

Music Department

MUSIC

UNDERGRADUATE

STUDENT

HANDBOOK

University of California, Santa Cruz
2008-09

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The information in this handbook is unofficial and subject to change. Official UCSC admissions and major requirements are published annually in the printed version of the UCSC General Catalog. If you have questions regarding the information in this handbook, please contact the Music Department.

1. Preface. Faculty and staff of the Music Department have prepared this handbook to give prospective students more detailed information about our curriculum than the space limitations of the general catalog will allow, and to furnish current music students with information about the policies and requirements of the Music Department.

Questions concerning the music program may be addressed to:

Music Department - Music Center 244
University of California
Santa Cruz CA 95064
(831) 459-2292 (9:00-noon, 1:00-4:00PM)
E-mail: music@ucsc.edu
<http://music.ucsc.edu/>

If you have disability-based accommodation needs, please contact the Disability Resource Center, (831) 459-2089.

2. Scope of the Program. The music program at UCSC integrates music performance, theory, composition, history, and literature. It offers the bachelor of arts (BA) and the bachelor of music (BM) degrees, with a wide variety of possibilities for students wishing to major or minor in music, and for all students who wish to increase their musical abilities and understanding. The Music Department supports an unusually diverse curriculum for a department of its size. By a choice of electives, the student can emphasize aspects of music beyond the basic core courses required for the major or minor. Students may obtain preparation for graduate or professional work in the following broad areas:

- A. Performance (including orchestral and chamber music instruments, piano and early keyboard instruments, and choral and vocal studies)
- B. Composition and Theory (including instrumental, vocal, electronic, and computer techniques)
- C. Musicology and Early Music Performance
- D. Ethnomusicology
- E. Jazz

Advanced students may also enroll in some master's level courses and/or undertake research projects, fieldwork, or student-taught seminars in association with faculty.

Enrollment in Music Courses

Music courses and individual instruction are available to all registered students. If a course has limited enrollment, music majors and minors may have priority. Only officially enrolled UCSC students are permitted to audit classes.

Declaration of Major or Minor

Any lower-division BA or BM student enrolled in Music 13, 14, or 30A/L, 30B/M, or 30C/N may declare a major or minor in music by the following process:

- 1) Complete an online "Proposed Study Plan-Declaration of Major/Minor" (<http://advising.ucsc.edu/student/declaration/>).
- 2) Fill in the completed general education requirements; review this section and obtain the appropriate signature from your college academic preceptor;
- 3) To declare the major (not the minor), obtain applied instructor's signature on the "Primary Instrument Instruction Authorization" (forms available from the Music Department Office); Note: Students who demonstrate insufficient potential when auditioning for individual instruction may have limited access to lessons, and they may be denied entry to the major.
- 4) Consult a music faculty adviser to work out a study plan--obtain the adviser's signature;
- 5) Obtain approval of completed form at Music Department Undergraduate Adviser.

3. Summary of Requirements.

The Bachelor of Arts (BA) Degree Course Requirements:

Effective for students entering the program in fall 2001 and thereafter, a letter grade is required for upper-division courses applied to the major, with the exception of Music 120 and ensembles.

1. First-year theory courses: Music 30A/L, 30B/M, 30C/N (entrance requirement: Music Core Curriculum Placement Examination or a score of 85% or higher on the Music 14 final examination and consent of instructor. Note: Students entering Music 30 with minimal keyboard skills will be required to enroll in *Group Instruction in Piano* (Music 60) concurrently with Music 30.
2. Second-year theory courses: Music 100A,B,C
3. Western art music history courses: Music 101A,B,C,D
4. Music 180A~*Studies in World Musics: Asia and the Pacific* or 180B~*Studies in World Musics: Africa and the Americas*
5. One of the following: Music 120~*Composition*, 124~*Intermediate Electronic Sound Synthesis*, Music 130~*Orchestration* or, for an emphasis in ethnomusicology, the 180 course not already taken.
6. Satisfactory completion of Music 197~*Senior Exit Seminar* (see p. 5).
7. At least 6 quarters enrollment in private instrumental or vocal lessons. Note: All students should at least be at

lower-intermediate level on their instrument/voice by the Advisory Audition (at the end of Music 30A).

Instrumental/voice instructors are not required to accept a student below lower-intermediate level on the Advisory Audition, even though that student has been accepted into Music 30. All students must reach an upper-intermediate level on the Proficiency Audition (at the end of Music 100A) in order to continue in the major and fulfill graduation requirements. Students may petition the Music Curriculum Committee to request additional time to meet these requirements.

