topics in Music History - 18th and 19th Centuries

Instructor: Melita Denny

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

MHL 602/Class/2**3.00 Credits**

Topics in Music History - 18th and 19th Centuries

Instructor: Dr. Erick Arenas

Music History and Literature**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

MHL 603/Class/1**3.00 Credits**

Topics in Music History - 20th and 21st Centuries

Instructor: Michael Gilbertson

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

MHL 603/Class/2**3.00 Credits**

Topics in Music History - 20th and 21st Centuries

Instructor: Dr. Alex Stalarow

Graduate Studies in Music

(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 proseminar. These will be broken into shorter selections chosen for their organizational clarity and relevance of topic. Required for Master's students whose TOEFL is below 81. This course is recommended for other International students, particularly PSD students with ambitions of entering the Master's program at a later date. This course meets twice a week for an hour and twenty minutes. Team-taught by members of the GE and MHL departments.

MHL 607/Class/1**3.00 Credits**

Graduate Studies in Music

Instructor: Melita Denny

Music History and Literature**Ballets Russes (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. (Offered Fall 2019) Vandagriff

MHL 673/Class/1**3.00 Credits**

Ballets Russes (PS)

Instructor: Dr. Rachel Vandagriff

**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. 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.

MHL 682/Class/1**3.00 Credits**

Requiem:Church & Concert 1771-1900 (PS)

Instructor: Dr. Erick Arenas

Music History and Literature**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.

MHL 725/Class/1**3.00 Credits**

Music for Film

Instructor: Dr. David Conte

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.

MHL 735/Class/1**3.00 Credits**

Performance Practice: 19th Century

Instructor: Dr. Corey Jamason

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.

MHL 758/Class/1**3.00 Credits**

Mozart's Quartets and Quintets

Instructor: Paul Hersh

Music Theory and Musicianship**First Year Musicianship I**

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.

MMT 102/Class/1**2.00 Credits**

First Year Musicianship

Instructor: Dr. Jacques Desjardins

First Year Musicianship I

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.

MMT 102/Class/2**2.00 Credits**

First Year Musicianship

Instructor: Dr. Kelly Savage

First Year Musicianship I

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.

MMT 102/Class/3**2.00 Credits**

First Year Musicianship

Instructor: Alla Gladysheva

First Year Musicianship I

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.

MMT 102/Class/4**2.00 Credits**

First Year Musicianship

Instructor: Michael Gilbertson

Music Theory and Musicianship**Second Year Musicianship I**

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.

MMT 104/Class/1**2.00 Credits**

Second Year Musicianship

Instructor: Joseph M. Stillwell

Second Year Musicianship I

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.

MMT 104/Class/2**2.00 Credits**

Second Year Musicianship

Instructor: Stefan Thomas Cwik

Second Year Musicianship I

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.

MMT 104/Class/3**2.00 Credits**

Second Year Musicianship

Instructor: Alla Gladysheva

Music Theory and Musicianship**Second Year Musicianship I**

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.

MMT 104/Class/4**2.00 Credits**

Second Year Musicianship

Instructor: Scott Foglesong

Third Year Musicianship I**MMT 106/Class/1****2.00 Credits**

Third Year Musicianship

Instructor: Scott Foglesong

Third Year Musicianship I**MMT 106/Class/2****2.00 Credits**

Third Year Musicianship

Instructor: Michael Gilbertson

Third Year Musicianship I**MMT 106/Class/3****2.00 Credits**

Third Year Musicianship

Instructor: Joseph M. Stillwell

Third Year Musicianship I**MMT 106/Class/4****2.00 Credits**

Third Year Musicianship

Instructor: Stefan Thomas Cwik

Music Theory and Musicianship**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.

MMT 112/Class/1**2.00 Credits**

First Year Music Theory

Instructor: Dr. Jacques Desjardins

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.

MMT 112/Class/2**2.00 Credits**

First Year Music Theory

Instructor: Dr. Kelly Savage

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.

MMT 112/Class/3**2.00 Credits**

First Year Music Theory

Instructor: Alla Gladysheva

Music Theory and Musicianship**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.

MMT 112/Class/4**2.00 Credits**

First Year Music Theory

Instructor: Scott Foglesong

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.

MMT 114/Class/1**2.00 Credits**

Second Year Music Theory

Instructor: Joseph M. Stillwell

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.

MMT 114/Class/2**2.00 Credits**

Second Year Music Theory

Instructor: Stefan Thomas Cwik

Music Theory and Musicianship**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.

MMT 114/Class/3**2.00 Credits**

Second Year Music Theory

Instructor: Alla Gladysheva

Advanced Musicianship

(3 hours, 3 credits - Composition students must also enroll in MMT 230)

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.

MMT 202/Class/1**3.00 Credits**

Advanced Musicianship

Instructor: Scott Foglesong

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.

MMT 216/Class/1**3.00 Credits**

Chromatic Harmony

Instructor: Dr. Jacques Desjardins

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.

This section is for Orchestral Composition majors only.

MMT 222/Class/1**3.00 Credits**

Modal Counterpoint

Instructor: Joseph M. Stillwell

Music Theory and Musicianship**Modal Counterpoint - TAC**

(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.

This section is for TAC students and non-composition majors.

MMT 222/Class/2**3.00 Credits**

Modal Counterpoint - TAC

Instructor: Basma Edrees

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.

MMT 230/Class/1**1.00 Credit**

Score-Reading at the Piano (taken with MMT 232)

Instructor: Dr. Kelly Savage

Coreq: MMT 232 Class

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).

MMT 232/Class/1**1.00 Credit**

Keyboard Harmony

Instructor: Dr. Kelly Savage

Coreq: MMT 230 Class

Music Theory and Musicianship**Advanced Analysis**

(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.

MMT 252/Class/1**3.00 Credits**

Advanced Analysis

Instructor: Scott Foglesong

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.

MMT 602/Class/1**3.00 Credits**

Musicianship Review

Instructor: Dr. Jacques Desjardins

Musicianship Review - Vocalists

(3 hours, 3 credits)

This section is specifically for Vocalists.

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.

MMT 602/Class/2**3.00 Credits**

Musicianship Review - Vocalists

Instructor: Joseph M. Stillwell

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.

MMT 604/Class/1**3.00 Credits**

Music Theory Review

Instructor: Stefan Thomas Cwik

Music Theory and Musicianship**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.

