

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

Creative Writing: Personal Essay**HMS 335/Class/1****3.00 Credits**

Instructor: Matthew Siegel

Music and Nature

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. As in all 500-level MHL seminars, students will focus on critical listening and reading, and articulating ideas in written assignments and formal papers. (Offered Spring 2020) Stalarow

MHL 544/Class/1**3.00 Credits**

Music and Nature

Instructor: Dr. Alex Stalarow

Music and Politics (PS)

When and why do people and groups use music in relation to political events, institutions, and ideological programs? What are the many results and interpretations of such use of music? How do political associations given to music change over time? In this course we will look at how Beethoven's music has been used to celebrate moments of peace and also by the Nazi party, to the politics of performing Wagner, to how Verdi's operas were censored, to how musicians have been used in cultural diplomacy, among many other moments in musical-political history. Through close listening and by reading texts from a number of historical periods and by authors from a variety of disciplines, we will examine how music has been implicated in political scenarios and used for political purpose from the late 18th century to the present. We will look at texted and untexted works and also ask questions about how music is used for political purposes in the here and now. In this class we will examine interactions between music and politics by considering the relationship between music production and dissemination to that of government, war, public policy, censorship, discrimination, and more. Like all proseminars, this course includes weekly assignments that require close reading and listening, and use writing as a tool to further critical thinking with individual faculty guidance. These courses also include a final paper that gives students the opportunity to do original research and take initiative in their own learning. (Offered Spring 2020) Vandagriff

Prerequisites:

MHL 607, if required

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

MHL 653/Class/1**3.00 Credits**

Music and Politics (PS)

Instructor: Dr. Rachel Vandagriff

Opera Productions and Technologies (PS)

What goes into taking an opera from score to stage, and how has this process evolved over time? What factors shape how opera performers sing and act, as well as the theatrical spaces in which they move, and how have these changed as new technologies have developed? In this course, we will investigate the many human agents, pedagogical regimes, and material resources that combine to shape the ways that opera has been produced, as well as the ways that audiences have consumed opera. Beginning with the period when the stage director first came into being as a profession, we will survey important developments in the history of theater design as we familiarize ourselves with the theories and practices of influential directors. Following this introduction, we will dive deeper into three related facets of opera production. First, we will examine the evolving technology of stage craft, from electric lighting and steam in the late nineteenth century to twenty-first-century tools like the Metropolitan Opera's Ring cycle "machine" and LED projection. In our second unit, we will look more closely at what singers do when they perform, examining how educational approaches to operatic acting have changed since the late eighteenth century. Finally, we will attend to the circulation of opera in an increasingly globalized and media-saturated world, thinking about opera on the radio, on film, and live in HD, as well as about the global opera networks that help to circulate individual productions from London to New York to Dusseldorf. Like all proseminars, this course includes weekly assignments that require close reading and listening, and use writing as a tool to further critical thinking with individual faculty guidance. These courses also include a final paper that gives students the opportunity to do original research and take initiative in their own learning. (Offered Spring 2020) Gudesblatt

Prerequisites:

MHL 607, if required

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

MHL 657/Class/1

3.00 Credits

Opera Productions and Technologies (PS)

Instructor: Dr. Melanie Gudesblatt

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

Intro to the World of Arabic Music

(2 hours, 2 credits) This course aims to introduce the three main pillars of arabic music: the system of Maqamat (Arabic Modes), the system of Iqaat (Arabic rhythms) and the system of Hilyat (Arabic Ornamentation and use of tones of figuration). At the end of the semester, the students will present a concert of Arabic Music at SFCM featuring what they've learned in this class.

PRF

2.00 Credits

509/Performance

Class/1

Intro to the World of Arabic Music

Instructor: Basma Edrees

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

**Undergraduate TAC: Composer at
Keyboard****TAC 114/Private
Lesson/2****3.00 Credits**

Instructor: Ms. Daria Novoliantceva

**Production Techniques: Ableton
Live****TAC 121/Class/1****2.00 Credits**

Production Techniques: Ableton Live

Instructor: MaryClare Brzytwa

**Tools Techniques and Analysis II -
BM**

(2 hours, 2 credits)

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

TAC 211/Class/1**2.00 Credits**

Tools Techniques and Analysis - BM

Instructor: Lennie Moore

**Tools Techniques and Analysis II -
PSD**

(2 hours, 2 credits)

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

TAC 211/Class/2**2.00 Credits**

Tools Techniques and Analysis - PSD

Instructor: Lennie Moore

Max/MSP II

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

TAC 311/Class/1**2.00 Credits**

Theory of Musical Synthesis (Max/MSP II)

Instructor: Taurin Barrera

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.

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

Game Audio

Instructor: Lennie Moore

Mixing Workshop

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

2 hour class

No non-majors

TAC 351/Class/1

2.00 Credits

Mixing Workshop

Instructor: Mike Morasky

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.

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

Advanced Sound Recording

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

TAC 409/Class/1

2.00 Credits

Advanced Sound Recording

Instructor: Kelley Coyne

Advanced Sound Recording

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

TAC 409/Class/2**2.00 Credits**

Advanced Sound Recording

Instructor: Robert Gatley

**Electronic Music Performance
Practices**

2 hours, 2 credits

Prerequisites: Successful completion of a TAC department course numbered 121 or higher.

This course is a hands-on introduction to live performance practices involving electronic music and media. Students will develop a familiarity with state of the art electronic music performance techniques, concert audiovisual systems, and interactive performance multimedia. The primary activity of this course is the performance of electronic music, and the development of critical dialog that centers on its performative aspects. This will take place in class first through the realization of short creative assignments, that reinforce particular technical skills, leading to the development of a larger performance for the final class concert.

Through the semester, students will develop projects that explore performance techniques made possible by cutting-edge digital tools. Through reading assignments, in-class workshops and guided research in the field of electronic performance, students will develop a critical approach towards music technology that will guide their individual performance practice.

