

Music Department



**Handbook
for
MA Students
2009–10**



University of California, Santa Cruz

MA Student Handbook
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The information in this handbook is subject to change. If you have questions, please contact the Music Department.

1. Preface

Please refer to this handbook for information about curriculum, degree requirements, deadlines and procedures, and for general information regarding graduate study and the Music Department.

UCSC Music Department
Music Center
1156 High St.
Santa Cruz CA 95064
(831) 459-2292; fax (831) 459-5584
<http://music.ucsc.edu/>

Music Department Office hours: Monday–Friday, 9:00 AM — 5:00 PM
Graduate Program Coordinator (M-F 11:00 AM-5:00 PM): Laura McShane; 831 459-3199, lmcshane@ucsc.edu

2. Description of music graduate courses (Unless listed otherwise, courses yield 5 credits.)

200~Introduction to Research Methods. A practical introduction to graduate study in music, focusing on research methods, music sources and bibliography, techniques of scholarly writing, and critical readings in the discipline. Culminates in a public oral presentation on the model of a professional conference paper.

201~Pretonal and Tonal Analysis. A study and analysis of pre-tonal and tonal music from the Greeks through the eighteenth century. The course combines a history of theory with analyses that utilize contemporaneous theoretical concepts. Offered in winter in alternate years from Music 202.

202~Tonal and Posttonal Analysis. Encompasses various forms of linear analysis, set theory, and selected topics in current analytical practice. Offered in winter in alternate years from Music 201.

203~Special Topics in Performance Practice. Investigation of primary and secondary sources of information about the culturally and historically accurate performance of music in various times and places.

A. Performance Practice in the Middle Ages

B. Performance Practice in the Renaissance

C. Performance Practice in the Baroque

D. Performance Practice in the Classic Period

E. Performance Practice in the Romantic Period

F. Performance Practice in the 20th Century

G. Concepts, Issues, and the Practice of Ethnomusicology

H. Area Studies in Performance Practice: India, Indonesia, Korea, Latin America, or other regions

206A~World Music Composition. Studies in the history, structure, and cultural function of music from cultures as diverse as Global African, central European, Korean, Latin American, Indonesian, and Indian traditions. Students examine ways in which composers such as Bartok, Anthony Braxton, Chou Wen-Chung, Lou Harrison and Takemitsu sought and integrated such influences. Students may choose to write critical and analytic essays on musics exhibiting diverse cultural influences, or to compose music that takes a vernacular or non-European music as a model for a compositional/improvisational approach.

206B~Computer-Assisted Composition. A study of techniques of algorithmic and computer-assisted composition in a variety of contemporary idioms. Topics may include stochastic methods, generative grammars, search strategies, and the construction of abstract compositional designs and spaces. In the final project for this course, students will formulate and algorithmically implement their own theoretical assumptions and compositional strategies.

206D~Music Perception and Cognition Investigations in the psychology of musical listening and awareness. Topics include time and rhythm perception, auditory scene analysis, pattern recognition, and theories of linguistics applied to harmony, melody, and form in the music of diverse cultures. Explore applications of the cognitive sciences to music transcription, analysis, composition, interpretation, and performance practice. Students apply existing knowledge in the cognitive sciences to a developing creative or analytical project, or develop and conduct new experiments.

219~Techniques in Composition. Short compositional exercises incorporating diverse contemporary techniques with emphasis upon problem solving and the development of compositional skills. Exercises will focus upon particular strategies for organizing and coordinating aspects of pitch, rhythm, timbre, and other musical dimensions, depending on the interests of the instructor and students. May be repeated for credit with a different instructor.

220~Graduate Seminar in Music Composition. Instruction in individual composition offered in the context of a group; composition in large forms of the 20th century with emphasis on techniques since 1950. Prerequisite: course 219. May be repeated for credit with a different instructor.

252~Current Issues Colloquium (2 credits). An interactive faculty/graduate student colloquium featuring presentations by faculty, students, or visiting scholars on research projects in musicology/ethnomusicology, followed by focused discussion. Music graduate students entering fall 2007 and thereafter are required to enroll each quarter in residence. May be repeated for credit.

253A~Pitch, Melody, and Tuning Systems. A seminar that focuses on pitch systems from both Western and non-Western cultures, and scholarly perspectives about them throughout the 20th and 21st centuries.

253B~Rhythm, Time, and Form. Traditional and experimental rhythmic and temporal systems representing diverse cultures, with emphasis on unmeasured, divisive, additive, and multilayer practices in cultural context. Students will examine rhythmic composition, improvisation, and rubato performance in selected cultures, including rhythmic notation and transcription systems.

253C~Music and Discourse. Addresses both song, itself, and musical performance as a mode of discourse. For song: musical and textual phrase and verse structures and their interrelationships; for musical performances as modes of discourse: musical performance as rhetoric and emblem.

253D~Issues in the Ethnography of Music. Explores ethnography--the description of culture--as it relates to musicology and ethnomusicology, particularly where "culture" and cultural production are historically dynamic and geographically porous. Examines music with sensitivity to such complexities of context, and the disciplinary points of reference from which cultural difference is calculated. Considers the ideological imprint of methodology on cultural analysis: how to study an unfamiliar music in a way that transcends the measurement of "difference from the familiar," and conversely, how to conduct an "objective" study of a familiar music.

254C~Performance Theory and Practice. The term "performance" is widely used to describe a range of activities in the arts, humanities, and social sciences. Recognizing the range of mappings of the concept, this course examines selected performances and performative behaviors through various theoretical and critical lenses. Emphasis will be given to investigating the act and practice of musical performance in multicultural contexts, and to analyzing scholarly writing itself as performative discourse.

254D~Organology and Acoustics. Comprehensive study of musical instruments, including but not limited to physical and engineering concepts, theory and methods of description, analysis, systematic and cultural classifications, physiology and performance techniques, cultural significance, anthropomorphic and zoomorphic symbolism, ritual usage, and more. Previous enrollment in introductory ethnomusicology course (e.g. Music 11D) helpful, but not required.

254E~Asian Resonances in 20th-Century American and European Music. Explores the influence of Asian musics on Western composers from Debussy to Britten to American experimentalists such as Harrison, Cage, Riley, and Rudyar. Questions of cultural appropriation and originality are addressed through specific examples and critical readings.

254I~Empirical Approaches to Art Information. Reading and practice in empirical methods, as applied to the study of music, visual art, multi-media production, and performance arts. Topics include semiotics, critiques of empiricism, cultural determinants and contingents of perception, the psychophysics of information, sensory perception (visual and auditory), memory, pattern recognition, and awareness. Students apply existing knowledge in the cognitive sciences to a developing creative project, or develop and conduct new experiments. (Also offered as Digital Arts and New Media 254I. Students cannot receive credit for both courses.)

254J~Jazz Historiography. Introduction to the ways jazz history has been conceptualized, evaluated, and transmitted. Examines the social, intellectual, and cultural formations that have influenced this historiography. Considers the interdisciplinary project of "new jazz studies" in relation to established and alternative historical narratives.

254K~Music, Gender, and Sexuality. A seminar focused on musicological and ethnomusicological work incorporating feminist and queer theories published since the late 1980s. It will take a cross-cultural approach to the examination of music, gender, and sexuality, drawing examples from both Western and non-Western traditions.