MMT 604/Class/2**3.00 Credits**

Music Theory Review

Instructor: Michael Gilbertson

Professional Development**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.

PDV 200/Class/1**1.00 Credit**

Professional Fundamentals

Instructor: Jeffrey Matthew Anderle

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.

PDV 200/Class/2**1.00 Credit**

Professional Fundamentals

Instructor: Jeffrey Matthew Anderle

Professional Development**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.

PDV 200/Class/3**1.00 Credit**

Professional Fundamentals

Instructor: Jeffrey Matthew Anderle

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.

PDV 200/Class/4**1.00 Credit**

Professional Fundamentals

Instructor: Jeffrey Matthew Anderle

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.

PDV 204/Class/1**2.00 Credits**

Musical Startups

Instructor: Jeffrey Matthew Anderle

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.

PDV 208/Class/1**1.00 Credit**

Building a Private Teaching Studio

Instructor: Meghan Elizabeth Dibble

Professional Development**Hot Air Festival**

The Hot Air Music Festival is a student-led, marathon-style new music festival that has taken place at SFCM for 10 consecutive years. A team of students, led by a student Festival Director, develops, promotes, and produces every aspect of the event. The majority of performers and featured composers are current and former SFCM students as well. Many successful ensembles formed by SFCM alumni had their early, or premiere, performances on the Hot Air Festival, including Mobius Trio, Living Earth Show, and Friction Quartet.

Funding for Hot Air has traditionally come from the Professional Development Grant. However, this was changed last academic year to a \$1 ,000 budget line, administered by PDEC. Hot Air is allowed to fundraise above this amount using fiscal sponsors, in consultation with PDEC.

PDV 210/Class/1**1.00 Credit**

Hot Air Festival

Instructor: Dr. Ryan Matthew Brown

Hot Air Festival

The Hot Air Music Festival is a student-led, marathon-style new music festival that has taken place at SFCM for 10 consecutive years. A team of students, led by a student Festival Director, develops, promotes, and produces every aspect of the event. The majority of performers and featured composers are current and former SFCM students as well. Many successful ensembles formed by SFCM alumni had their early, or premiere, performances on the Hot Air Festival, including Mobius Trio, Living Earth Show, and Friction Quartet.

Funding for Hot Air has traditionally come from the Professional Development Grant. However, this was changed last academic year to a \$1 ,000 budget line, administered by PDEC. Hot Air is allowed to fundraise above this amount using fiscal sponsors, in consultation with PDEC.

By Instructor Permission Only

PDV 211/Class/1**.50 Credits**

Hot Air Festival

Instructor: Dr. Ryan Matthew Brown

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.

PDV 220/Class/1**1.00 Credit**

Building Your Digital Presence

Instructor: Dr. Ryan Matthew Brown

Professional Development**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.

PDV 230/Class/1**2.00 Credits**

Introduction to Music Criticism

Instructor: Joshua Kosman

Topics in Computer Science

(3 credits, 2 hours)

This course will introduce students to the field of computer science and the fundamentals of computer programming. This course is intended for students with no prior programming experience. This course will touch upon a variety of fundamental topics within the field of Computer Science and will use Javascript, one of the three core technologies of World Wide Web content engineering alongside HTML and CSS. Javascript is used to make dynamic web pages interactive and provide online programs, including VR video games. Rigorous programming assignments will develop the basic vocabulary and constructs that govern dynamic and interactive applications. Students will demonstrate their understanding of programming and its applications through scripting, making sites, and apps.

Learning Outcomes:

Upon successful completion of this course, students will be able to:

- Read, write, and modify code.
- Recognize universal programming concepts and apply them when encountering different computer languages.
- Write custom computer programs that solve problems and perform complex calculations.
- Access and implement open source libraries that accomplish a particular programming task.
- Use software version control software such as github.
- Execute code locally from their own computer or remotely from a virtual server.
- Utilize popular frameworks for effective team collaboration, such as scrum and agile.
- Create responsive web applications that run on a variety of devices.
- Build an interactive web application using HTML, CSS, and Javascript.

PDV 300/Class/1**3.00 Credits**

Topics in Computer Science

Instructor: Matt Levine

Professional Development**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.

PDV 402 Alexander Technique can only be taken once for Professional Development credit. Students who wish to repeat this course should sign up for APP 406.

PDV 302/Class/1**1.00 Credit**

Alexander Technique

Instructor: Robert Britton

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.

PDV 402 Alexander Technique can only be taken once for Professional Development credit. Students who wish to repeat this course should sign up for APP 406.

PDV 302/Class/2**1.00 Credit**

Alexander Technique

Instructor: Robert Britton

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.

PDV 320/Class/1**1.00 Credit**

Health and Wellness for the Musician

Instructor: Jeff Cohen

Professional Development**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.

PDV**.00 Credits****420/Performance****Class/1**

Conservatory Connect

Instructor: Miss. Danielle Morgan Cheiken

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.

PDV**1.00 Credit****421/Performance****Class/1**

Conservatory Connect

Instructors: Miss. Danielle Morgan Cheiken, Jennifer Ellis

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.

PDV**2.00 Credits****422/Performance****Class/1**

Conservatory Connect

Instructors: Miss. Danielle Morgan Cheiken, Jennifer Ellis

Professional Development**Teaching Artistry II**

2 hours, 2 credits

Building on the foundations established in PDV 432 Teaching Artistry 1, Teaching Artistry 2 will deepen students' understanding of music education and best practices in the field. Teaching Artistry 2 is an in depth exploration of techniques, methodologies, and curriculum design for the elementary and secondary music classroom. This course includes a close investigation of music pedagogies introduced in Teaching Artistry 1, including Orff Schulwerk, Kodaly, Dalcroze, and others, with emphasizing the practical applications of these pedagogies in diverse classroom settings. In addition, TA 2 students will be placed in semester long teaching residencies through the SFCM Conservatory in the School program, SP Opera ARIA program, or other relevant K-12 settings.

Prerequisite: PDV 432 or permission of instructor

PDV 433/Class/1**2.00 Credits**

Teaching Artistry 2

Instructor: Hannah Dworkin

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.

PDV 434/Class/1**1.00 Credit**

Foundations of Music Teaching

Instructor: Hannah Dworkin

Introduction to Sound Recording

(1 hour, 2 credit)

This course is by permission only. Please contact Jason O'Connell for more information.

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.