TAC 412/Class/1**2.00 Credits**

Electronic Music Performance Practices

Instructor: Taurin Barrera

Applied and Practical Training**Vocal Pedagogy - undergrads only**

(2 hours, 2 credits)

This class offers practical applications of materials studied in Vocal Physiology. Students will be assigned to teach one private student for the semester and will maintain a lesson journal. Teaching will be monitored through in-class lesson demonstrations. Prerequisite: GED 202 (or 368) or vocal physiology placement exam.

APP 203/Class/1**2.00 Credits**

Vocal Pedagogy - undergrads only

Instructor: Meghan Elizabeth Dibble

Applied and Practical Training**Vocal Pedagogy - Grads only**

(2 hours, 2 credits)

This class offers practical applications of materials studied in Vocal Physiology. Students will be assigned to teach one private student for the semester and will maintain a lesson journal. Teaching will be monitored through in-class lesson demonstrations. Prerequisite: GED 202 (or 368) or vocal physiology placement exam.

APP 203/Class/2**2.00 Credits**

Vocal Pedagogy - Graduates only

Instructor: Meghan Elizabeth Dibble

Beginning Acting II

(2 hour, 1 credit)

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

APP 205/Class/1**1.00 Credit**

Beginning Acting

Instructor: Milissa Carey

Dance (Period & Social)

(1 hour, 1 credit)

A beginning dance and choreography class aimed at building a basic understanding of theatrical dance movements, from 250 years ago (early opera) to today, including general deportment, body language and demeanor that is distinctive to each era. Full dance routines will be taught incorporating elements of historic dance, ballet, jazz and modern techniques. This course is open to all students and is highly recommended for all voice majors.

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

Beginning Theatrical Dance: Special Topics in Social and Historical Dance

Instructor: Joan Walton

Stage Combat

(1 hour, 1 credit)

A course designed to cover the fundamental techniques to safely and convincingly create the illusion of violence on stage. Stressing safety, storytelling, and partnering, this class will explore the most commonly used unarmed combat techniques, including fighting with found objects and comedic violence. Students will have the opportunity to take an unarmed "skills proficiency test" for recognition as a beginning theatrical combatant with Dueling Arts International. Additionally, students will explore the essential techniques and vocabulary for theatrical sword play including parries, cuts, thrusts, footwork and evasions

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

Intermediate Acting: Special Topics in Stage Combat

Instructor: David Maier

Applied and Practical Training**Applied Acting Skills**

(2 hour, 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

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 II

(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 243/Class/1**3.00 Credits**

Orchestration

Instructor: Stefan Thomas Cwik

Applied and Practical Training**Piano Pedagogy**

(2 hours, 2 credits)

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

APP 252/Class/1**2.00 Credits**

Piano Pedagogy

Instructor: William Wellborn

String Pedagogy (low strings)

(2 hours, 2 credits)

A survey of the important and relevant methods and current best practices for training teachers of string instruments. The main emphasis will be on preparing to teach children who have had no previous study. Teaching beginning and intermediate adult amateurs will also be covered as well as skills for building and organizing a private studio. Concepts, philosophy, and approaches of the Suzuki and other methods (such as the Rolland method and All for Strings methods) as well as the highly successful modified versions of the Suzuki method will be discussed.

APP 273/Class/1**2.00 Credits**

String Pedagogy (low strings)

Instructor: Andrew Luchansky

Composition Workshop II

(2 hours, 2 credits)

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

APP 353/Class/1**2.00 Credits**

Composition Workshop

Instructor: Joseph M. Stillwell

Composition Workshop II - 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 353/Class/2**2.00 Credits**

Composition Workshop - TAC

Instructor: Matt Levine

Applied and Practical Training**Composition Workshop II - 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 353/Class/3**2.00 Credits**

Composition Workshop

Instructor: Matt Levine

Coreq: PVL 110 Pvt Lesson

Practical Aspects of a Career in Music

(2 hours, 2 credits)

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

APP 404/Class/1**2.00 Credits**

Practical Aspects of a Career in Music

Instructor: Hannah Dworkin

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

Ensembles**Conservatory Baroque Ensemble -
Vocalist**

(4 hours, 2 credits)

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

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

Conservatory Baroque Ensemble - Vocalists

Instructor: Dr. Corey Jamason

**Continuo Playing & Baroque
Improvisation**

(2 hours, 2 credits)

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

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/2**

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/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

Ensembles**Conservatory Chorus**

(1-2 hours, 1 credit)

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

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, 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**1.00 Credit****304/Ensemble/2**

Guitar Ensemble

Instructor: David Tanenbaum

Ensembles**Basso Continuo for Guitarists**

(2 hours, 2 credits)

This course will address the art of accompaniment of seventeenth- and eighteenth-century music. The repertoire will be selected from a wide variety of chamber and larger works, both vocal and instrumental. Included in the study are recitative, embellishment, and improvisation. National styles of basso continuo practice from a variety of seventeenth and eighteenth century theorbo, lute and baroque guitar treatises will be examined in detail. Readings and exercises will be taken from a variety of period sources, but a main resource for this class will be "Continuo Playing on Lute, Theorbo and Archlute" by Nigel North (Indiana University Press).

The class will culminate in a recital of music in which the guitarist will accompany based on the essential principals of basso continuo performance practice. Prerequisite: Not open to Freshmen and sophomores. The student should be facile in reading bass clef and understand the basics of figured bass notation, i.e. understand that a 6 implies a first inversion chord.