254L~John Cage: Innovation, Collaboration and Performance Technologies. Provides in-depth examination of John Cage's interdisciplinary work, his pioneering activity in live electronic technology, and his influence in current multimedia creativity. Approximately one-half of the seminar is devoted to student research and creative projects that reflect Cage's legacy.

254M~Music in San Francisco, 1850-1950. This course explores San Francisco's musical life during the city's first century, including opera, symphony, Chinese music, musical theater, and other genres. Considerable emphasis will be given to music and society, including issues of race.

261~Graduate Applied Instruction (3 credits). One hour of individual instrumental or vocal instruction for graduate students. Repertory, technique, and performance practice.

265~Graduate Ensemble Participation (2 credits). Participation by graduate students in ensembles.

267~Workshop in Computer Music and Visualization (2 credits). Graduate level techniques and procedures of computer music composition and visualization. Practical experience in the UCSC electronic music studio with computer composition systems and software, including visualization and interactive performance systems.

295~Directed Reading. Directed reading which does not involve a term paper. May be repeated once for credit. Prerequisite(s): petition on file with sponsoring agency.

297~Independent Study. Independent study, creative work, or research for graduate students who have not yet begun work on their thesis. Prerequisite(s): petition on file with sponsoring agency.

298~Graduate Recital. A public performance in the student's primary area of interest, related to the thesis project, under the supervision of a faculty member.

299~Thesis Research. A thesis consisting of a substantive and original creative or scholarly work, related to the graduate recital, under the supervision of a faculty member.

3. Requirements for the MA degree

Students must complete 60 graduate-level/upper division course credits. The program does not accept credit for courses completed elsewhere. The degree is designed to be completed in 2 academic years, but must be finished within 3 calendar years from date of initial enrollment (leaves are **not** excluded from this count). Full-time graduate students must enroll in at least 10 upper-division or graduate-level credits per quarter to be eligible for a full (20 hrs/wk) TA assignment. Part-time graduate students may enroll in a maximum of 8 course credits each quarter and are limited to a .5 (10 hrs/wk) TA assignment. If you wish to enroll in more than 19 credits, please ask Laura McShane in the department office to raise your enrollment limit in the Academic Information System (AIS).

Students entering the program the 2006-07 academic year and thereafter have full Catalog rights; i.e. no graduate student will be expected to satisfy a degree requirement that is not explicitly presented in the current General Catalog.

Each entering student is assigned a general adviser who should be consulted on all matters relating to the graduate program. At the beginning of the first quarter of enrollment, the student must meet with the adviser and complete a course plan for fulfillment of degree requirements, which must be submitted to the Music Department Office that quarter. In some instances, a student may wish to change advisers, e.g., if he/she is working with a different faculty member on the thesis. If so, after conferring with your initial adviser about that change, please also notify Laura McShane of your new adviser.

Graduate Diagnostic Examination:

Prior to the start of classes each fall quarter, all incoming graduate students complete a three-hour diagnostic exam whose purpose is to identify areas in which additional coursework might be needed. Students are urged to review materials in music history, theory, and ethnomusicology in preparation for this test. The exam will include the following components:

1. **Listening.** Three recorded examples from the Euro-American "art" music tradition and three examples representing various world music traditions will be played. You will be asked to write about each example, specifying factors such as time period, possible composer, culture and/or region, and identifying salient characteristics.
2. **Scores.** Five scores will be provided, representing different periods and/or styles in the European-American "art" music tradition. You will be asked to write about each of the scores, citing time period, possible composer, and salient stylistic traits.
3. **Analysis.** You will be asked to provide a harmonic (Roman numeral) analysis of a short piano work.
4. **Dictation.** You will be asked to notate a short aural example in two parts (melody and bass).

Additional portion for MA students with an emphasis in performance practice, conducting, or ethnomusicology:

Essays. You will be asked to write: (1) a two-to-four page essay comparing two musical cultures of your choice (a European-American style and a world music tradition); and (2) a two-page essay describing the scholarly contributions of two prominent ethnomusicologists (to be selected from a list of about 20).

Additional portion for MA students with an emphasis in composition:

Chorale harmonization. You will be asked to complete a four-part chorale harmonization in the style of J.S. Bach.

Course requirements:

Music 200~Introduction to Research Methods (offered every year in fall)

Music 201~Pretonal and Tonal Analysis (offered every other year in winter)

Music 202~Tonal and Posttonal Analysis (offered every other year in winter)

Students with an emphasis in ethnomusicology or performance practice must also complete the following:

three courses from the Music 203 A-H series; Music 206D meets the requirement for one of these seminars.

Students with an emphasis in composition must also complete the following:

Music 219~Techniques in Composition

Music 220~Graduate Seminar in Music Composition

one course from the Music 203 A-H series

Music 252~Current Issues Colloquium (2 credits). Students entering in fall 2007 and thereafter are to enroll each quarter in residence. Students who enroll in Music 252 for a letter grade must attend all meetings each quarter to receive a grade of 'A.' Students with one unexcused absence will receive a grade of 'B,' and those with two unexcused absences will receive a 'C.' Please note that grades of C or D do not satisfy any course requirement for a music graduate degree. Students may also enroll for the grade Satisfactory/Unsatisfactory. A 'Satisfactory' requires attendance at the majority of sessions in a given quarter (3/4 or 2/3). Excused absences are for medical reasons, jury duty or other court attendance, or other extenuating circumstances, all of which must be documented. Students should notify the instructor via e-mail prior to a meeting they cannot attend. In some cases, students who have missed meetings may be given the grade "Incomplete," and a written assignment or other work determined by the instructor will be assigned for removal of the grade 'I.'

Music 298~Graduate Recital

Music 299~Thesis Research (not required for students with a performance practice/conducting emphasis)

Undergraduate music courses (if required after assessment of the Graduate Diagnostic Exam). Courses should be completed during the first year. A student may petition to delay completion of those courses by submitting a course plan and a written petition, both signed by the adviser, to the Music Graduate Committee at the beginning of the first quarter. A student may independently study the relevant topic(s) and ask the instructor of the pertinent course for permission to test out of or otherwise challenge the course, but unless and until such a challenge has succeeded, the student should incorporate the required courses into her/his course plan.

Foreign language requirement. Current knowledge of a relevant foreign language must be demonstrated by either passing level 3 of a UCSC language placement examination, satisfactory completion of level 3 of the language at UCSC, preferably during the first year of enrollment, or submission of an official transcript documenting successful completion of one year of university-level foreign language. If you are fluent in a language other than English, you may satisfy this requirement by submitting to the department office a written statement to that effect from a UCSC language instructor (e-mail is acceptable). Information about the placement exam or evaluation process for the language that you wish to use to satisfy the requirement is available from the Language Program at 459-2054. With approval of the general adviser, a student whose emphasis is algorithmic composition may complete one year of university-level instruction in computer programming in lieu of fulfillment of the foreign-language requirement. Knowledge of languages not offered at UCSC must be demonstrated as determined by the Music Graduate Committee.

Requests for curricular variance: If you wish to request a waiver or variance for any course requirements, you may e-mail a petition, and provide any accompanying information such as transcript, course description, syllabus, etc., to Laura McShane, for forwarding to the Music Graduate Committee, which will make a decision on the petition.