PDV 510/Class/1**2.00 Credits**

Introduction to Sound Recording

Instructor: Jason Tyler O'Connell

Performance Classes**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.

PRF

1.00 Credit

**150/Performance
Class/1**

Keyboard Skills

Instructor: Alla Gladysheva

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.

PRF

1.00 Credit

**150/Performance
Class/2**

Keyboard Skills

Instructor: Alla Gladysheva

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.

PRF

1.00 Credit

**150/Performance
Class/3**

Keyboard Skills

Instructor: Alla Gladysheva

Performance Classes**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.

PRF

1.00 Credit

**150/Performance
Class/4**

Keyboard Skills

Instructor: Alla Gladysheva

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.

PRF

1.00 Credit

**152/Performance
Class/1**

Jazz Fundamentals

Instructor: Dr. Simon Rowe

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.

PRF

1.00 Credit

**154/Performance
Class/1**

Jazz Fundamentals

Instructor: Dr. Simon Rowe

Woodwind Recital Attendance

Required for all Woodwind students, all degrees.

PRF

.00 Credits

**200/Performance
Class/1**

Woodwind Recital Attendance

Instructor: Jeffrey Matthew Anderle

Performance Classes**Bassoon Class**

(1 hour, .5 credit)
Workshop in reed-making.

PRF**.50 Credits****202/Performance
Class/1**

Bassoon Class

Instructor: Stephen Paulson

Clarinet Class

(1 hour, .5 credit)
Master class, practice auditions and performance of orchestral literature.

PRF**.50 Credits****212/Performance
Class/1**

Clarinet Class

Instructor: Jeffrey Matthew Anderle

Flute Class

(1 hour, .5 credit)

PRF**.50 Credits****222/Performance
Class/1**

Flute Class

Instructor: Timothy Day

Oboe Class

(1 hour, .5 credit)
Workshop in reed-making and studies in orchestral excerpts.

PRF**.50 Credits****232/Performance
Class/1**

Oboe Class

Instructor: Eugene Izotov

Horn Class

(1 hour, .5 credit)
Master class, practice auditions, performance of orchestra literature and horn choir.

PRF**.50 Credits****252/Performance
Class/1**

Horn Class

Instructors: Jonathan Ring, Bruce Roberts, Robert Ward, Kevin Rivard

Performance Classes**Low Brass Class**

(1 hour, .5 credit)

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

PRF**.50 Credits****262/Performance
Class/1**

Low Brass Class

Instructor: Timothy Higgins

Trumpet Class

(1 hour, .5 credit)

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

PRF**.50 Credits****272/Performance
Class/1**

Trumpet Class

Instructors: Mario Guarneri, Mark Inouye

Percussion Performance

(1 hour, .5 credit)

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

PRF**.50 Credits****280/Performance
Class/1**

Percussion Performance

Instructor: Ed Stephan

Double Bass Class

(1 hour, .5 credit)

Performance of solo and ensemble music for bass.

PRF**.50 Credits****302/Performance
Class/1**

Double Bass Class

Instructor: Stephen Tramontozzi

Double Bass Class

(1 hour, .5 credit)

Performance of solo and ensemble music for bass.

PRF**.50 Credits****302/Performance
Class/2**

Double Bass Class

Instructor: Scott Pingel

Performance Classes**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.

PRF**2.00 Credits****312/Performance****Class/1**

Orchestral Excerpts for Violists

Instructor: Matthew Young

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

PRF**2.00 Credits****324/Performance****Class/1**

Orchestral Excerpts for Violinists

Instructor: Catherine Van Hoesen

Orchestral Excerpts for Cello**PRF****2.00 Credits****326/Performance****Class/1**

Orchestral Excerpts for Cello

Instructor: Amos Yang

Cello Performance Class

(2 hours, .5 credit)

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

PRF**.50 Credits****332/Performance****Class/1**

Cello Performance Class

Instructor: Jean-Michel Fonteneau

Performance Classes**Cello Performance Class**

(2 hours, .5 credit)

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

PRF**.50 Credits****332/Performance
Class/2**

Cello Performance Class

Instructor: Jennifer Culp

Baroque Cello

(2 hours, 2 credits)

PRF**2.00 Credits****334/Performance
Class/1**

Baroque Cello

Instructor: Elisabeth Reed

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

PRF**2.00 Credits****336/Performance
Class/1**

BAROQUE VIOLIN AND VIOLA

Instructor: Elizabeth Blumenstock

Violin Performance Class

(2 hours; .5 credits)

Weekly performance class for all violinists.

PRF**.50 Credits****337/Performance
Class/1**

Violin Performance Class

Instructor: Ian Swensen

Performance Classes**Guitar Performance**

(1 hour, ½ credit)

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

PRF

.50 Credits

342/Performance

Class/1

Guitar Performance

Instructor: Marc Teicholz

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.

PRF

2.00 Credits

348/Performance

Class/1

Hist Plucked Strings

Instructor: Richard Savino

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.

PRF

.50 Credits

352/Performance

Class/1

Piano Forum

Instructor: Yoshikazu Nagai

Performance Classes**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.

PRF**1.00 Credit****358/Performance
Class/1**

Forte Piano Class

Instructor: Dr. Corey Jamason

Harp Class

(1 hour, .5 credit)

PRF**.50 Credits****362/Performance
Class/1**

Harp Class

Instructor: Doug Rioth

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.

PRF**.50 Credits****402/Performance
Class/1**

Composition Seminar

Instructor: David Garner

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: 341/342 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; MMT 202/203 (or 215/216) recommended.

PRF**2.00 Credits****452/Performance
Class/1**

Introduction to Conducting

Instructor: Dr. Jacques Desjardins

Performance Classes**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.

PRF**.50 Credits****462/Performance
Class/1**

Vocal Performance Lab

Instructor: Cesar Ulloa

**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.

PRF**2.00 Credits****507/Performance
Class/1**

Introduction to Improvisation for String

Instructor: Alisa Claire Rose

Private Lessons**Undergraduate Major Instrument:
Luftman**

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

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.

**PVL 100/Private
Lesson/AL****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Adam Luftman

Private Lessons**Undergraduate Major Instrument:
Bell**

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

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.

**PVL 100/Private
Lesson/CB****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Carey Bell

**Undergraduate Major Instrument:
Bradford**

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

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.