ENS**2.00 Credits****305/Ensemble/1**

Basso Continuo for Guitarists

Instructor: Richard Savino

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

Ensembles**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

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

Ensembles**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

Instructor: Dimitri Murrath

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**2.00 Credits****403/Ensemble/1**

Chamber Mus: Woodwinds

Instructor: Jeffrey Matthew Anderle

Chamber Music: Brass

(2 hours, 2 credits)

ENS**2.00 Credits****404/Ensemble/1**

Chamber Music: Brass

Instructor: Adam Luftman

Spring 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**4.00 Credits****505/Ensemble/1**

Spring Musical Theater

Instructors: Michael Mohammed, Michael Horsley

Ensembles**Undergraduate Opera Workshop**

(4 hours plus coaching, 2 credits)

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

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

Undergraduate Opera Workshop

Instructors: Curt Pajer, Jose Maria Condemi

Chamber Opera

(4 hours plus coaching, 2 credits)

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

ENS**2.00 Credits****510/Ensemble/1**

Chamber Opera

Instructors: Heather Mathews, Curt Pajer

Chamber Opera

(4 hours plus coaching, 2 credits)

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

ENS**1.00 Credit****510/Ensemble/1**

Chamber Opera

Instructors: Heather Mathews, Curt Pajer

Spring Opera Theatre

(6 hours plus coaching and rehearsal, 3 credits)

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

ENS**3.00 Credits****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: Ian Swensen, Dimitri Murrath

Humanities & Sciences**College Writing II****HMS 111/Class/1****3.00 Credits**

Approaches to College Writing 2

Instructor: Matthew Siegel

College Writing II**HMS 111/Class/2****3.00 Credits**

Approaches to College Writing 2

Instructor: Matthew Siegel

College Writing II**HMS 111/Class/3****3.00 Credits**

Approaches to College Writing 2

Instructor: Carol Pragides

Intro to Western Civilization I

(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 relation- ships.

Two-semester sequence.

HMS 202/Class/1**3.00 Credits**

Intro to Western Civilization

Instructor: Dr. Nikolaus Hohmann

Humanities & Sciences**Intro to Western Civilization I**

(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 202/Class/2**3.00 Credits**

Intro to Western Civilization

Instructor: Dr. Nikolaus Hohmann

Oral English for ESL Learners II

(3 hours, 1-3 credits)

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

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

Speaking Skills for ESL Learners 2

Instructor: Carol Pragides

Writing and Grammar for ESL Learners II

(3 hours, 3 credits)

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

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

Writing and Grammar for ESL Learners 2

Instructor: Carol Pragides

Beginning Italian II

(4 hours, 3 credits)

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

HMS 221/Class/1**3.00 Credits**

Beginning Italian 2

Instructor: Stefania Filigheddu

Humanities & Sciences**Beginning Italian II**

(4 hours, 3 credits)

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

HMS 221/Class/2**3.00 Credits**

Beginning Italian 2

Instructor: Lidia Mazza

Beginning German II

(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 231/Class/1**3.00 Credits**

Beginning German

Instructor: Dr. Mirjam Jooss

Beginning German II

(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 231/Class/2**3.00 Credits**

Beginning German

Instructor: Dr. Mirjam Jooss

Intermediate German II

(3 hours, 3 credits)

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

HMS 233/Class/1**3.00 Credits**

Intermediate German

Instructor: Dr. Mirjam Jooss

Humanities & Sciences**Advanced German II**

(3 hours, 3 credits)

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

Prerequisites: HMS 234 or the equivalent.

HMS 235/Class/1**3.00 Credits**

Advanced German

Instructor: Dr. Mirjam Jooss

Beginning French II

(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 241/Class/1**3.00 Credits**

Beginning French

Instructor: Muriel Barton

Intermediate French II

(3 hours, 3 credits)

Continuation and refinement of essential French grammatical concepts through oral and written expression based on the expansion of concepts begun in HMS 240/241 through the continued total immersion approach of combining video, audio and print materials. Prerequisite: HMS 242 or its equivalent.

HMS 243/Class/1**3.00 Credits**

Intermediate French

Instructor: Muriel Barton

Advanced French II

(3 hours, 3 credits)

Students review, refine and extend their knowledge and use of French grammar and vocabulary. This course emphasizes improved oral and written communication, listening comprehension, pronunciation and fluency. Extensive conversation practice is encouraged through reading and discussion of French culture, literature, poetry and current events. Prerequisites: HMS 244 or the equivalent.

HMS 245/Class/1**3.00 Credits**

Advanced French

Instructor: Mathilde Colard

Humanities & Sciences**Beginning Spanish I**

This course is ideal for singers and musicians who want to have perfect diction and fluidity in Spanish and understand the culture and the language and use it for performing and in real life. We cover the basics of Spanish grammar. Students will be able to communicate in simple basic Spanish.

HMS 250/Class/1**3.00 Credits**

Beginning Spanish I

Instructor: Julieta Zuniga

Beginning Spanish II

This course is ideal for singers and musicians who want to have perfect diction and fluidity in Spanish and understand the culture and the language and use it for performing and in real life. We cover the basics of Spanish grammar. Students will be able to communicate in simple basic Spanish.

HMS 251/Class/1**3.00 Credits**

Beginning Spanish II

Instructor: Julieta Zuniga

Contemporary American Poetry

(3 hours, 3 credits)

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

HMS 318/Class/1**3.00 Credits**

American Poetry

Instructor: Matthew Siegel

San Francisco and U.S. History

(3 hours, 3 credits)

This course will present an overview of the history of the United States from the pre-colonial period to the present, with a special focus on the history of California and San Francisco. Prerequisite: HMS 202 and 203 or their equivalent.

HMS 406/Class/1**3.00 Credits**

U.S. History

Instructor: Dr. Nikolaus Hohmann

Humanities & Sciences**Political Science and Philosophy**

(3 hours, 3 credits)

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

HMS 470/Class/1**3.00 Credits**

Political Science and Philosophy

Instructor: Dr. Nikolaus Hohmann

Independent Study**Undergraduate Internship/PDEC****PDV 160/Class/1****.00 Credits**

Instructor: Rachael Smith

Undergraduate Internship / PDEC

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

PDV 163/Class/1**3.00 Credits**

Undergraduate Internship / PDEC

Instructor: Rachael Smith

Graduate Internship / PDEC

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

PDV 660/Class/1**.00 Credits**

Graduate Internship/PDEC

Instructor: Rachael Smith

Graduate Internship / PDEC

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

PDV 661/Class/1**1.00 Credit**

Graduate Internship / PDEC

Instructor: Rachael Smith

Graduate Internship / PDEC

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

PDV 662/Class/1**2.00 Credits**

Graduate Internship / PDEC

Instructor: Rachael Smith

Independent Study**Graduate Internship / PDEC**

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

PDV 663/Class/1**3.00 Credits**

Graduate Internship / PDEC

Instructor: Rachael Smith

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. 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/3**.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/4**.00 Credits**