Final project requirements:

The MA final project is the culmination of the student's academic and performance work in the master's program. In all cases, the final project will include both performing and scholarly components, but the weight of these two components will vary depending on the student's emphasis. Students are assigned to one of three tracks at the time of application.

Composition emphasis: a recital and an original and substantial musical composition along with an essay that addresses historical, technical, and/or interpretive issues of the music. The recital will consist of performances of works composed during the master's degree program; in most cases, the thesis composition will be the focus of this recital.

Ethnomusicology/musicology emphasis: a thesis of substantial length and a short performance or lecture-recital illustrating the materials discussed in the written thesis.

Performance practice or conducting emphasis: a full-length recital and an accompanying short essay that addresses historical, technical, and/or interpretive aspects of the music performed. For conductors, the requirement is further refined as a full-length recital along with one of the following: a shorter lecture-recital, a short analytical or contextual essay on a different topic, or collaboration with a graduate student composer or faculty composer on a premiere public performance. Enrollment in *299~Thesis Research* is not required, nor is submission of a "Master's Thesis Reading Committee" form, or submission of the essay to Graduate Studies.

4. Thesis preparation guidelines (applies only to students completing a full thesis)

Your dissertation must be prepared exactly according to the "Dissertation and Thesis Preparation Guidelines" at http://graddiv.ucsc.edu/student_affairs/formsdownloads.php in order to be accepted by Graduate Studies for placement in McHenry Library.

BEFORE preparation of the final copies of your thesis, please take a final draft copy to Graduate Studies to be checked for formatting; this may spare you a huge amount of time, expense, and teeth gnashing.

Checklist for completion of the graduate recital and thesis:

___ **Graduate recital planning for composers:** composition students who wish to have a work performed by the Orchestra, Chamber Singers, or Opera Workshop must submit the composition, or a representative portion of it, to the ensemble director by the fourth week in winter quarter in order for it to be performed in the following academic year. During that quarter, portions of the pieces will receive readings, following which the ensemble director and students' advisers will select one piece for performance, with completed score with all parts due late in the quarter preceding the performance.

___ **Graduate Recital Application:** During winter quarter in the year before the recital, contact Music Production Supervisor Dave Morrison (Music Center 126, x4238, davemorr@ucsc.edu) to obtain a Graduate Recital Application, set a tentative recital date, and confer about the rehearsal schedule, instrument and equipment needs, etc. At the time of scheduling your recital date, Dave Morrison will provide you with detailed advance information and timelines for publicity and promotion, as well as event staffing requirements.

___ **Proposal for the final project:** By the end of spring quarter in your first year of residence, you are required to submit to the department office a brief proposal for your thesis (or essay) and related recital that has been prepared in consultation with, and signed by, the thesis/general adviser. The proposal should list all readers for the thesis and should include a budget for the recital.

___ **Recital publicity:** During the quarter before the recital, provide the Arts Public Events Office (Theater Arts A-218, 459-2787, artsevents@ucsc.edu) with the date, time, and brief description of your recital program.

___ **Recital reception:** The Graduate Student Commons may be reserved for receptions (see p. 10).

___ **Enrollment in Music 261:** In the quarters before the graduate recital, performance practice and ethnomusicology students should enroll in Music 261~*Graduate Applied Instruction*.

___ **Enrollment in Music 298:** In the quarter of the graduate recital, enroll in Music 298~*Graduate Recital* with your recital adviser or applied instructor (composers should enroll with their recital/thesis adviser).

___ **Enrollment in Music 299:** Composition and ethnomusicology students should enroll in Music 299~*Thesis Research* under their thesis advisers; this course may be repeated for credit. The student and thesis adviser should meet twice monthly during the first quarter in Music 299 and confer on a routine basis throughout work on the thesis project.

___ **Announcement of Candidacy:** In the quarter you plan to finish all requirements and submit your thesis, you must submit an "Application for the Master's Degree" by the deadline listed on the Academic and Administrative Calendar (see <http://reg.ucsc.edu/calendar/> or p. 13). If you have completed all course requirements and need only to finish and submit your thesis, you may use a filing fee (see p. 9) by submitting an "Application for Filing Fee Status" to Graduate Studies by the deadline listed in the Academic and Administrative Calendar.

___ **Master's Thesis Reading Committee (required only for students in composition or ethnomusicology, or for performance practice students who complete a full thesis):** At the beginning of the quarter you will submit your thesis, obtain a "Master's Thesis Reading Committee" form at http://graddiv.ucsc.edu/student_affairs/formsdownloads.php, listing the members of your reading committee (signatures are not required), and submit it to the department office. The committee must consist of 3 faculty members: your main thesis adviser, another faculty member who agrees to read your thesis, and lastly the department chair (two members must be professorial faculty, not lecturers). If your main thesis adviser is also the department chair, you will need to find a third faculty member. You must inform your thesis adviser of the name of the second reader, and the adviser must approve that choice. The second reader should provide substantive comments on the thesis at least two weeks before the submission deadline. If membership of the committee changes, a new form must be submitted to the Graduate Dean.

___ **Submission of first draft:** By the end of the 3rd week of the quarter in which the thesis will be submitted, you should submit a first draft of the thesis to your thesis adviser. The second reader should be provided with the draft thesis so that he/she can provide substantive comments on the thesis at least 2 weeks before any deadline for submission.

___ **Submission of the thesis in a foreign language:** If you wish to complete your thesis in a language other than English, you must also submit a "Petition for Submittal of the Dissertation in a Foreign Language" (available in the department office), signed by the three thesis readers.

___ **Submission of thesis to Graduate Studies (required only for students with an emphasis in composition or ethnomusicology, or for performance practice students who choose to complete a full thesis):** Submit one unbound copy of the thesis to Graduate Studies no later than the deadline for completion of requirements in the Academic and Administrative Calendar (see <http://reg.ucsc.edu/calendar/> or p. 13).

___ **Submission of CD or DVD and recital program to McHenry Library:** Submit one program and one CD or DVD of the MA recital to Luisa Orlando at Special Collections, McHenry Library (orlando@ucsc.edu, x2547), by the end of the quarter in which you have applied for the degree. The CD should be in a case and be accompanied by a 3" x 5" card with the following information and format: student's full name (as printed on the thesis), instrument (or voice, composition, etc.), date of recital, title of recital, and "MA in Music." A sample card:

Lily Rose Singer
Graduate Recital in Voice
March 20, 2009
"Franz Schubert's Songs for Gerbils"
MA in Music

___ **Submission of thesis to Department Office:** Submit one bound copy of the thesis to the Music Department Office. This copy can be on any type of paper, and with any type of binding.

5. Applied music instruction

Graduate students taking applied instruction should enroll in Music 261~*Graduate Applied Instruction* (one hour - 3 credits) or Music 61 (half hour - 2 credits). Lesson applications and instructions are available from the Music Department Office. Students must submit the application to the department office in order to obtain the enrollment number.

Graduate students with an emphasis in performance practice or ethnomusicology are eligible for 6 quarters of one-hour, or 2 half-hour, private lessons free of charge. Students with an emphasis in composition are not eligible for the free lessons but may participate in lesson scholarship auditions if nominated by their applied instructors. In case an applied area approved for study by the Music Graduate Committee and graduate adviser is not currently taught on campus, a graduate student may petition to use the amount provided to apply to lessons with an appropriate off-campus teacher with sponsorship of a music faculty member.