**PVL 100/Private
Lesson/CBa****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Carmen Bradford

**Undergraduate Major Instrument:
Cook**

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

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.

**PVL 100/Private
Lesson/CC****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Catherine Cook

Private Lessons**Undergraduate Major Instrument:
Caro**

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

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.

**PVL 100/Private
Lesson/CCa****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Carlos Caro

**Undergraduate Major Instrument:
Merks**

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

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.

**PVL 100/Private
Lesson/CM****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Cordula Merks

**Undergraduate Major Instrument:
McVicar**

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

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.

**PVL 100/Private
Lesson/CMc****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Corey McVicar

Private Lessons**Undergraduate Major Instrument:
Ulloa**

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

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.

**PVL 100/Private
Lesson/CU****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Cesar Ulloa

**Undergraduate Major Instrument:
Zhao**

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

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.

**PVL 100/Private
Lesson/CZ****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Chen Zhao

**Undergraduate Major Instrument:
Burkhart**

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

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.

**PVL 100/Private
Lesson/DBu****4.00 Credits**

Major Instrument - Undergraduate

Instructor: David Burkhart

Private Lessons**Undergraduate Major Instrument:
Murrath**

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

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.

**PVL 100/Private
Lesson/DM****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Dimitri Murrath

**Undergraduate Major Instrument:
Rioth**

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

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.

**PVL 100/Private
Lesson/DR****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Doug Rioth

**Undergraduate Major Instrument:
Tanenbau**

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

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.

**PVL 100/Private
Lesson/DT****4.00 Credits**

Major Instrument - Undergraduate

Instructor: David Tanenbaum

Private Lessons**Undergraduate Major Instrument:
Izotov**

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

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.

**PVL 100/Private
Lesson/EI****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Eugene Izotov

**Undergraduate Major Instrument:
Stephan**

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

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.

**PVL 100/Private
Lesson/ESt****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Ed Stephan

**Undergraduate Major Instrument:
Swensen**

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

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.

**PVL 100/Private
Lesson/IS****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Ian Swensen

Private Lessons**Undergraduate Major Instrument:
Anderson**

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

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.

**PVL 100/Private
Lesson/JA****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Jeffrey Anderson

**Undergraduate Major Instrument:
Anderle**

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

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.

**PVL 100/Private
Lesson/JAle****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Jeffrey Matthew Anderle

**Undergraduate Major Instrument:
Culp**

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

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.

**PVL 100/Private
Lesson/JC****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Jennifer Culp

Private Lessons**Undergraduate Major Instrument:
Engelkes**

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

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.

**PVL 100/Private
Lesson/JE****4.00 Credits**

Major Instrument - Undergraduate

Instructor: John Engelkes

**Undergraduate Major Instrument:
Fontenea**

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

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.

**PVL 100/Private
Lesson/JF****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Jean-Michel Fonteneau

**Undergraduate Major Instrument:
Lage**

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

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.

**PVL 100/Private
Lesson/JL****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Julian Lage

Private Lessons**Undergraduate Major Instrument:
Maile**

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

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.

**PVL 100/Private
Lesson/JMa****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Joseph Maile

**Undergraduate Major Instrument:
Nakamats**

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

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.

**PVL 100/Private
Lesson/JN****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Jon Nakamatsu

**Undergraduate Major Instrument:
Nissly**

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

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.

**PVL 100/Private
Lesson/JNi****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Jacob Nissly

Private Lessons**Undergraduate Major Instrument:
Perroy**

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

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.

**PVL 100/Private
Lesson/JP****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Judicaël Perroy

**Undergraduate Major Instrument:
Ring**

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

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.

**PVL 100/Private
Lesson/JR****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Jonathan Ring

**Undergraduate Major Instrument:
Randolph**

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

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.

**PVL 100/Private
Lesson/JRa****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Jane Randolph

Private Lessons**Undergraduate Major Instrument:
Simas**

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

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.

**PVL 100/Private
Lesson/JS****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Jerome Simas

**Undergraduate Major Instrument:
Vinocour**

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

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.

**PVL 100/Private
Lesson/JV****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Jonathan Vinocour

**Undergraduate Major Instrument:
Van Geem**

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

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.

**PVL 100/Private
Lesson/JVG****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Jack Van Geem

Private Lessons**Undergraduate Major Instrument:
Rivard**

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

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.

**PVL 100/Private
Lesson/KR****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Kevin Rivard

**Undergraduate Major Instrument:
Stern**

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

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.

**PVL 100/Private
Lesson/KS****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Kay Stern

**Undergraduate Major Instrument:
Baez**

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

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**PVL 100/Private
Lesson/LB****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Luis Baez

Private Lessons**Undergraduate Major Instrument:
Kromm**

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

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.

**PVL 100/Private
Lesson/LK****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Leroy Kromm

**Undergraduate Major Instrument:
Brewer**

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

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.

**PVL 100/Private
Lesson/MBr****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Matt Brewer

**Undergraduate Major Instrument:
Brzytwa**

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

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.

**PVL 100/Private
Lesson/MCB****4.00 Credits**

Major Instrument - Undergraduate

Instructor: MaryClare Brzytwa

Private Lessons**Undergraduate Major Instrument: M.
Liu**

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

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.

**PVL 100/Private
Lesson/MLi****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Mingjia Liu

**Undergraduate Major Instrument:
Prager**

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

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**PVL 100/Private
Lesson/MP****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Madeline Prager

**Undergraduate Major Instrument:
Teicholz**

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

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**PVL 100/Private
Lesson/MT****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Marc Teicholz

Private Lessons**Undergraduate Major Instrument:
Wilson**

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

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**PVL 100/Private
Lesson/MW****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Matt Wilson

**Undergraduate Major Instrument:
Worth**

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

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.

**PVL 100/Private
Lesson/MWo****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Matthew Worth

**Undergraduate Major Instrument:
Craig**

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

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.

**PVL 100/Private
Lesson/PC****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Patricia Craig

Private Lessons**Undergraduate Major Instrument:
Welcomer**

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

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**PVL 100/Private
Lesson/PW****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Paul Welcomer

**Undergraduate Major Instrument:
Deluna**

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

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.

**PVL 100/Private
Lesson/RD****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Russ Deluna

**Undergraduate Major Instrument:
Jones**

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

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.

**PVL 100/Private
Lesson/RJ****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Rhoslyn Jones

Private Lessons**Undergraduate Major Instrument:
Ward**

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

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**PVL 100/Private
Lesson/RW****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Robert Ward

**Undergraduate Major Instrument:
Anderson**

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

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.