MHL 200 Recitations

Instructor: Dr. Alex Stalarow

Music History and Literature**History of Western Music: 1700-1900**

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, HMS 202 and HMS 203 - or consent of instructor. MHL 202 is offered fall semester, MHL 203 is offered spring semester, MHL 204 is offered both semesters

MHL 203/Class/1**2.00 Credits**

History of Western Music: 1700-1900

Instructor: Dr. Rachel Vandagriff

History of Western Music: 1700-1900

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, HMS 202 and HMS 203 - or consent of instructor. MHL 202 is offered fall semester, MHL 203 is offered spring semester, MHL 204 is offered both semesters

MHL 203/Class/2**2.00 Credits**

History of Western Music: 1700-1900

Instructor: Dr. Rachel Vandagriff

History of Western Music: 1700-1900

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, HMS 202 and HMS 203 - or consent of instructor. MHL 202 is offered fall semester, MHL 203 is offered spring semester, MHL 204 is offered both semesters

MHL 203/Class/3**2.00 Credits**

Music History

Instructor: Dr. Alex Stalarow

Music History and Literature**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 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.) 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 II

2 hours, 2 credits

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

MHL 213/Class/1**2.00 Credits**

African Roots of Jazz

Instructor: Rebeca Mauleón

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

(2 hours, 1 credit)

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

MHL 303/Class/1**1.00 Credit**

Vocal Literature: French, American, Spanish

Instructor: Dr. Timothy Bach

Music History and Literature**Keyboard Literature: Baroque**

(2 hours, 2 credits)

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

The music of J.S. Bach and other 18th-century masters will be the focus of this course with additional attention given to 17th-century composers from England, Italy, France, and Germany. National styles, compositional genres and form will be discussed. The student will have the opportunity to learn about relevant performance practice issues by playing on period keyboard instruments. Listening and analysis assignments and informal performances will be required.

MHL 312/Class/1**2.00 Credits**

Keyboard Literature: Baroque

Instructor: Dr. Kelly Savage

Guitar Literature: Modern

(2 hours, 2 credits)

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

MHL 325/Class/1**2.00 Credits**

Guitar Literature: Modern

Instructor: David Tanenbaum

Survey of Electronic Music

2 hours, 2 credits

Required for TAC students, open to others base on availability

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

MHL 330/Class/1**2.00 Credits**

Survey of Electronic Music

Instructor: Dr. Giacomo Fiore

Music History and Literature**Introduction to Performance Practice**

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

MHL 400/Class/1**3.00 Credits**

Introduction to Performance Practice

Instructor: Dr. Corey Jamason

Jazz Icons of the 20th Century

In this course, we will explore the music and lives of some of the most significant jazz icons of the first 75 years of jazz, including Louis Armstrong, Duke Ellington, Lester Young, Charlie Parker, Thelonious Monk, Miles Davis, John Coltrane and others. Using the lenses of aesthetics, economics, and culture/race, we will examine why these musicians each had such an enormous impact, and how they influenced their peers, the wider musical community, and the politics, fashion and art of the culture at large. Materials will include recordings, firsthand accounts such as autobiography and interviews, and critical writings. Class sessions will involve a mix of lecture and analysis, directed listening exercises, and discussion. As in all 500-level MHL seminars, students will focus on critical listening and reading, and articulating ideas in written assignments and formal papers. (Offered Spring 2020) Patrick Wolff

MHL 545/Class/1**3.00 Credits**

Jazz Icons of the 20th Century

Instructor: Patrick Wolff

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: Dr. Margaret Jones

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, repertoire, composers, and areas of musical life. Students will broaden their acquaintance with 20th-century genres and repertoire and with analytical approaches to this repertoire; 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, repertoire, composers, and areas of musical life. Students will broaden their acquaintance with 20th-century genres and repertoire and with analytical approaches to this repertoire; 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. Ryan Matthew Brown

Graduate Studies in Music

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: Dr. Melita Denny

Music History and Literature**Graduate Studies in Music**

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/2**3.00 Credits**

Graduate Studies in Music

Instructor: Dr. Melita Denny

**French Music Culture Since Berlioz
(PS)**

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

Prerequisites:

MHL 607, if required

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

MHL 665/Class/1**3.00 Credits**

French Music Culture Since Berlioz

Instructor: Dr. Alex Stalarow

Music History and Literature**Symphony After Beethoven (PS)**

This Proseminar will investigate the development of the symphony and its cultural contexts during the century following Beethoven's reformulation of the genre in the early 1800s. Various works, along with composers, critics and musical institutions, will be studied against a nineteenth-century music-historical background that is marked by both a perennial crisis of originality and the rise of modern symphonic practices and ideals. Works to be addressed include landmarks of the concert repertoire as well as lesser-known works of historical significance. They will be examined in terms of style, form and aesthetics, as well as cultural and historiographical concerns. It is recommended that students taking this course have a good basic familiarity with the Beethoven symphonies and their innovations. 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 Spring 2020) Arenas

Prerequisites:

MHL 607, if required

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

MHL 689/Class/1**3.00 Credits**

Symphony After Beethoven (PS)

Instructor: Dr. Erick Arenas

Music of the Last Thirty Years

(3 credits, 2 hours) How can we orient ourselves within the latest developments among the many styles we group together under the title contemporary music? In this course, we will study these musics through the lens of the composers who write the works, the soloists and ensembles who premiere them, and the many 'institutions' (academic, state, collectives, publishers, etc.) responsible for their recognition. The compositions will be drawn from all generations, from the recently deceased to the twenty-somethings of our time, and spanning the globe. We will discuss performance practice, marketing modern music, and what makes for artistic and commercial success. This course consists of discussion, lectures, listening, score analysis, readings and group projects designed to expose students to some of the main trends of the last thirty years of music history. (Offered Spring 2020) Coll