Private lessons are available for credit in the following areas: bassoon, cello, clarinet, double bass, drumset, flute, fortepiano, guitar/lute, harpsichord, horn, oboe, percussion, piano, saxophone, trombone, trumpet, tuba, viola, violin, and voice.

For students who do not qualify for free lessons, the cost of one-hour private lessons is \$150 per quarter; half-hour lessons are \$100 per quarter (plus \$1 processing and collection fee).

6. Performance ensembles

Audition information for various ensembles is posted at the beginning of each quarter near Music Center 127. Entrance to all ensembles is by consent of instructor. Graduate students in ensembles numbered below 100 should enroll in Music 265 (Graduate Ensemble Participation) (2 units) instead of the lower-division course number for the ensemble; enrollment codes for 265 are available from the department office. Graduate students in ensembles numbered 100 and above should enroll in those courses. Ensembles may be repeated for credit.

Balinese Gamelan Ensemble (8). Instruction in practice and performance of gamelan music from Bali and Indonesia, including ritual and new music. Preparation of several works for public presentation.

Chamber Music Workshop (165). Chamber music activities available upon audition with coordinating faculty members. Students organize the ensembles, in coordination with a faculty coach. Chamber ensembles should rehearse twice a week, one of those times with the coach, and perform at least once each quarter.

Chamber Singers (166). All members of the university community may audition. This highly selective group studies and performs works for small vocal ensembles from the 15th through 20th centuries. The group is formed by auditions each fall, but there may be a few openings at the beginning of winter and spring quarters. Requires vocal and music-reading skills. A \$10 materials fee is charged for this course.

Classical Guitar Ensemble (6). Study of selected repertoire and instruction in performance for classical guitar ensemble. Ensembles for guitar and other instruments will prepare works for public performances both on and off campus. All students enrolled in individual guitar lessons are expected to enroll. Students of other instruments or voice may also audition. Some additional rehearsal time, individually and with the group, is required. Admission by audition with instructor prior to first class meeting.

Concert Choir (1C, 103). All members of the university community may audition. Audition sign-up information is posted in the Music Center at the beginning of each quarter. Emphasis is on masterworks for chorus and orchestra, culminating in one or more public concerts. Familiarity with basic music notation is recommended. Some additional rehearsal time, both individually and with the group, is required. A \$10 materials fee is charged.

Contemporary Music Ensemble (168). A study of selected works for varied contemporary music instrumental and vocal resources. Requires music-reading skills. Usually offered in alternate academic years.

Early Music Consort (163). This ensemble studies selected 3- to 6-part works, organized in sections for viola da gambas, recorders, and diverse early instruments, culminating in one or more public concerts. Students must demonstrate instrumental or vocal competence and music literacy. Usually offered in alternate academic years.

Eurasian Ensemble (10). A performing ensemble focusing on the vernacular and art musics of the Eurasian continent, with an emphasis on Central Asia. Admission by instructor determination at first class meeting.

Jazz Ensembles (164). Instruction in combo performance and techniques of the jazz idiom. The class will form several ensembles that will prepare a specific repertoire for public performance.

Large Jazz Ensemble (3). All members of the university community may audition. Admission by audition. Instruction in preparation and performance of a specific repertoire with written arrangements. A \$10 materials fee is charged for this course.

Latin American Ensemble: Voces (4A). Instruction in performance practice and techniques from native American, Ibero-American, and Afro-American music cultures of Latin America, including texted music in Spanish and *Quechua* or other regional languages. The class forms an ensemble that prepares varying cultural and national repertoires for public performance. Knowledge of Spanish helpful but not required.

Latin American Ensemble: Taki Ñan (4B). Development of Latin American, native American, Ibero-American, African-American, and/or *Nueva Canción* (New Song) repertoire in a small ensemble setting. Open to students with at least three quarters of Music 4A, or equivalent experience. Audition at first class meeting.

Opera Theater (160). A production workshop, culminating in one or more staged performances of an entire opera or selected scenes from the operatic repertoire. A \$10 materials fee is charged.

Opera Workshop (159AB). A workshop for singers, accompanists, and directors to develop a wide variety of skills related to opera through scenework. Attention given to movement, acting, coaching, and operatic stage-directing technique. Instruction culminates in studio productions of scenes from operas and musicals. Admission by permission of vocal instructor, or by audition with instructor, at the beginning of fall quarter. A \$10 materials fee is charged.

Orchestra (2, 102). All members of the university community may audition. Repertoire ranges from chamber works to pieces for medium-sized orchestra. The orchestra often performs with the university choral ensembles. A \$10 materials fee is charged.

West Javanese Gamelan Ensemble (5A,B,C). An ensemble of about 16-28 performers directed by a master musician from Indonesia, who teaches several regional styles of music from Java, including *Kecapi-suling* and *Angklung*. Beginners should enroll in 5A fall quarter. Music 80A and 80D are highly recommended.

Wind Ensemble (9). A study of selected advanced-level works for wind ensemble, culminating in one or more public concerts. Admission by audition. A \$10 materials fee is charged.

Women's Chorale (1A). Study of vocal and choral techniques in the context of ensemble rehearsals, often culminating in public performance. Admission by audition. Repertoire to include varied works for treble choir, both a cappella and with instrumental accompaniment. Familiarity with basic music notation recommended. Some additional rehearsal time, both individually and with the group, is required.

7. Employment

Teaching Assistant Appointments:

Teaching Assistant appointments are available for various music courses. Assignments are determined by the instructors of the courses, the Music Graduate Committee, and the Music Department Chair. Teaching assistants (TAs) are enrolled graduate students who lead discussion, laboratory, and quiz sections for undergraduate courses under the active tutelage and supervision of a regular faculty member. To be a TA, a student must pay full registration fees (i.e. not a filing fee) and enroll in at least 10 credits of upper-division or graduate-level courses in order to be eligible for an appointment of 20 hours per week. Part-time students may enroll in a maximum of 8 credits per quarter and are limited to an appointment of no more than 10 hours per week. The TA appointment includes instructional and examination periods and may continue up to the day that course reports are due to the Registrar, which is four or five days after the end of the quarter. No appointment, either by itself or in combination with other University employment, shall exceed 20 hours per week during an academic quarter unless prior written approval has been obtained from the Dean of Graduate Studies. TAs cannot enroll in any course in which they are appointed as an assistant.

The faculty supervisor and the TA should discuss and list the TA's duties on a form at the beginning of the quarter, which should be signed by both the TA and the instructor. At the end of the quarter the instructor will write an evaluation that should also be signed by both the instructor and the TA. In courses where TAs have direct contact with students, student evaluations of their teaching will be kept in the Music Department Office. These student evaluations may be considered, along with the evaluations by supervising faculty, by faculty asked to write letters of recommendation.

TAs are not responsible for the instructional content of a course, for selection of student assignments, content of exams, or for determining student grades and writing narrative evaluations. All work assigned to the TA must be directly related to the course to which he/she is assigned. TAs must notify the supervising faculty member as soon as they know they must be absent for health or other reasons-- even if the TA has arranged a substitute to attend the class or lab. TAs must return on time the assignments they have graded, in order to avoid delays which make lesson planning and the scheduling of examinations extremely difficult.