**PVL 100/Private
Lesson/SAn****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Sylvia Anderson

**Undergraduate Major Instrument:
James**

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

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**PVL 100/Private
Lesson/SJ****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Simon James

Private Lessons**Undergraduate Major Instrument:
Mann**

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

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**PVL 100/Private
Lesson/SM****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Dr. Sharon Mann

**Undergraduate Major Instrument:
Mentzer**

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

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**PVL 100/Private
Lesson/SMe****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Susanne Mentzer

**Undergraduate Major Instrument:
Paulson**

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

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**PVL 100/Private
Lesson/SPa****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Stephen Paulson

Private Lessons**Undergraduate Major Instrument:
Pingel**

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

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.

**PVL 100/Private
Lesson/SPi****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Scott Pingel

**Undergraduate Major Instrument:
Tramonto**

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

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.

**PVL 100/Private
Lesson/ST****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Stephen Tramontozzi

**Undergraduate Major Instrument:
Day**

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

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.

**PVL 100/Private
Lesson/TD****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Timothy Day

Private Lessons**Undergraduate Major Instrument:
Higgins**

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

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.

**PVL 100/Private
Lesson/TH****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Timothy Higgins

**Undergraduate Major Instrument: Y.
Liu**

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

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.

**PVL 100/Private
Lesson/YL****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Yun Jie Liu

**Undergraduate Major Instrument:
Nagai**

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

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.

**PVL 100/Private
Lesson/YN****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Yoshikazu Nagai

Private Lessons**Undergraduate Major Instrument:
Tana**

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

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.

**PVL 100/Private
Lesson/AT****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Akira Tana

**Undergraduate Major Instrument:
Caro2**

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

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.

**PVL 100/Private
Lesson/CCa*****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Carlos Caro

**Undergraduate Major Instrument:
Lefkowi2**

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

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.

**PVL 100/Private
Lesson/CLB*****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Chad Lefkowitz-Brown

Private Lessons**Undergraduate Major Instrument:
Merks2**

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

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.

**PVL 100/Private
Lesson/CM*****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Cordula Merks

**Undergraduate Major Instrument:
Zhao2**

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

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.

**PVL 100/Private
Lesson/CZ*****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Chen Zhao

**Undergraduate Major Instrument:
Sanchez2**

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

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.

**PVL 100/Private
Lesson/DS*****2.00 Credits**

Major Instrument - Undergraduate

Instructor: David Sanchez

Private Lessons**Undergraduate Major Instrument:
Simon2**

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

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.

**PVL 100/Private
Lesson/ES*****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Edward Simon

**Undergraduate Major Instrument:
French**

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

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.

**PVL 100/Private
Lesson/HF****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Carmen Bradford

**Undergraduate Major Instrument:
Swensen2**

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

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.

**PVL 100/Private
Lesson/IS*****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Ian Swensen

Private Lessons**Undergraduate Major Instrument:
Nakamat2**

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

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.

**PVL 100/Private
Lesson/JN*****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Jon Nakamatsu

**Undergraduate Major Instrument:
Nissley2**

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

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.

**PVL 100/Private
Lesson/JNi*****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Jacob Nissly

**Undergraduate Major Instrument:
Stern2**

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

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.

**PVL 100/Private
Lesson/KS*****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Kay Stern

Private Lessons**Undergraduate Major Instrument:
Link**

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

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.

**PVL 100/Private
Lesson/LL****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Lyle Link

**Undergraduate Major Instrument:
Brewer2**

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

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.

**PVL 100/Private
Lesson/MBr*****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Matt Brewer

**Undergraduate Major Instrument:
Guarner2**

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

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.

**PVL 100/Private
Lesson/MG*****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Mario Guarneri

Private Lessons**Undergraduate Major Instrument:
Rodrigu2**

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

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.

**PVL 100/Private
Lesson/MR*****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Mike Rodriguez

**Undergraduate Major Instrument:
Wilson2**

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

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.

**PVL 100/Private
Lesson/MW*****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Matt Wilson

**Undergraduate Major Instrument:
Vincent**

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

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.

**PVL 100/Private
Lesson/RV****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Randy Vincent

Private Lessons**Undergraduate Major Instrument:
Davis**

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

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.

**PVL 100/Private
Lesson/SD****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Stephen Davis

**Undergraduate Major Instrument:
James**

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

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.

**PVL 100/Private
Lesson/SJ*****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Simon James

**Undergraduate Major Instrument:
Pingel2**

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

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.

**PVL 100/Private
Lesson/SPI*****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Scott Pingel

Private Lessons**Undergraduate Major Instrument:
Rowe2**

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

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.

**PVL 100/Private
Lesson/SR*****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Dr. Simon Rowe

**Undergraduate Major Instrument:
Nagai2**

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

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.

**PVL 100/Private
Lesson/YN*****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Yoshikazu Nagai

Composer at the Piano: Conte

(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.

**PVL 110/Private
Lesson/DC****4.00 Credits**

The Composer at the Piano

Instructor: Dr. David Conte

Coreq: APP 352 Class, APP 353 Class

Private Lessons**Composer at the Piano: Garner**

(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.

**PVL 110/Private
Lesson/DG****4.00 Credits**

The Composer at the Piano

Instructor: David Garner

Coreq: APP 352 Class, APP 353 Class

Composer at the Piano: Armer

(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.

**PVL 110/Private
Lesson/EA****4.00 Credits**

The Composer at the Piano

Instructor: Elinor Armer

Coreq: APP 352 Class, APP 353 Class

**Undergrad Composition Major:
Garner**

(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.

**PVL 112/Private
Lesson/DG****4.00 Credits**

Composition Major Instrument-Undergraduate

Instructor: David Garner

Private Lessons**Undergrad Composition Major:
Armer**

(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.

**PVL 112/Private
Lesson/EA****4.00 Credits**

Composition Major Instrument-Undergraduate

Instructor: Elinor Armer

**Undergrad Composition Major:
Bates**

(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.