MHL 726/Class/1**3.00 Credits**

Music Since 1985

Instructor: Dr. David Coll

Music History and Literature**19th & 20thC Orchestral
Masterworks**

(2 hours, 3 credits) In this course students will do analysis and study in some capacity of orchestral scores by the following: Wagner (Prelude to 'Tristan und Isolde' (1857-1859)), Brahms (Two Serenades for Orchestra (1857-1859, revised No. 2 1875)), Fauré: (Ballade in F# Minor (1881)), Rimsky-Korsakov (Piano Concerto (1882-1883)), Tchaikovsky (Symphony No. 6 (1893)), Debussy (Prelude to the Afternoon of a Faun (1894)), and Scriabin (Prometheus: Poem of Fire (1910)). In addition to these pieces we will do a survey of each composer's catalogue of works. Emphasis will be placed on formal analysis including thematic manipulation and transformation of thematic material throughout each piece as well the methods of orchestration. Emphasis will also be placed on the historical context around each composer. We will generally spend one class surveying the composer's works, and one class doing analysis of the major work listed above. Depending on the length of the piece in discussion we may only spend one class on some of the works. (Offered Spring 2020) Cwik

MHL 732/Class/1**3.00 Credits**

19th- and 20th-Century Orchestral Masterworks

Instructor: Stefan Thomas Cwik

Performance Practice: 20th Century

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

MHL 736/Class/1**3.00 Credits**

Performance Practice: 20th Century

Instructor: Dr. Corey Jamason

Schubert: The Last Year

(2 hours, 3 credits)

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

MHL 740/Class/1**3.00 Credits**

Schubert: The Last Year

Instructor: Paul Hersh

Music History and Literature**A Practical History of Opera**

(3 credits, 2 hours) This course is designed to provide students with the broadest possible knowledge of the operatic repertoire from its inception to the present day. Primary focus will be on the major composers (Handel, Mozart, Verdi, Puccini, and Wagner) and those whose works have remained consistently in the repertoire (Rossini, Donizetti, Gounod, Massenet, Britten, etc.). Listening assignments are designed to familiarize students with the arias most often heard in auditions and competitions. Rather than in-depth analysis of specific works, class time will be devoted to discussion of the general compositional style and characteristics of numerous composers by means of lecture and recorded examples. Homework will consist primarily of listening exercises and short written assignments. There will be a midterm paper, several listening quizzes and a comprehensive final exam. The primary objective of the course is to achieve a working familiarity with operas in the current repertoire, rather than a historical study of works the student is unlikely to encounter in today's operatic world.

MHL 776/Class/1**3.00 Credits**

A Practical History of Opera

Instructor: Marcie Stapp

Music Theory and Musicianship**First Year Musicianship II**

(4 hours, 3 credits)

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

MMT 103/Class/1**2.00 Credits**

First Year Musicianship

Instructor: Dr. Jacques Desjardins

First Year Musicianship II

(4 hours, 3 credits)

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

MMT 103/Class/2**2.00 Credits**

First Year Musicianship

Instructor: Dr. Kelly Savage

Music Theory and Musicianship**First Year Musicianship II**

(4 hours, 3 credits)

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

MMT 103/Class/3**2.00 Credits**

First Year Musicianship

Instructor: Alla Gladysheva

First Year Musicianship II

(4 hours, 3 credits)

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

MMT 103/Class/4**2.00 Credits**

First Year Musicianship

Instructor: Michael Gilbertson

Second Year Musicianship II

(4 hours, 3 credits)

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

MMT 105/Class/1**2.00 Credits**

Second Year Musicianship

Instructor: Joseph M. Stillwell

Second Year Musicianship II

(4 hours, 3 credits)

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

MMT 105/Class/2**2.00 Credits**

Second Year Musicianship

Instructor: Stefan Thomas Cwik

Music Theory and Musicianship**Second Year Musicianship II**

(4 hours, 3 credits)

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

MMT 105/Class/3**2.00 Credits**

Second Year Musicianship

Instructor: Alla Gladysheva

Second Year Musicianship II

(4 hours, 3 credits)

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

MMT 105/Class/4**2.00 Credits**

Second Year Musicianship

Instructor: Scott Foglesong

Third Year Musicianship II**MMT 107/Class/1****2.00 Credits**

Third Year Musicianship

Instructor: Scott Foglesong

Third Year Musicianship II**MMT 107/Class/2****2.00 Credits**

Third Year Musicianship

Instructor: Michael Gilbertson

Third Year Musicianship II**MMT 107/Class/3****2.00 Credits**

Third Year Musicianship

Instructor: Joseph M. Stillwell

Third Year Musicianship II**MMT 107/Class/4****2.00 Credits**

Third Year Musicianship

Instructor: Stefan Thomas Cwik

Music Theory and Musicianship**First Year Music Theory II**

(2 hours, 2 credits)

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

MMT 113/Class/1**2.00 Credits**

First Year Music Theory

Instructor: Dr. Jacques Desjardins

First Year Music Theory II

(2 hours, 2 credits)

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

MMT 113/Class/2**2.00 Credits**

First Year Music Theory

Instructor: Dr. Kelly Savage

First Year Music Theory II

(2 hours, 2 credits)

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

MMT 113/Class/3**2.00 Credits**

First Year Music Theory

Instructor: Alla Gladysheva

Music Theory and Musicianship**First Year Music Theory II**

(2 hours, 2 credits)

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

MMT 113/Class/4**2.00 Credits**

First Year Music Theory

Instructor: Scott Foglesong

Second Year Music Theory II

(2 hours, 2 credits)

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

MMT 115/Class/1**2.00 Credits**

Second Year Music Theory

Instructor: Joseph M. Stillwell

Second Year Music Theory II

(2 hours, 2 credits)

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

MMT 115/Class/2**2.00 Credits**

Second Year Music Theory

Instructor: Stefan Thomas Cwik

Music Theory and Musicianship**Second Year Music Theory II**

(2 hours, 2 credits)

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

MMT 115/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 231)

This two-semester course emphasizes advanced study of rhythm, tonal and atonal sight-singing and dictation, C clefs, transposition and score-reading. Completion of the first semester is a prerequisite to enrollment in the second. This course may be taken for 3 or 4 credits. The fourth credit is for the piano score-reading component of the course. Prerequisites: completion of the keyboard skills requirement, completion of MMT 105 for undergraduates or MMT 602 for graduate students (or 204-undergraduates/721-graduate students) with grade of B or better or consent of instructor.