If a TA believes that he/she is being asked to do work that is the faculty member's responsibility, to frequently work more than the weekly hours of her/his appointment, or is not adequately supervised, then he/she should express those concerns to the faculty member. If the dispute is unresolved, the TA should consult the department chair. If the matter is still unresolved, the TA may file a formal grievance in accordance with Article 11, Grievance and Arbitration, of the UC/ASE-UAW Agreement; information is available at http://shr.ucsc.edu/topics/employee-labor-relations/coll-barg-units/bx_academic-student-employees.htm.

Associates, Teaching Assistants, Teaching Fellows, or Graduate Research Assistants may arrange to have their fees automatically deducted from their salaries by completing a Payroll Deduction/Fee Deferment (PDFD), available from Graduate Studies. Application for the PDFD must be made by the registration due date in order to avoid a \$50 late fee. Please contact Graduate Studies for further information.

Emergency loans are available to teaching assistants only during the first quarter of the teaching assistant appointment for the current academic year. Loan amounts range from \$100 to a maximum of \$1,000, and 1% interest is charged for each \$100 borrowed. The loan will be automatically deducted in three equal amounts from the first three paychecks.

Music Center 154 is available as a work room/lounge for music graduate students and TAs. It is equipped with a keyboard, computer, and printer. Please contact Tom Listmann (Music Center 127, x5475, facman@ucsc.edu) regarding use of that room.

Graduate Student Researcher. A Graduate Student Researcher is a registered, full-time graduate student appointed to assist in performing research under the direction of a ladder-rank faculty member or authorized Principal Investigator.

To be eligible for appointment as a Graduate Student Researcher, a student must be in good academic standing, making satisfactory and continuous progress toward the degree. Appointments for master's degree students are made at a salary level of Step II. No appointment as a Graduate Student Researcher, either by itself or in combination with other University employment, shall exceed 20 hours per week during an academic quarter unless prior written approval has been obtained from the Dean of Graduate Studies. Graduate Student Researchers may exceed 20 hrs/wk between quarters (including summer) without an exception.

8. Resources and Financial Support for MA students

Recital/Thesis support:

The Music Department provides standard house and technical support, including a stage manager, preset lighting, house staff, audio recording, basic publicity for the recital, and ten complimentary tickets for the primary recitalist. Music Production Supervisor Dave Morrison should be consulted far in advance of the recital regarding any additional sound/lighting services or equipment that will be needed for the recital. Dave can also provide templates for a poster and a recital program.

The moving and tuning of a maximum of three keyboard instruments (excluding organ tuning) will be provided within regular staff schedules; organ and extra tunings will be charged to the student.

The Public Events Office (Theater Arts A-218; 459-2787): Students may supply the office with details about their recital if they wish the office to publicize the event.

Rehearsals in the Music Center Recital Hall will be limited to the month preceding the recital, and should be scheduled with Music Production Supervisor Dave Morrison.

Each second-year MA student is eligible to apply for funds to be applied to expenses incurred from her/his recital/thesis project. In order to request funds, the student must submit a form (available from the department office) to the Discretionary Funds Committee, c/o the department office, when the committee issues a call for applications each fall. A graduate student active in the program may apply to use these funds in the third, rather than the second, year of enrollment. If the award is to be used for reimbursement of travel expenses for research associated with the recital/thesis project, airline boarding passes and original receipts for other travel expenses must be submitted to Tom Listmann in Music Center 127. For reimbursement for purchases, original receipts and a brief explanation of their purpose must be submitted to Tom Listmann.

Each graduate student is entitled to \$100 provided for honoraria for adjunct performers for the graduate recital. These funds cannot be used to pay UCSC faculty or student performers. To request payment for non-student performers, please Tom Listmann with the name, mailing address, instrument performed, social security number, and payment amount for each performer, at least one month before the recital. You cannot be reimbursed for any payment you make directly to the performers; i.e. performers must be paid directly by the department for this funding to be used. Payment to performers usually takes 4-6 weeks.

Other financial support:

Depending on the availability of funds, students will be considered for fellowship awards. Award of financial support, i.e. appointment as a course assistant, fellowship support, or award of discretionary funds, is contingent on satisfactory academic progress, as assessed by music faculty, including successful and timely completion of all course requirements, remediation requirements, and progress on preparation for the graduate recital and thesis project.

Services for Transfer and Re-Entry Students offers financial support to assist graduate students in their academic work. You must be at least age 29, or a parent of any age needing childcare, to be considered for funding. Information is available at <http://stars.ucsc.edu/>.

The Graduate Student Association (GSA), <http://gsa.ucsc.edu/>, of which all graduate students are members, offers travel grants for students who have either traveled to a conference or program, or conducted field research directly related to the thesis or dissertation. Information on travel grants is available at <http://gsa.ucsc.edu/travel.php>.

The Graduate Studies website <http://graddiv.ucsc.edu/aid/> provides information about financial support. Questions may be directed to Kris West at 831 459-4108.

The Cultural Council of Santa Cruz County website <http://www.ccscc.org/> provides information about funding possibilities in the arts.

U.S. Government website with numerous listings for financial resources: <http://www.students.gov/STUGOVWebApp/Public>

U.S. Office of Personnel Management (OPM) information about federal funding: <http://www.studentjobs.gov/e-scholar.asp>

UCLA Search engine for scholarships, fellowships, internships, and awards: <http://www.gdnet.ucla.edu/asis/grapes/search.asp>

Listings of scholarship and fellowship sources:

<http://www.fedmoney.org/grants/0-fellowships.htm>

<http://www.scholarsite.com/>

Music Societies, Organizations, Foundations & Associations that may offer grants, scholarships, and fellowships:

<http://www.scholarly-societies.org/>

http://www.music.indiana.edu/music_resources/societ.html

9. **Miscellaneous information**

Academic Progress. A graduate student is in good standing when he/she is enrolled in at least 10 upper-division or graduate-level units per quarter (or officially enrolled part-time) and passes at least 25 of those units per year, or when the department assesses that the student's progress toward the degree is satisfactory. Students who are neither registered nor on an approved leave of absence are not in good standing. Students whose academic progress is deemed unsatisfactory may be placed on academic probation (for a maximum of one academic year) by the Music Department, until the Graduate Studies Dean has received written notification of satisfactory progress from the Music Graduate Committee Chair. More information is available from the *Graduate Student Handbook* at <http://graddiv.ucsc.edu/regulations/handbook.php>.

Advisers. Each incoming graduate student is assigned a general curricular adviser who should be consulted at the beginning of the first quarter of enrollment to devise a course plan for completion of the degree, and throughout the course of study to revise the course plan as needed. If you select another ladder faculty member as your thesis adviser (under whose supervision you enroll in Music 299), that faculty member will thereafter be considered your general adviser; the student should notify both the original adviser and the department office of the change.

Billing and account information. Please contact Student Business Services (203 Hahn Student Services), oarinfo@ucsc.edu, or Sheryl Aronson at x4699, if you have questions about your campus charges and account.

Childcare. Information about childcare available on campus is available at <http://housing.ucsc.edu/childcare/> or 459-2967.

Computing. Each graduate student is assigned a personal computer account upon entry to the program (incoming graduate students who were undergraduates at UCSC the previous year will retain their e-mail account). **Students should check their e-mail at least twice weekly** for important messages from Graduate Studies, the department, and other campus units. Instructions for accessing your account are available through your MyUCSC account at <https://my.ucsc.edu/>.