**PVL 112/Private
Lesson/MB****4.00 Credits**

Composition Major Instrument-Undergraduate

Instructor: Dr. Mason Bates

Undergrad TAC Major: Bajakian**PVL 116/Private
Lesson/CB****2.00 Credits**

Undergrad TAC Major

Instructor: Clint Bajakian

**Undergrad TAC Major:
Novoliantceva****PVL 116/Private
Lesson/DN****2.00 Credits**

Undergrad TAC Major

Instructor: Ms. Daria Novoliantceva

Private Lessons**Undergrad TAC Major: Kiser****PVL 116/Private****Lesson/LK**

Undergrad TAC Major

Instructor: Lenny Kiser

2.00 Credits**Undergrad TAC Major: Moore****PVL 116/Private****Lesson/LM**

Undergrad TAC Major

Instructor: Lennie Moore

2.00 Credits**Undergrad TAC Major: Levine****PVL 116/Private****Lesson/ML**

Undergrad TAC Major

Instructor: Matt Levine

2.00 Credits**Undergrad TAC Major: Gatley****PVL 116/Private****Lesson/RG**

Undergrad TAC Major

Instructor: Robert Gatley

2.00 Credits**Minor Instrument for
Undergraduates-McVi**

(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.

PVL 120/Private**Lesson/CMc**

Minor Instrument for Undergraduates

Instructor: Corey McVicar

2.00 Credits**Graduate Major Instrument:
Barantschik**

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

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

PVL 600/Private**Lesson/AB**

Graduate Major Instrument Instruction

Instructor: Alexander Barantschik

4.00 Credits

Private Lessons**Graduate Major Instrument:
Hampton**

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

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

**PVL 600/Private
Lesson/BH****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Bonnie Hampton

Graduate Major Instrument: Bell

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

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

**PVL 600/Private
Lesson/CB****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Carey Bell

Graduate Major Instrument: Cook

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

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

**PVL 600/Private
Lesson/CC****4.00 Credits**

Major Instrument - Graduate

Instructor: Catherine Cook

**Graduate Major Instrument:
Jamason**

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

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

**PVL 600/Private
Lesson/CJ****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Dr. Corey Jamason

Graduate Major Instrument: Merks

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

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

**PVL 600/Private
Lesson/CM****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Cordula Merks

Private Lessons**Graduate Major Instrument: McVicar**

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

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

**PVL 600/Private
Lesson/CMc****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Corey McVicar

Graduate Major Instrument: Ulloa

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

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

**PVL 600/Private
Lesson/CU****4.00 Credits**

Major Instrument - Graduate

Instructor: Cesar Ulloa

Graduate Major Instrument: Zhao

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

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

**PVL 600/Private
Lesson/CZ****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Chen Zhao

Graduate Major Instrument: Burkhardt

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

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

**PVL 600/Private
Lesson/DBu****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: David Burkhardt

Graduate Major Instrument: Conte

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

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

**PVL 600/Private
Lesson/DC****4.00 Credits**

Major Instrument - Graduate

Instructor: Dr. David Conte

Private Lessons**Graduate Major Instrument: Garner**

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

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

**PVL 600/Private
Lesson/DG****4.00 Credits**

Major Instrument - Graduate

Instructor: David Garner

Graduate Major Instrument: Murrath

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

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

**PVL 600/Private
Lesson/DM****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Dimitri Murrath

Graduate Major Instrument: Rioth

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

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

**PVL 600/Private
Lesson/DR****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Doug Rioth

**Graduate Major Instrument:
Tanenbaum**

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

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

**PVL 600/Private
Lesson/DT****4.00 Credits**

Major Instrument - Graduate

Instructor: David Tanenbaum

Graduate Major Instrument: Armer

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

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

**PVL 600/Private
Lesson/EA****4.00 Credits**

Major Instrument - Graduate

Instructor: Elinor Armer

Private Lessons**Graduate Major Instrument: Dudley**

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

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

**PVL 600/Private
Lesson/ED****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Eric Dudley

Graduate Major Instrument: Izotov

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

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

**PVL 600/Private
Lesson/EI****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Eugene Izotov

Graduate Major Instrument: Stephan

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

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

**PVL 600/Private
Lesson/ESt****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Ed Stephan

Graduate Major Instrument: Ohlsson

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

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

**PVL 600/Private
Lesson/GO****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Garrick Ohlsson

**Graduate Major Instrument:
Swensen**

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

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

**PVL 600/Private
Lesson/IS****4.00 Credits**

Major Instrument - Graduate

Instructor: Ian Swensen

Private Lessons**Graduate Major Instrument: J.
Anderson**

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

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

**PVL 600/Private
Lesson/JA****4.00 Credits**

Major Instrument - Graduate

Instructor: Jeffrey Anderson

Graduate Major Instrument: Anderle

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

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

**PVL 600/Private
Lesson/JAe****4.00 Credits**

Major Instrument - Graduate

Instructor: Jeffrey Matthew Anderle

Graduate Major Instrument: Culp

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

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

**PVL 600/Private
Lesson/JC****4.00 Credits**

Major Instrument - Graduate

Instructor: Jennifer Culp

**Graduate Major Instrument:
Engelkes**

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

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

**PVL 600/Private
Lesson/JE****4.00 Credits**

Major Instrument - Graduate

Instructor: John Engelkes

**Graduate Major Instrument:
Fonteneau**

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

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

**PVL 600/Private
Lesson/JF****4.00 Credits**

Major Instrument - Graduate

Instructor: Jean-Michel Fonteneau

Private Lessons**Graduate Major Instrument: Maile**

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

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

PVL 600/Private**Lesson/JMa**

Graduate Major Instrument Instruction

Instructor: Joseph Maile

4.00 Credits**Graduate Major Instrument:****Nakamatsu**

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

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

PVL 600/Private**Lesson/JN**

Graduate Major Instrument Instruction

Instructor: Jon Nakamatsu

4.00 Credits**Graduate Major Instrument: Nissly**

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

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

PVL 600/Private**Lesson/JNi**

Graduate Major Instrument Instruction

Instructor: Jacob Nissly

4.00 Credits**Graduate Major Instrument: Perroy**

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