8. At least 6 quarters enrollment in Music Department ensembles. In most cases, participation is restricted to one of the following large ensembles: chamber singers, concert choir, orchestra, gamelan, Latin American ensembles, jazz ensembles, opera theater, and wind ensemble. Pianists are encouraged to sing in concert choir for at least a portion of their residency; they can also fulfill the requirement by enrolling in one of the large ensembles listed above, by participating in a smaller ensemble (such as the contemporary music ensemble, percussion ensemble, early music consort), or by accompanying singers or instrumentalists under the supervision of a faculty member (as Music 165, Chamber Music Workshop), as long as their accompanying work requires a number of hours per week equivalent to participation in one of the on-going ensembles. For guitarists, appropriate ensembles are classical guitar ensemble, one of the Latin American ensembles, or other ensembles as deemed appropriate in consultation with the private instructor. Exceptions to this policy may be granted only by the Applied Music Coordinator.
9. If a BA student wishes to be considered for highest honors in the major, s/he must also complete a senior thesis or a senior recital.

The sample schedule on p. 7 shows how the requirements can best be fulfilled.

Additional requirements:

1. Music Core Curriculum Placement Examination or a score of 85% or higher on the Music 14 final examination and consent of instructor for placement in the core course sequence (see p. 4).
2. Advisory Audition before entering Music 30B (see p. 5).
3. Proficiency Audition before entering Music 100B (see p. 5).

Continuation in the Major: A student majoring in music who fails twice to pass or receive a grade of "C" or better in any music core course (Music 30A/L, 30B/M, 30C/N, 100ABC, or 101ABCD) will not be allowed to continue in the music major. A student must attain at least the upper-intermediate level on the Proficiency Audition in order to continue in the BA degree program.

The Bachelor of Music (BM) degree. The BM degree is designed for exceptionally talented performers. It requires considerably more performance credits and slightly fewer courses in theoretical disciplines. BM students will major in an instrument or voice. Acceptance to the BM program is by audition only, and BM students will not constitute more than half of the undergraduate music majors. Although auditions for official admission to the BM program are open only to registered UCSC students, prospective students may submit a CD or cassette to the Music Department to receive an informal evaluation of their chances for acceptance. Students must audition prior to their senior year; sophomores and juniors must be advanced performers when they first audition for the program.

Auditions for the BM program will be held at the end of Fall Quarter. In special cases, such as a Junior transfer entering in Winter Quarter, the BM Committee may approve a student to audition in June, for acceptance to the BM program, when a signed petition from the vocal or instrumental instructor has been submitted.

Students should be prepared to play three pieces or movements of a contrasting nature from at least two different stylistic periods. (Two contrasting movements from the same sonata or concerto may count as two of the three required pieces.) Students who have attained an advanced level on a previous audition are still required to audition. Prospective students who wish to submit CDs should also meet these specifications in order to receive an informal evaluation from the Music Department

BM Degree Course Requirements:

Effective with students entering the program in fall 2001 and thereafter, a letter grade is required for upper-division courses applied to the major, with the exception of ensembles.

1. Music 30A/L, 30B/M, and 30C/N. Note: Students entering Music 30 with minimal keyboard skills will be required to enroll in class piano (Music 60) concurrently with Music 30.
2. Music 100A, B, and C
3. Music 101A, B, C, and D
4. Music 180A or 180B
5. Applied instruction: one-hour private lessons (Music 62, 161, or 162) for each of the first 11 quarters (BM junior transfer students may have 6 quarters of lower-division applied music credits waived if they have taken individual lessons throughout their first two years. Also, junior transfer students are required to take at least 6 quarters of one-

hour lessons at UCSC, one of which would be lessons for the senior recital.)

6. Ensembles: 12 quarters, or 6 quarters for junior transfer students. In most cases, participation is restricted to one of the following large ensembles: chamber singers, concert choir, orchestra, gamelan, Latin American ensembles, jazz ensembles, opera theater, and wind ensemble. Pianists are encouraged to sing in concert choir for at least a portion of their residency; they can also fulfill the requirement by enrolling in one of the large ensembles listed above, by participating in a smaller ensemble (such as the contemporary music ensemble, percussion ensemble, early music consort), or by accompanying singers or instrumentalists under the supervision of a faculty member (as Music 165, Chamber Music Workshop), as long as their accompanying work requires a number of hours per week equivalent to participation in one of the on-going ensembles. For guitarists, appropriate ensembles are classical guitar ensemble, one of the Latin American ensembles, or other ensembles as deemed appropriate in consultation with the private instructor. BM students are strongly encouraged to enroll in an additional smaller ensemble (such as early music consort or contemporary music ensemble) for at least two quarters during their junior or senior year. Exceptions to this policy may be granted only by the Applied Music Coordinator.
7. Senior Recital (Music 196B)
8. Voice students must also complete French 1, German 1, and Italian 1.
9. A BM student who wishes to be considered for highest honors in the major must also enroll in the senior exit seminar (Music 197).