Copy cards. Copy cards made available to TAs by the department office or faculty members are to be used only for copying class materials. For personal copying, individual cards may be obtained from the Copier Program; information is available at <http://copierprogram.ucsc.edu/slugcard.html>.

Disability Resource Center. Information on disability-based accommodation needs is available from the Disability Resource Center, <http://www2.ucsc.edu/drc/> or 459-2089.

Division of Graduate Studies. Graduate Studies (283 Kerr Hall) (<http://graddiv.ucsc.edu/splash/>) can provide general information about graduate study at UCSC. Information in specific areas is available at the following telephone numbers:

Admissions x5905

General information x4108

Financial information x2335

Electronic Music Studios. The electronic music facility is housed in three composition studios and one recording studio, along with a large classroom that is acoustically optimized for teaching audio. The recording control room is a 16-track all digital system, and looks out onto the large classroom for studio space. Each composition studio and the classroom are provided with a permanent core of analog and digital recording gear, along with appropriate processing, mixdown, and monitoring equipment. Synthesizers ranging from classic modular analog to the newest MIDI instruments are distributed according to the requirements of each class. All equipment is installed for convenient and efficient use and is handicapped accessible. An on-the-premises technician maintains and calibrates equipment, and obsolete or worn out gear is replaced promptly. Compositional computer systems are Macintosh, running late releases of the best available software for sequencing, digital audio editing, or sound synthesis. SMPTE synchronization is available for work on video soundtracks or automated mixdown of multi-track recordings. Compositional computer systems are Macintosh, running late releases of the best available software for sequencing, digital audio editing, or sound synthesis. SMPTE synchronization is available for work on video soundtracks or automated mixdown of multi-track recordings.

Employment after graduation. The Northern California Higher Education Recruitment Consortium (HERC) web site <http://www.norcalherc.org/> lists job postings for faculty, staff, administrative, and executive positions at the University of California, California State University, community colleges, and private and professional colleges and universities.

Filing Fee. If you were registered or on an approved leave of absence in the prior quarter (e.g. spring), and completed all requirements except submission of the thesis or dissertation, you may pay a Filing Fee (one half of the quarterly Registration Fee) to submit it in the following quarter (e.g. fall). (Note: If you were registered in spring, you may submit the thesis or dissertation in summer without paying a filing fee.) To use the Filing Fee, you must submit an "Application for Filing Fee Status" (available at http://graddiv.ucsc.edu/student_affairs/formsdownloads.php) and a check to Graduate Studies by the deadline listed on the Academic and Administrative Calendar (see p. 16 or <http://reg.ucsc.edu/calendar/>). During the quarter you use the filing fee, you may not be a TA or GSR, receive financial aid, or use university facilities. If you use the filing fee but do not complete the dissertation due to debilitating illness of yourself or your thesis adviser, you may apply to the Dean of Graduate Studies for a second use of the filing fee, explaining why the degree was not completed during the use of the first filing fee; if approved, the filing fee may be used again.

Financial aid. Information on financial aid such as grants and loans is available from the Office of Financial Aid, 205 Hahn Student Services, <http://www2.ucsc.edu/fin-aid/>.

Grading policy. Graduate students receive grades of Satisfactory (S), Unsatisfactory (U), or Incomplete (I), unless they request the letter grade option (A, B, C, D, and F). In order to receive a letter grade, the student must enter the letter grade request for each course in MyUCSC (<https://my.ucsc.edu/>) no later than the 15th day of instruction each quarter. Courses that may not be taken for a letter grade are listed in the quarterly Schedule of Classes. The grades of A or B shall be awarded for satisfactory work. Grades of C or D will not satisfy any course requirement for a graduate degree at UCSC. All grade notations, including C, D, F, or Unsatisfactory will be listed on the permanent record. Graduate students are not eligible to petition for Credit by Examination, Credit by Petition, or to receive a "no record" notation.

Graduate Commencement. To qualify for participation in graduate commencement exercises, master's and doctoral degree candidates must meet all degree requirements, including submission of the completed thesis or dissertation, by the deadline listed in the Academic and Administrative Calendar (see p. 16 or <http://reg.ucsc.edu/calendar/>). Exceptions will be made to allow participation in spring commencement exercises only if the student's graduate adviser in consultation with other committee members and the faculty graduate representative certify with reasonable certainty that all requirements will be completed by June 30.

Graduate Student Association (<http://gsa.ucsc.edu/>). All graduate students are members of GSA, an organization representing the collective interests of graduate students to faculty, administration, and staff. The GSA Council is comprised of members from each graduate department on campus; please see the website if you are interested in serving as a representative from the Music Department.

Graduate Student Commons. The Graduate Student Commons, across from the Bay Tree Bookstore, provides space for meetings, checking email, dining, and socializing. Rooms may also be reserved for special events. Information is available at <http://www2.ucsc.edu/gradcommons/> and from Diane Brookes, Facility Manager, at 459-1395, dmbrooke@ucsc.edu.

Graduate Student Representative. A graduate student representative is solicited each fall quarter to attend meetings of both the Music Graduate Committee and of full-time faculty (usually a total of 2-3 meetings per quarter), to relay concerns and comments of graduate students regarding the curriculum and administration of the music program. The e-mail address of the representative may also be given to prospective graduate students who want information about the program.

Health insurance (<http://www2.ucsc.edu/healthcenter/billing/insurance.shtml>). Full-time graduate students are covered by the mandatory Graduate Student Health Insurance Plan (GSHIP), for which fees are included in registration fees. A TA or GSR with an appointment of at least 10 hours per week will have the Health Insurance Fee paid in full for that quarter. Further information concerning health insurance is available from the Student Health Center at 459-2389.

Housing. For information on on-campus and off-campus housing for enrolled students, contact Housing Services, 245 Hahn Student Services Building, <http://housing.ucsc.edu/>.

"Incomplete" grade. A grade of "Incomplete" may be assigned for work that is of passing quality but is incomplete, if prior arrangements have been made with the instructor. The instructor should be consulted as soon as you realize that you will not be able to finish the course work, in order to prevent a grade of "U" or "F" for the course. An "Incomplete" that is not removed by the end of the 3rd quarter following that in which it was received will become a permanent "U" or "F" on your transcript. Please see the Academic and Administrative Calendar on p. 16 or at <http://reg.ucsc.edu/calendar/> for quarterly deadlines; in summer the "I" must be removed by the deadline for completing all requirements for the degree. In order to meet the deadline, please allow enough time to: 1) obtain the form from the Registrar and pay a \$10 fee to the Cashier's Office (102 Hahn Student Services, 459-2278); 2) submit the completed work to the instructor and obtain the signature of the instructor on the petition; and 3) submit the petition to the Music Department Office by the deadline. If you will not be able to clear the "Incomplete" by the end of the third quarter due to extenuating circumstances such as illness or family responsibilities, you may request a one-quarter extension by asking the instructor to e-mail approval to the department office; with approval of the department chair, the request for extension will then be forwarded to Graduate Studies for approval. (Veterans please note: an "Incomplete" not changed to a "Pass" will not be eligible for VA payments; adjustments will be made for overpayment.)

The department policy for allocation of fellowship support requires that students enroll in and complete required courses in a timely manner, and that a grade of 'Incomplete' in any core course (200, 201, 202, 253, or 254) must be removed no later than the end of May in order to be eligible for a fellowship for the following academic year.