MMT 203/Class/1**3.00 Credits**

Advanced Musicianship

Instructor: Scott Foglesong

RJAM Applied Theory and Composition II

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

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

MMT 213/Class/1**2.00 Credits**

RJAM Applied Theory and Composition II

Instructor: Jason Hainsworth

20th Century Harmony

(3 hours, 3 credits)

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

MMT 217/Class/1**3.00 Credits**

20th Century Harmony

Instructor: Dr. Jacques Desjardins

Music Theory and Musicianship**Tonal Counterpoint**

(3 hours, 3 credits)

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

This section is for Orchestral Composition majors only.

MMT 223/Class/1**3.00 Credits**

Tonal Counterpoint

Instructor: Joseph M. Stillwell

Tonal Counterpoint - TAC

(3 hours, 3 credits)

This course extends the work begun in MMT 222 by studying the basic principles of tonal counterpoint. The course will focus on the main contrapuntal forms of the Baroque era including canons, inventions and fugues. It is strongly recommended that MMT 222 be taken prior to this course. Prerequisite MMT 222.

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

MMT 223/Class/2**3.00 Credits**

Tonal Counterpoint - TAC

Instructor: Stefan Thomas Cwik

Score-Reading at the Piano II

(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 231/Class/1**1.00 Credit**

Score-Reading at the Piano 2

Instructor: Dr. Kelly Savage

Coreq: MMT 233 Class

Music Theory and Musicianship**Keyboard Harmony**

(1 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 233/Class/1**2.00 Credits**

Keyboard Harmony

Instructor: Dr. Kelly Savage

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 253/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

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: Michael Gilbertson

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: Stefan Thomas Cwik

Topics in Musical Analysis

(2 hours, 3 credits)

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

MMT 702/Class/1**3.00 Credits**

Topics in Musical Analysis

Instructor: Scott Foglesong

Professional Development**Undergraduate Internship / PDEC**

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

PDV 161/Class/1**1.00 Credit**

Undergraduate Internship / PDEC

Instructor: Rachael Smith

Undergraduate Internship / PDEC

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

PDV 162/Class/1**2.00 Credits**

Undergraduate Internship / PDEC

Instructor: Rachael Smith

Professional Development**Financial Literacy**

The mission of SFCM's Professional Development department is "to provide the knowledge, skills, and experiences needed for a successful and fulfilling career." This course will provide students a base knowledge of using the language of money and business, an essential language for any professional field. Students will develop a base ability using this language through a variety of activities to explore basic financial tools including creating a budget for a business. Creating a budget is something that is relevant to adult life whether or not there is intent to use one for a purpose of freelancing, creating a business, or becoming a member of a music based business. Toward the end of the class students will get to create a plan for an imagined business in the music field that includes a budget.

PDV 202/Class/1**1.00 Credit**

Financial Literacy (formerly Finance for Musicians)

Instructor: Dr. Steve Crane

Financial Literacy

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PDV 202/Class/2**1.00 Credit**

Financial Literacy (formerly Finance for Musicians)

Instructor: Dr. Steve Crane

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PDV 202/Class/3**1.00 Credit**

Financial Literacy (formerly Finance for Musicians)

Instructor: Dr. Steve Crane

Professional Development**Financial Literacy**

The mission of SFCM's Professional Development department is "to provide the knowledge, skills, and experiences needed for a successful and fulfilling career." This course will provide students a base knowledge of using the language of money and business, an essential language for any professional field. Students will develop a base ability using this language through a variety of activities to explore basic financial tools including creating a budget for a business. Creating a budget is something that is relevant to adult life whether or not there is intent to use one for a purpose of freelancing, creating a business, or becoming a member of a music based business. Toward the end of the class students will get to create a plan for an imagined business in the music field that includes a budget.

PDV 202/Class/4**1.00 Credit**

Financial Literacy (formerly Finance for Musicians)

Instructor: Dr. Steve Crane

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

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 210/Class/1**1.00 Credit**

Hot Air Festival

Instructor: Rachael Smith

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

Hot Air Festival

Instructor: Rachael Smith

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

Professional Development**Health and Wellness for the Musician**

(1 credit, 2 hours, 7 weeks)

The purpose of this course is to discuss common injuries for performing artists, and develop nourishing approaches for prevention and recovery. The primary objectives of the course are to bring awareness of each individual's patterns of dealing with stresses, explore modifications for healthy outcomes, and to learn methods for the maintenance of vitality. Both within and across the curriculum and in life in general.

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

Health and Wellness for the Musician

Instructor: Jeff Cohen

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

Instructor: Miss. Danielle Morgan Cheiken

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

Conservatory Connect

Instructor: Miss. Danielle Morgan Cheiken

Teaching Artistry I

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

This course will include discussion and participation in the practice of combining teaching and artistic skills in order to perform the role of Teaching Artist; and an introduction to the field of Arts Education from the Teaching Artists' perspective. This course is related to PDV 430 Psychology of Music Teaching and Learning (formerly Introduction to Teaching Skills). Musicians leaving school with either a Bachelor or Master Degree can widen the number of potential jobs by conceiving of their career as one of a "Portfolio Musician," with Teaching Artist being one of the jobs. The course will provide a survey of skills necessary to step into the role of Teaching Artist. Topics covered will be classroom management, learning modalities, negotiating different cultures and administrative hierarchies, different types of outreach/education work, connecting to the national, state and local arts education communities, etc. Class will include discussion, research, demonstrations and guest speakers. The practicum element will include observation, mentoring and practicing skills with students. Focus will be on K-8 students and schools.