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

PVL 600/Private**Lesson/JP**

Graduate Major Instrument Instruction

Instructor: Judicaël Perroy

4.00 Credits**Graduate Major Instrument:****Randolph**

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

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

PVL 600/Private**Lesson/JRa**

Major Instrument - Graduate

Instructor: Jane Randolph

4.00 Credits

Private Lessons**Graduate Major Instrument: Simas**

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

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

PVL 600/Private**Lesson/JS**

Graduate Major Instrument Instruction

Instructor: Jerome Simas

4.00 Credits**Graduate Major Instrument: Van****Geem**

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

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

PVL 600/Private**Lesson/JVG**

Major Instrument - Graduate

Instructor: Jack Van Geem

4.00 Credits**Graduate Major Instrument:****Vinocour**

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

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

PVL 600/Private**Lesson/JVi**

Graduate Major Instrument Instruction

Instructor: Jonathan Vinocour

4.00 Credits**Graduate Major Instrument: Rivard**

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

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

PVL 600/Private**Lesson/KR**

Graduate Major Instrument Instruction

Instructor: Kevin Rivard

4.00 Credits**Graduate Major Instrument: Stern**

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

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

PVL 600/Private**Lesson/KS**

Graduate Major Instrument Instruction

Instructor: Kay Stern

4.00 Credits

Private Lessons**Graduate Major Instrument: Kromm**

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

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

**PVL 600/Private
Lesson/LK****4.00 Credits**

Major Instrument - Graduate

Instructor: Leroy Kromm

Graduate Major Instrument: Bates

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

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

**PVL 600/Private
Lesson/MB****4.00 Credits**

Major Instrument - Graduate

Instructor: Dr. Mason Bates

**Graduate Major Instrument:
Breckenridge**

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

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

**PVL 600/Private
Lesson/MBr****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Marnie Breckenridge

Graduate Major Instrument: Brzytwa

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

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

**PVL 600/Private
Lesson/MCB****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: MaryClare Brzytwa

Graduate Major Instrument: Inouye

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

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

**PVL 600/Private
Lesson/MI****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Mark Inouye

Private Lessons**Graduate Major Instrument: M. Liu**

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

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

PVL 600/Private**4.00 Credits****Lesson/MLi**

Graduate Major Instrument Instruction

Instructor: Mingjia Liu

Graduate Major Instrument: Prager

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

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

PVL 600/Private**4.00 Credits****Lesson/MP**

Graduate Major Instrument Instruction

Instructor: Madeline Prager

Graduate Major Instrument: Teicholz

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

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

PVL 600/Private**4.00 Credits****Lesson/MT**

Major Instrument - Graduate

Instructor: Marc Teicholz

Graduate Major Instrument: Worth

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

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

PVL 600/Private**4.00 Credits****Lesson/MWo**

Graduate Major Instrument Instruction

Instructor: Matthew Worth

Graduate Major Instrument: Craig

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

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

PVL 600/Private**4.00 Credits****Lesson/PC**

Major Instrument - Graduate

Instructor: Patricia Craig

Private Lessons**Graduate Major Instrument: Hersh**

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

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

**PVL 600/Private
Lesson/PH****4.00 Credits**

Major Instrument - Graduate

Instructor: Paul Hersh

Graduate Major Instrument: Deluna

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

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

**PVL 600/Private
Lesson/RD****4.00 Credits**

Major Instrument - Graduate

Instructor: Russ Deluna

Graduate Major Instrument: Gehrke

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

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

**PVL 600/Private
Lesson/RG****4.00 Credits**

Major Instrument - Graduate

Instructor: Rodney Gehrke

Graduate Major Instrument: Jones

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

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

**PVL 600/Private
Lesson/RJ****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Rhoslyn Jones

Graduate Major Instrument: Ward

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

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

**PVL 600/Private
Lesson/RW****4.00 Credits**

Major Instrument - Graduate

Instructor: Robert Ward

Private Lessons**Graduate Major Instrument: S.
Anderson**

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

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

**PVL 600/Private
Lesson/SAn****4.00 Credits**

Major Instrument - Graduate

Instructor: Sylvia Anderson

**Graduate Major Instrument:
Braunstein**

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

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

**PVL 600/Private
Lesson/SB****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Steven Braunstein

Graduate Major Instrument:James

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

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

**PVL 600/Private
Lesson/sj****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Simon James

Graduate Major Instrument: Mann

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

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

**PVL 600/Private
Lesson/SM****4.00 Credits**

Major Instrument - Graduate

Instructor: Dr. Sharon Mann

Graduate Major Instrument: Mentzer

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

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

**PVL 600/Private
Lesson/SMe****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Susanne Mentzer

Private Lessons**Graduate Major Instrument: Paulson**

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

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

**PVL 600/Private
Lesson/SPa****4.00 Credits**

Major Instrument - Graduate

Instructor: Stephen Paulson

Graduate Major Instrument: Pingel

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

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

**PVL 600/Private
Lesson/SPi****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Scott Pingel

**Graduate Major Instrument:
Tramontozzi**

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

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

**PVL 600/Private
Lesson/ST****4.00 Credits**

Major Instrument - Graduate

Instructor: Stephen Tramontozzi

Graduate Major Instrument: Bach

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

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

**PVL 600/Private
Lesson/TB****4.00 Credits**

Major Instrument - Graduate

Instructor: Dr. Timothy Bach

Graduate Major Instrument: Day

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

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

**PVL 600/Private
Lesson/TD****4.00 Credits**

Major Instrument - Graduate

Instructor: Timothy Day

Private Lessons**Graduate Major Instrument: Higgins**

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

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

PVL 600/Private**Lesson/TH**

Major Instrument - Graduate

Instructor: Timothy Higgins

4.00 Credits**Graduate Major Instrument: Y. Liu**

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

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

PVL 600/Private**Lesson/YL**

Graduate Major Instrument Instruction

Instructor: Yun Jie Liu

4.00 Credits**Graduate Major Instrument: Nagai**