Instruments. Historic keyboard instruments include a fortepiano, a Baroque chest organ, three double harpsichords, a virginal, and a clavichord. Steinways, a Bösendorfer, a Yamaha Disklavier and other modern concert grand pianos are available. The program maintains a large collection of percussion instruments and various string, wind, and brass instruments. The collection of Indonesian instruments includes an heirloom double gamelan ensemble; a Sundanese gamelan *slendro* and gamelan *degung*; and a complete Balinese gamelan *angklung*. Also available for the study of non-Western musics are collections of Latin American and Korean instruments.

Leave of absence. A student in good academic standing may request a leave by submitting a "Request for Leave of Absence" (available at http://graddiv.ucsc.edu/student_affairs/formsdownloads.php) to Graduate Studies no later than the last day of the quarter prior to the first quarter of leave. The student's adviser and the department chair must sign the form. The maximum for an approved leave of absence is 3 academic quarters; a request to extend a leave must be approved by the department. Leaves of absence are

granted for educational purposes, health reasons, financial problems, and family responsibilities. A student on leave is not eligible for teaching assistantships, graduate student researchships, or fellowships. For more information, please see the Graduate Studies *Graduate Student Handbook* at <http://graddiv.ucsc.edu/regulations/handbook.php>.

Lockers. A limited number of lockers are available without charge to students enrolled in music lessons and ensembles. Qualified students will be assigned one locker of appropriate size for their primary instrument. Students supply their own locks. Unless indicated otherwise, sign-ups are for the academic year. Contact Tom Listmann in Music Center 127 to sign up for lockers.

Mail. Graduate students are assigned a mailbox in Music Center 248 for university and academic business only; personal mail (bank or credit card statements, magazines, etc.) should not be sent to this address.

McHenry Library. The University Library consists of two facilities: the main or McHenry Library, which provides centralized support for instruction and research in the humanities, arts, and social sciences, and the Science Library. Access to the UC Berkeley campus libraries and Interlibrary Loan services expand UCSC's information base to the UC system and Stanford libraries. Information on music holdings is available at <http://library.ucsc.edu/media>. Particular strengths of the music collection housed in McHenry Library are sound recordings of Baroque music, harpsichord performances, and the works of J. S. Bach (McGraw Collection), as well as rare Indonesian recordings and teaching materials documenting West Javanese, Madurese, and Balinese traditions.

Part-time status. Graduate students may apply for part-time status by submitting an "Application for Part-time Status" http://graddiv.ucsc.edu/student_affairs/formsdownloads.php to Graduate Studies by the deadline listed in the Academic and Administrative Calendar (see p. 16 or <http://reg.ucsc.edu/calendar/>). Part-time students may enroll in 5-8 credits per quarter and are limited to a TAsip of no more than 10 hours per week. Part-time students are charged the full Registration Fee plus half of the Educational Fee. Part-time students with a TAsip of 10 hours per week receive half of the TA fee reduction. Part-time students are not covered by the Graduate Student Health Insurance Plan, but information about purchasing coverage is available through the Student Health Center, <http://www2.ucsc.edu/healthcenter/billing/insurance.shtml>. Part-time students have access to the Student Health Center, as do all enrolled students.

Payroll Deduction/Fee Deferment (PDFD). TAs/GSRs may have fees automatically deducted from paychecks by obtaining a PDFD form from Graduate Studies and submitting it by the registration deadline. (See the Graduate Studies *Graduate Student Handbook* at <http://graddiv.ucsc.edu/regulations/handbook.php> for details.)

Performing and tutoring opportunities. To respond to requests from campus and community, the Music Department Office maintains a database of performers and music instructors. If you wish to be on file, please provide the department office with your name, phone number and/or e-mail address, and brief description of the service you provide.

Practice rooms are located in the Music Center. Signup sheets are posted Monday mornings outside each practice room; music students may sign up for a maximum of two hours per day. Special rooms are available for advanced pianists, drummers, percussionists, double bass players and harpsichordists enrolled in the appropriate course. Practice room schedules may be superseded by need of the room for instructional use. Several music classrooms are available for approved ensemble rehearsals as class schedules permit. Department space for recreational activities is not available. For more information, contact Tom Listmann, Music Center 127, x5475.

Residency requirements. Students from out of state who establish residency in California pay in-state fees rather than out-of-state tuition, a substantial reduction in cost. A student over age 18 may establish residence for tuition purposes if he/she is a U.S. citizen, a permanent resident, or other non-citizen who is not precluded from establishing a residence in the United States; and he/she meets the criteria described at <http://reg.ucsc.edu/students/residency.htm>. Additional information is available from Gloria Rodriguez, Residency Deputy at the Office of the Registrar: 459-2709, grodri@ucsc.edu.

10. Music graduate courses for 2009-10 (subject to change; please check with the department office to confirm).

Fall Quarter:

200~*Introduction to Research Methods*; Nina Treadwell (Monday 4:00-7:00, MC 128)
219 ~*Techniques in Composition*; David Cope (Thursday 4:00-7:00, MC 130)
252~*Current Issues Colloquium*; Linda Burman-Hall (several Tuesdays, 4:00-5:30, MC 131)
253C~*Music and Discourse*; Fredric Lieberman (Wednesday 7:00-10:00, MC 130)
254C~*Performance Theory and Practice*; Nina Treadwell (Wednesday 10:00-1:00, MC 245)
267~*Workshop in Computer Music and Visualization*; Peter Elsea (Wednesday 2:00-5:00, MC 191A)

Winter Quarter:

202~*Tonal and Posttonal Analysis*; David Evan Jones
220~*Introduction to Programming for the Arts/MUSC*; Peter Elsea
252~*Current Issues Colloquium*; Linda Burman-Hall
206B~*Computer-Assisted Composition*; David Cope
253A~*Pitch, Melody, and Tuning Systems*; Tanya Merchant
267~*Workshop in Computer Music and Visualization*; Peter Elsea

Spring Quarter:

203~*DANM-Dialogues and Questions in Digital Arts and Culture*; Benjamin Carson
220~*Graduate Seminar in Music Composition*; Hi Kyung Kim
252~*Current Issues Colloquium*; Linda Burman-Hall
203F~*Performance Practice in the Twentieth Century*; Amy Beal
254M~*Music in San Francisco, 1850-1950*; Leta Miller
267~*Workshop in Computer Music and Visualization*; Peter Elsea