The sample schedules on pages 8-9 show how the requirements can best be fulfilled.

For students who wish to concentrate in jazz, the following changes for the BM requirements apply: students will take Music 111B instead of 180A or B; Music 174 (jazz improvisation) is required and may replace one quarter of ensembles; Music 175 (jazz theory) is required.

Additional requirements:

1. Music Core Curriculum Placement Examination or a score of 85% or higher on the Music 14 final examination and consent of instructor for placement in the core course sequence (see p. 4).
2. An audition twice each year, at the end of fall and spring quarters, for continuing review and critique in their major instruments or in voice (see p. 6).
3. One informal student recital yearly, either as part of a "Friday at Four" or the applied instructor's studio recital. The repertoire for this performance will be determined by the applied instructor, and the performance will be evaluated by the applied instructor either by attendance or by evaluation of a CD or cassette.

The Western Art Music Minor. Students may complete a minor in Western art music by fulfilling the following requirements:

1. Music 11A (formerly Music 11)
2. Music 30A/L, 30B/M, 30C/N - first-year theory (entrance requirement: Music Core Curriculum Placement Examination or a score of 85% or higher on the Music 14 final examination and consent of instructor (see p. 4)
3. One of the following: Music 120, 130, 180A or 180B
4. One of the following: Music 101A,B,C or D (Western art music history)
5. Six quarters enrollment in Music Department ensembles or instrumental/vocal lessons, or a combination of lessons and ensembles (at least three of these must be upper-division) totaling 6 quarters (the electronic music sequence Music 123, 124, and 125 fulfills 3 quarters). In most cases, ensemble participation is restricted to one of the following large ensembles: chamber singers, concert choir, orchestra, gamelan, Latin American ensemble, large jazz ensemble, opera theater, wind ensemble. Pianists are encouraged to sing in concert choir for at least a portion of their residency; they can also fulfill the requirement by enrolling in one of the large ensembles listed above, by participating in a smaller ensemble (such as the contemporary music ensemble, percussion ensemble, early music consort), or by accompanying singers or instrumentalists under the supervision of a faculty member (as Music 165, Chamber Music Workshop), as long as their accompanying work requires a number of hours per week equivalent to participation in one of the on-going ensembles. For guitarists, appropriate ensembles are classical guitar ensemble, one of the Latin American ensembles, or other ensembles as deemed appropriate in consultation with the private instructor. Exceptions to this policy may be granted only by the Applied Music Coordinator.

All examinations, except the Music Core Curriculum Placement Examination and Advisory Audition, are waived.

The Electronic Music Minor. The electronic music minor focuses on the study of creating music with the tools of modern technology. It is designed to complement the music major or programs in other media by providing instruction in advanced skills of audio production, sound synthesis, and computer-assisted composition. This minor can be taken in conjunction with the music major. However, the upper-division courses cannot be applied to both the major and minor requirements.

A student may complete a minor in electronic music by fulfilling the following requirements:

1. Any course in the Music 11 series (requirement waived for music majors completing 101A, B, C, and D)
2. Music 13 (may be satisfied by the Music Core Curriculum Placement Examination)
3. Music 14 (or course 30A/L placement)
4. Music 80C, 123 (formerly Music 81), 124, 125, **and** 167 (two quarters of 167 required)
5. Music 80L or 80R (or a similar music course with a technical focus as approved by the department), or Film 171A or Theater Arts 114.
6. Physics 80A or 160; or an introductory computer programming course such as Computer Science 5C, 5J, 5P, or 12A; or Electrical Engineering 70, 153, or 171.

The Jazz Minor. The Jazz Minor supplements the music major and other artistic fields of study by providing insight and training in emergent modes of making music using jazz traditions. Like the music minor, it begins with a grounding in Western music, but includes basic study of jazz practice, theory, and history. A student may obtain a minor in jazz by completing the following:

1. Music 11A (formerly Music 11)
2. Music 14 (or course 30A/L placement) [Students not qualified to take course 14 must also take course 13 as a prerequisite.]
3. Music 75
4. Music 175
5. Music 111B [Students not qualified to take course 111B must also take course 11B; course 30B is also a prerequisite.]
6. One of the following: Music 11C, 11D, 80J, **or** 80Q
7. Six quarters of ensembles, three of which must be jazz ensembles (Music 3 and/or Music 164 and/or Porter 21C); at least two must be upper-division.
8. Music 174

Note: This minor can be taken in conjunction with the music major. However, the upper-division courses cannot be applied to both the major and minor requirements.