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

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

PVL 600/Private**Lesson/YN**

Major Instrument - Graduate

Instructor: Yoshikazu Nagai

4.00 Credits**Graduate Major Instrument:
Barantsch2**

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

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

PVL 600/Private**Lesson/AB***

Graduate Major Instrument Instruction

Instructor: Alexander Barantschik

2.00 Credits**Graduate Major Instrument: Merks2**

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

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

PVL 600/Private**Lesson/CM***

Graduate Major Instrument Instruction

Instructor: Cordula Merks

2.00 Credits

Private Lessons**Graduate Major Instrument: Zhao2**

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

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

**PVL 600/Private
Lesson/CZ*****2.00 Credits**

Graduate Major Instrument Instruction

Instructor: Chen Zhao

Graduate Major Instrument:**Murrath2**

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

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

**PVL 600/Private
Lesson/DM*****2.00 Credits**

Graduate Major Instrument Instruction

Instructor: Dimitri Murrath

Graduate Major Instrument:**Swensen2**

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

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

**PVL 600/Private
Lesson/IS*****2.00 Credits**

Graduate Major Instrument Instruction

Instructor: Ian Swensen

Graduate Major Instrument:**Nakamatsu2**

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

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

**PVL 600/Private
Lesson/JN*****2.00 Credits**

Graduate Major Instrument Instruction

Instructor: Jon Nakamatsu

Graduate Major Instrument: Stern2

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

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

**PVL 600/Private
Lesson/KS*****2.00 Credits**

Graduate Major Instrument Instruction

Instructor: Kay Stern

Private Lessons**Graduate Major Instrument: James 2**

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

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

**PVL 600/Private
Lesson/SJ*****2.00 Credits**

Graduate Major Instrument Instruction

Instructor: Simon James

Graduate Major Instrument: Y. Liu2

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

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

**PVL 600/Private
Lesson/YL*****2.00 Credits**

Graduate Major Instrument Instruction

Instructor: Yun Jie Liu

Graduate Major Instrument: Nagai2

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

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

**PVL 600/Private
Lesson/YN*****2.00 Credits**

Graduate Major Instrument Instruction

Instructor: Yoshikazu Nagai

Grad TAC Major: Bajakian**PVL 610/Private****2.00 Credits****Lesson/CB**

Grad TAC Major

Instructor: Clint Bajakian

Grad TAC Major: Moore**PVL 610/Private****2.1 Credits****Lesson/LM**

Grad TAC Major

Instructor: Lennie Moore

Technology and Applied Composition**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, steaming 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.

PDV 206/Class/1**2.00 Credits**

Business for the Media Composer

Instructor: Clint Bajakian

MIDI Workshop

(1 hour, .5 credit)

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.

TAC 113/Class/1**.50 Credits**

MIDI Workshop

Instructor: Ms. Daria Novoliantceva

MIDI Workshop

(1 hour, .5 credit)

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.

TAC 113/Class/2**.50 Credits**

MIDI Workshop

Instructor: Ms. Daria Novoliantceva

Technology and Applied Composition**Undergraduate TAC: Composer at
Keyboard****TAC 114/Private
Lesson/1****2.00 Credits**

Undergraduate TAC: Composer at Keyboard

Instructor: Ms. Daria Novoliantceva

**Undergraduate TAC: Composer at
Keyboard****TAC 114/Private
Lesson/2****2.00 Credits**

Instructor: Ms. Daria Novoliantceva

Portfolio Review**TAC 115/Class/1****2.00 Credits**

Instructor: MaryClare Brzytwa

Production Techniques: Logic Pro X

Students learn to use a Digital Audio Workstation and expand beyond 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.

Open to TAC and RJAM majors; everyone else is waitlisted pending instructor approval and seat availability.

TAC 120/Class/1**2.00 Credits**

Production Techniques in Logic Pro X

Instructor: MaryClare Brzytwa

Technology and Applied Composition**Tools Techniques and Analysis I -
BM**

(2 hours, 2 credits)

Required for TAC majors (BM) 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.

TAC 210/Class/1**2.00 Credits**

Tools Techniques and Analysis - BM

Instructor: Lennie Moore

**Tools Techniques and Analysis I -
PSD**

(2 hours, 2 credits)

Required for TAC majors (PSD) 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.

TAC 210/Class/2**2.00 Credits**

Tools Techniques and Analysis - PSD

Instructor: Lennie Moore

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.

This class is open to TAC program students only.

TAC 220/Class/1**2.00 Credits**

Introduction to Sound Design

Instructor: Mike Morasky

Technology and Applied Composition**Topics in Computer Science**

(2 credits, 2 hours)

This course will introduce students to the field of computer science and the fundamentals of computer programming. This course is intended for students with no prior programming experience. This course will touch upon a variety of fundamental topics within the field of Computer Science and will use Javascript, one of the three core technologies of World Wide Web content engineering alongside HTML and CSS. Javascript is used to make dynamic web pages interactive and provide online programs, including VR video games. Rigorous programming assignments will develop the basic vocabulary and constructs that govern dynamic and interactive applications. Students will demonstrate their understanding of programming and its applications through scripting, making sites, and apps.

Learning Outcomes:

Upon successful completion of this course, students will be able to:

- Read, write, and modify code.
- Recognize universal programming concepts and apply them when encountering different computer languages.
- Write custom computer programs that solve problems and perform complex calculations.
- Access and implement open source libraries that accomplish a particular programming task.
- Use software version control software such as github.
- Execute code locally from their own computer or remotely from a virtual server.
- Utilize popular frameworks for effective team collaboration, such as scrum and agile.
- Create responsive web applications that run on a variety of devices.
- Build an interactive web application using HTML, CSS, and Javascript.

TAC 300/Class/1**3.00 Credits**

Topics in Computer Science

Instructor: Matt Levine

Max/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.

Open to TAC and RJAM majors. Everyone else will be waitlisted, pending approval from instructor and seat availability.

TAC 310/Class/1**2.00 Credits**

Building Applications for Music (Max/MSP)

Instructor: Taurin Barrera

Technology and Applied Composition**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 MaryClare Brzytwa's approval to register for this class.

TAC 350/Class/1**2.00 Credits**

Game Audio

Instructor: Lennie Moore

TAC Composition Seminar

(2 hours, 2 credits)

A weekly two-hour meeting required of all senior TAC composition majors. 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.

Non-TAC majors must obtain MaryClare Brzytwa's approval to take this class.

TAC 402/Class/1**2.00 Credits**

TAC Composition Seminar

Instructor: Joseph M. Stillwell

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.

TAC 407/Class/1**1.00 Credit**

Recording for Performers

Instructor: Jason Tyler O'Connell

**Intro to Recording for the TAC
Composer**

For TAC majors only. Non-majors should register for PDV 510.

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.

TAC 408/Class/1**2.00 Credits**

Intro to Recording for the TAC Composer

Instructor: Kelley Coyne

Technology and Applied Composition**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.

TAC 408/Class/2**2.00 Credits**

Intro to Recording for the TAC Composer

Instructor: Kelley Coyne

RJAM**Music Theory and Musicianship****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.

MMT 212/Class/1**2.00 Credits**

RJAM Applied Theory and Composition I

Instructor: Jason Hainsworth