11. Music graduate student roster for 2008-09

Jesse Avshalomov	MA	javshalo@ucsc.edu, Zecheshirecat@hotmail.com
John Bissett	MA	string1586@earthlink.net
Daniel Brown	DMA	dalabrow@ucsc.edu
Tyler Burton	MA	tburton@ucsc.edu, tylerburton@sbcglobal.net
Victor Carvellas	PhD	vcarvellas@comcast.net
Camille Chitwood	MA	cchitwoo@ucsc.edu
Young-Shin Choi	DMA	yxchoi@ucsc.edu, yschoi1970@yahoo.com
Mark Davidson	PhD	madavids@ucsc.edu, markadavidson5@gmail.com
Dennis Deem II	MA	dennisdeemii@yahoo.com
Giacomo Fiore	PhD	gf@giacomofiore.com
Huascar Garcia	PhD	hrgarcia@ucsc.edu, hgarcia@uniandes.edu.co
Jonathan Hoefs	DMA	jhoefs@gmail.com
Philip Lamperski	MA	iamjacks_email1013@yahoo.com
Hartzell Lemons	PhD	hlemons@ucsc.edu, har1332@sbcglobal.net
Jessica Loranger	PhD	jessaloranger@gmail.com
Matthew Lovell	MA	mlovell@ucsc.edu, mlovell1983@yahoo.com
Monica Lynn	DMA	mlynn@ucsc.edu, MonicaLynn-Composer@earthlink.net
Andrew Marine	MA	amarine@ucsc.edu, marine.andrew@gmail.com
Andre Marquetti	DMA	amarquetti@wesleyan.edu
Vedran Mehinovic	DMA	vmehinov@ucsc.edu, algae70@yahoo.com
Noah Meites	DMA	nmeites@ucsc.edu, nmeites@gmail.com
Elizabeth Mier	PhD	eam10898@ucsc.edu, elizabethmier@hotmail.com
Daniel Muñoz	PhD	d1m10814@ucsc.edu, fungus101@gmail.com
Alexis Olsen	DMA	lex_olsen@yahoo.com
Elizabeth Ratay	DMA	aclaraschumann@ng-tek.com
Maayan Tsadka	DMA	singingspring@gmail.com
John Seales	DMA	praxbaffle@hotmail.com, jseales@ucsc.edu
Kumiko Uyeda	MA	ku10892@ucsc.edu, kumiuyeda@hotmail.com
Nicholas Vasallo	DMA	nrv10831@ucsc.edu, nickvasallo@gmail.com

13. Music Department Personnel (mailing address: Music Center 248; messages x2804)

- Arul, Erika:** Lecturer, class piano; Music Center 145, x5106, earulana@ucsc.edu
- Beal, Amy:** Assoc. Prof.; Music Center 283, x5585, abeal@ucsc.edu (on leave fall 2009)
- Berman, Nathaniel:** Lecturer, Concert Choir; Music Center 145, x5106, natberman@hotmail.com
- Brandenburg, Mark:** Lecturer, clarinet; markgbrand@yahoo.com
- Burman-Hall, Linda:** Prof.; Music Center 241, x4648, lbh@ucsc.edu
- Carson, Ben:** Asst. Prof.; Music Center 148, x5581, benja.carson@gmail.com
- Contos, Paul:** Lecturer, saxophone; pcontos@ucsc.edu
- Cope, David:** Prof. Emeritus; Music Center 292, x3417, howell@ucsc.edu
- Cope, Mary Jane:** Lecturer, piano; mjcope@ucsc.edu
- Coulter, William:** Lecturer, guitar; billski@ucsc.edu
- Elsea, Peter:** Director, Electronic Music Studios; Music Center 188, x2369; elsea@ucsc.edu
- Ezerova, Maria:** Lecturer, piano; Music Center 287, x4150, mvezarov@ucsc.edu
- Fromme, Randolph:** Lecturer, cello; frommerm@hotmail.com
- Green, Barry:** Lecturer, bass; barry@innergameofmusic.com
- Hester, Karlton:** Assoc. Prof.; Music Center 284, x2575, hesteria@ucsc.edu
- Irvine, Erin:** Lecturer, bassoon; erin-irvine@hotmail.com
- Jones, David:** Prof.; Music Center 146, x4643; Porter Provost Office, x2564, dej@ucsc.edu
- Kim, Hi Kyung:** Prof.; Music Center 290, x2758, hkim@ucsc.edu
- Klevan, Robert:** Lecturer, Wind Ensemble, Large Jazz Ensemble; Music Center 145, x5106, rob@montereyjazzfestival.org
- Leikin, Anatole:** Prof.; Music Center 293, x3296, asl@ucsc.edu (on leave fall and winter)
- Lieberman, Fredric:** Prof., Dept. Chair; Music Center 144, x2309, gagaku@ucsc.edu (leave F)
- Low, Murray:** Lecturer, Jazz Theory; Music Center 145, x5106, murlow@gmail.com
- Maginnis, Patrice:** Lecturer, voice; Music Center 272, x3213, patrice@ucsc.edu
- Malan, Roy:** Lecturer, violin and viola; 423-7923
- Marsh, George:** Lecturer, drumset; marshdrum@sbcglobal.net
- Merchant, Tanya:** Asst. Prof.; Music Center 286, x5762, merchant@ucsc.edu
- Miller, Leta:** Prof; Music Center 291, x2286, leta@ucsc.edu
- Mitchell, Patricia:** Lecturer, oboe; pmitchel@ucsc.edu
- TBD:** Lecturer, trumpet
- Nauert, Paul:** Prof., Music Center 285, 244; x3117, x2292; dogsbark@ucsc.edu
- Neuman, Dard:** Asst. Prof., Kamil and Talat Hasan Endowed Chair in Classical Indian Music; Music Center 287, x3117, dneuman@ucsc.edu (on leave 2009-10)
- Özgen, Mesut:** Lecturer, guitar; mozgen@ucsc.edu
- Paient, Nicole:** Prof.; Music Center 152, x2164, ichi@ucsc.edu (on leave winter 2010)
- Poplin, Stan:** Lecturer, bass, jazz combos; sproplin@cruzio.com
- Sackett, John:** Lecturer; Music Center 285, x3117, sackett@ucsc.edu
- Samet, Yair:** Lecturer, orchestra (W); yair111@aol.com
- Solomon, Wayne:** Lecturer, trombone; wayne_solomon@sbcglobal.net
- Staufenbiel, Brian:** Lecturer, voice; Music Center 278, x3756, staufen@ucsc.edu
- Sumarna, Undang:** Lecturer, gamelan; kumis@ucsc.edu
- Tchamni, Avi:** Lecturer; Music Center 285, x3117, avitc@yahoo.com
- Treadwell, Nina:** Assoc. Prof.; Music Center 289, x4264; treadwel@ucsc.edu
- Vollmer, Susan:** Lecturer, horn; svollmer2001@yahoo.com
- Winant, William:** Lecturer, percussion; steakatto@hotmail.com
- Wolfson, Greer Ellison:** Lecturer, flute; greere@juno.com
- Staff**
- Coulter, William:** Recording Technician; Music Center 109, x4139, billski@ucsc.edu
- Pistole, Thomas:** Administrative Manager; Music Center 244, x2809; tpistole@ucsc.edu
- Elsea, Peter:** Director, Electronic Music Studios; Music Center 188, x2369, elsea@ucsc.edu
- Gautieri, Susan:** Music Department Assistant; Music Center 248, x2804, susang@ucsc.edu
- Herrmann, Irene:** Staff Accompanist; Music Center 150, x5582, herrmann@ucsc.edu
- Listmann, Tom:** Operations Manager; Music Center 127, x5475, facman@ucsc.edu
- McShane, Laura:** Graduate Program Coordinator; Music Center 244, x3199, lmcshane@ucsc.edu
- McGushin, Michael:** Staff Accompanist; Music Center 150, x5582, mjmeg@ucsc.edu
- Morrison, David:** Music Production Supervisor; Music Center 126, x4238, davemorr@ucsc.edu
- Potter, Jeffrey:** Keyboard Technician; jrpotter@ucsc.edu
- Szeto, Alice:** Undergraduate Advisor; Music Center 244, x2292, aszeto@ucsc.edu, music@ucsc.edu