PDV 432/Class/1**2.00 Credits**

Teaching Artistry 1

Instructor: Hannah Dworkin

Introduction to Music Technology

(1 credit, 2 hours, 7 weeks)

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

PDV 502/Class/1**1.00 Credit**

Introduction to Music Technology

Instructor: Jeffrey Matthew Anderle

Performance Classes**Keyboard Skills II**

(1 hour, 1 credit)

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

PRF**1.00 Credit****151/Performance
Class/1**

Keyboard Skills

Instructor: Alla Gladysheva

Keyboard Skills II

(1 hour, 1 credit)

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

PRF**1.00 Credit****151/Performance
Class/2**

Keyboard Skills

Instructor: Alla Gladysheva

Keyboard Skills II

(1 hour, 1 credit)

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

PRF**1.00 Credit****151/Performance
Class/3**

Keyboard Skills

Instructor: Alla Gladysheva

Performance Classes**Keyboard Skills II**

(1 hour, 1 credit)

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

PRF**1.00 Credit****151/Performance
Class/4**

Keyboard Skills

Instructor: Alla Gladysheva

Jazz Fundamentals II

2 hours, 1 credits

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

PRF**1.00 Credit****153/Performance
Class/1**

Jazz Fundamentals

Instructor: Ken French

Jazz Fundamentals IV

2 hours, 1 credits

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

PRF**1.00 Credit****155/Performance
Class/1**

Jazz Fundamentals

Instructor: Ken French

Bassoon Class

(1 hour, 0 to 1 credit)

Workshop in reed-making.

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

Bassoon Class

Instructor: Stephen Paulson

Performance Classes**Clarinet Class**

(1 hour, 0 to 1 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, 0 to 1 credit)

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

Flute Class

Instructor: Timothy Day

Oboe Class

(1 hour, 0 to 1 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, 0 to 1 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

Low Brass Class

(1 hour, 0 to 1 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

Performance Classes**Trumpet Class**

(1 hour, 0 to 1 credit)

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

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

Trumpet Class

Instructors: Mario Guarneri, David Burkhart, Mark Inouye, Adam Luftman

Percussion Performance

(1 hour, 0 to 1 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, 0 to 1 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, 0 to 1 credit)

Performance of solo and ensemble music for bass.

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

Double Bass Class

Instructor: Scott Pingel

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

Performance Classes**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**1.00 Credit****324/Performance
Class/1**

Orchestral Excerpts for Violinists

Instructor: Catherine Van Hoesen

Orchestral Excerpts for Cello**PRF****1.00 Credit****326/Performance
Class/1**

Orchestral Excerpts for Cellists

Instructor: Amos Yang

Cello Performance Class

(2 hours, 0 to 1 credit)

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

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

Cello Performance Class

Instructor: Jean-Michel Fonteneau

Cello Performance Class

(2 hours, 0 to 1 credit)

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

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

Performance Classes**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

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

Performance Classes**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

Harpsichord Class

(2 hours, 1 credit)

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

PRF**1.00 Credit****354/Performance
Class/1**

Harpsichord Class

Instructor: Dr. Corey Jamason

**Organ for Pianists and
Harpsichordists**

(2 hours, 1 credit)

Introduction to the literature for organ; using the pedal as an independent, contrapuntal line; freeing the left hand from its usual bass role; baroque and romantic styles of playing; hymn playing; understanding organ registration; intense listening for releases as well as attacks. Preparation: 4 hours per week.

PRF**2.00 Credits****356/Performance
Class/1**

Organ for Pianists and Harpsichordists

Instructor: Rodney Gehrke

Harp Class

(1 hour, 1 credit)

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

Harp Class

Instructor: Doug Rieth

Performance Classes**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. Open to student composition majors only.

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

Composition Seminar

Instructor: Dr. David Conte

Introduction to Conducting II

(3 ½ hours, 2 credits)

Studies in the physical technique of conducting, score preparation and rehearsal techniques. Course may be repeated for credit with consent of instructor. Note: 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****453/Performance****Class/1**

Introduction to Conducting

Instructor: Dr. Jacques Desjardins

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

Instructors: Catherine Cook, Susanne Mentzer, Marnie Breckenridge, Rhoslyn Jones, Matthew Worth, Leroy Kromm, Jane Randolph, Cesar Ulloa

Oratorio Workshop

(1 hour, 1 credit)

PRF**1.00 Credit****464/Performance****Class/1**

Oratorio Workshop

Instructor: Leroy Kromm

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

**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/CBr****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Carmen Bradford

Private Lessons**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

**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

Private Lessons**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

**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

Private Lessons**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

**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

Private Lessons**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

**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/ES****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Ed Stephan

Private Lessons**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

**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/JA****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:
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

**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/JVi****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Jonathan Vinocour

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)

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/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:
Prager**

(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/MP****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Madeline Prager

**Undergraduate Major Instrument:
Teicholz**

(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/MT****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Marc Teicholz

Private Lessons**Undergraduate Major Instrument:
Wilson**

(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****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Matt Wilson

**Undergraduate Major Instrument:
Craig**

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

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

Major Instrument - Undergraduate

Instructor: Patricia Craig

**Undergraduate Major Instrument:
Hersh**

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

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

Major Instrument - Undergraduate

Instructor: Paul Hersh

Private Lessons**Undergraduate Major Instrument:
Welcomer**

(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/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: S.
Ander**

(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:
Mann**

(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/SM****4.00 Credits**

Major Instrument - Undergraduate

Instructor: Dr. Sharon Mann

Private Lessons**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

**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

Private Lessons**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

**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

Private Lessons**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

**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

Private Lessons**Undergraduate Major
Instrument: Lefkowitz**

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

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

Major Instrument - Undergraduate

Instructor: Chad Lefkowitz-Brown

**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*****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Cordula Merks

**Undergraduate Major Instrument:
Zhao**

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

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

Major Instrument - Undergraduate

Instructor: Chen Zhao

Private Lessons**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

**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:
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: Nakamatsu**

(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:
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*****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Kay Stern

**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/MB****2.00 Credits**

Major Instrument - Undergraduate

Instructor: Matt Brewer

Private Lessons**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:
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

**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

Private Lessons**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

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

Private Lessons**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

**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

**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

Private Lessons**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

TAC Portfolio Review**PVL 115/Private
Lesson/1****.50 Credits**

TAC Portfolio Review

Instructor: MaryClare Brzytwa

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

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

Undergrad TAC Major

Instructor: Lennie Moore

Private Lessons**Minor Instrument for
Undergraduates:McV**

(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****2.00 Credits**

Minor Instrument for Undergraduates

Instructor: Corey McVicar

**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****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Alexander Barantschik

**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

Private Lessons**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

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

Private Lessons**Graduate Major Instrument: Burkhart**

(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/DBu**

Graduate Major Instrument Instruction

Instructor: David Burkhart

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**4.00 Credits****Lesson/DC**

Major Instrument - Graduate

Instructor: Dr. David Conte

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**4.00 Credits****Lesson/DG**

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**4.00 Credits****Lesson/DM**

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**4.00 Credits****Lesson/DR**

Graduate Major Instrument Instruction

Instructor: Doug Rioth

Private Lessons**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

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/ES****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Ed Stephan

Private Lessons**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**4.00 Credits****Lesson/GO**

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**4.00 Credits****Lesson/IS**

Major Instrument - Graduate

Instructor: Ian Swensen

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**4.00 Credits****Lesson/JA**

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**4.00 Credits****Lesson/JAle**

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**4.00 Credits****Lesson/JC**

Major Instrument - Graduate

Instructor: Jennifer Culp

Private Lessons**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

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****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Joseph Maile

**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****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Jon Nakamatsu

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****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Jacob Nissly

Private Lessons**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**4.00 Credits****Lesson/JP**

Graduate Major Instrument Instruction

Instructor: Judicaël Perroy

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**4.00 Credits****Lesson/JRa**

Major Instrument - Graduate

Instructor: Jane Randolph

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**4.00 Credits****Lesson/JS**

Graduate Major Instrument Instruction

Instructor: Jerome Simas

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**4.00 Credits****Lesson/JVG**

Major Instrument - Graduate

Instructor: Jack Van Geem

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**4.00 Credits****Lesson/JVi**

Graduate Major Instrument Instruction

Instructor: Jonathan Vinocour

Private Lessons**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**4.00 Credits****Lesson/KR**

Graduate Major Instrument Instruction

Instructor: Kevin Rivard

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**4.00 Credits****Lesson/KS**

Graduate Major Instrument Instruction

Instructor: Kay Stern

Graduate Major Instrument: Baez

(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/LB**

Major Instrument - Graduate

Instructor: Luis Baez

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**4.00 Credits****Lesson/LK**

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**4.00 Credits****Lesson/MB**

Major Instrument - Graduate

Instructor: Dr. Mason Bates

Private Lessons**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: 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

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
Lesson/MP****4.00 Credits**

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
Lesson/MT****4.00 Credits**

Graduate Major Instrument Instruction

Instructor: Marc Teicholz

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
Lesson/PC****4.00 Credits**

Major Instrument - Graduate

Instructor: Patricia Craig

Private Lessons**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**4.00 Credits****Lesson/RD**

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**4.00 Credits****Lesson/RG**

Major Instrument - Graduate

Instructor: Rodney Gehrke

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**4.00 Credits****Lesson/RW**

Major Instrument - Graduate

Instructor: Robert Ward

**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**4.00 Credits****Lesson/SAn**

Major Instrument - Graduate

Instructor: Sylvia Anderson

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**4.00 Credits****Lesson/SM**

Major Instrument - Graduate

Instructor: Dr. Sharon Mann

Private Lessons**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**4.00 Credits****Lesson/SMe**

Graduate Major Instrument Instruction

Instructor: Susanne Mentzer

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**4.00 Credits****Lesson/SP**

Graduate Major Instrument Instruction

Instructor: Scott Pingel

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**4.00 Credits****Lesson/SPa**

Major Instrument - Graduate

Instructor: Stephen Paulson

**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**4.00 Credits****Lesson/ST**

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**4.00 Credits****Lesson/TB**

Major Instrument - Graduate

Instructor: Dr. Timothy Bach

Private Lessons**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**4.00 Credits****Lesson/TD**

Major Instrument - Graduate

Instructor: Timothy Day

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**4.00 Credits****Lesson/TH**

Graduate Major Instrument Instruction

Instructor: Timothy Higgins

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**4.00 Credits****Lesson/YL**

Graduate Major Instrument Instruction

Instructor: Yun Jie Liu

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**4.00 Credits****Lesson/YN**

Major Instrument - Graduate

Instructor: Yoshikazu Nagai

Graduate Major Instrument:**Barantschik2**

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

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

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

Graduate Major Instrument Instruction

Instructor: Alexander Barantschik

Private Lessons**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**2.00 Credits****Lesson/CM***

Graduate Major Instrument Instruction

Instructor: Cordula Merks

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**2.00 Credits****Lesson/CZ***

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**2.00 Credits****Lesson/DM***

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**2.00 Credits****Lesson/IS***

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**2.00 Credits****Lesson/JN***

Graduate Major Instrument Instruction

Instructor: Jon Nakamatsu

Private Lessons**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**2.00 Credits****Lesson/KS***

Graduate Major Instrument Instruction

Instructor: Kay Stern

Graduate Major Instrument: Hersh2

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

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

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

Graduate Major Instrument Instruction

Instructor: Paul Hersh

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**2.00 Credits****Lesson/YL***

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**2.00 Credits****Lesson/YN***

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****2.00 Credits****Lesson/LM**

Grad TAC Major

Instructor: Lennie Moore

Private Lessons**Grad TAC Major: Barrera****PVL 610/Private
Lesson/TB****2.00 Credits**

Grad TAC Major

Instructor: Taurin Barrera

**Undergraduate TAC: Composer at
Keyboard****TAC 114/Private
Lesson/1****2.00 Credits**

Instructor: Ms. Daria Novoliantceva

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, streaming revenue and other financial issues related to developing one's own career. Uses of social media and streaming services will be an ongoing topic of discussion in this course. Additionally, this course will emphasize career development through practicing contract negotiations, networking, customer service and time management. An examination of the various roles and potential streams of revenue within the music business will also be examined.

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

Business for the Media Composer

Instructor: Mary Ann Zahorsky