Curricular Variance. Petitions concerning curricular variance are approved only in extraordinary circumstances. All petitions must be received by the Music Curriculum Committee by the sixth week of the quarter preceding the one in which an approved petition would be applied. Petitions will not be accepted from seniors in the quarter of graduation.

Honors. Honors in the major are conferred by vote of the music faculty. BA or BM students can be awarded honors for excellent work in individual areas, including coursework, senior project (thesis or recital), or Senior Exit Seminar (Music 197). Excellent work in any two of these areas normally results in honors in the major.

To be considered for highest honors in the major, BA students must complete a (non-required) senior project and BM students must complete the (non-required) Senior Exit Seminar. Achieving honors in all three areas - coursework, senior project, and Senior Exit Seminar - normally results in highest honors in the major.

4. Required Examinations.

Music Core Curriculum Placement Examination (A sample of the exam can be viewed at <http://music.ucsc.edu>.) This exam is for placement of students, including transferring or re-entering students, into the appropriate music core course (Music 13, 14, 30ABC or 100ABC). It includes written sections in the areas of theory and musicianship that emphasize aural recognition and identification of musical structures (intervals, chords, rhythms, meters, etc.), and brief definition of terms relating to music history. Students may prepare for the exam by honing skills in reading both bass and treble clef and in recognizing of melodic and harmonic structures, and complex rhythmic patterns. Students with weak aural skills may be referred to Music 13 or 14 before being allowed entrance into Music 30. Students who are deficient in the music history section of the exam are strongly encouraged to enroll in Music 11A~*Introduction to Western Music*. Transfer students who demonstrate acceptable competency on the Placement Exam may be recommended for advanced placement based on further examination (including testing in keyboard and sight-singing skills). This exam is given in fall quarter on the same day as the Music Major Orientation meeting. Achieving a designated score on the Music Core Curriculum Placement Examination or passing Music 14 with a final examination score of 85% or higher, and consent of instructor, is a prerequisite for admission to Music 30A/L.

Transfer students: Students expecting to enter as junior transfers are advised to take the exam before the year of transfer in order to verify their placement in the theory course sequence. Transfer students with some background in music theory normally test into Music 14 or 30A upon entry. Students who test into Music 13 or 14 may wish to enter the program in the winter to prepare to enter the Music 30 sequence in the fall. BA students will need to perform on a musical instrument or vocally at what is judged to be an upper-intermediate level by the end of the first quarter of the second year of required theory (i.e., Music 100A). Transfer students who have completed all of their general education requirements and who test into 30A (offered only in fall quarter) may be able to complete the music major in two years.

Senior Exit Seminar (Music 197). Designed for senior BA students in their final quarter, this course focuses on music in social context while integrating knowledge from previous music courses in preparation of a series of analytical projects. Students are encouraged to complete the entire Music 101 series before taking Music 197. Juniors are not permitted to take this course, unless it can be demonstrated that early graduation is feasible. BM students who wish to be considered for highest honors in the major need to take this course, even though it is not required.

Students are strongly urged to take the General GRE if they are planning to pursue graduate studies.

5. Required Auditions and Juries.

Advisory Audition. All students in Music 30A, including music minors, will be scheduled for a juried audition on their major instrument or voice at the end of fall quarter. This audition is advisory only. A faculty committee of 3 members will hear you and judge your current performance ability: elementary, lower intermediate, advanced, etc. The purpose of this audition is to apprise you of your present level and to advise you of any work needed for you to pass the required Proficiency Audition the following year. You will receive a copy of the evaluation form with the committee's comments, as will your private instructor. Performance levels must be demonstrated on a standard orchestral instrument, piano, harpsichord, voice or guitar. **You should prepare 2 contrasting pieces and all major and minor scales.**

If you are a declared music minor, or intend to declare a minor, and therefore feel that you should not be required to take this audition, you must request permission from the Applied Music Coordinator.

Proficiency Audition. All students in Music 100A, including those emphasizing composition and those who were judged at an "Upper Intermediate" or "Advanced" level on the Advisory Audition must audition at the end of fall quarter. At that time, all BA students should exhibit at least an upper-intermediate level on their major instrument or voice, as defined by 1) tone production of high quality; 2) all major and minor scales over the range of the instrument (except voice); 3) performance of 2 contrasting prepared pieces. Original compositions are not permitted. Students must provide the jury committee with a copy of their audition pieces.

BA students must attain an upper-intermediate level to continue in the major. The audition committee may allow two-quarter extensions in rare circumstances; students must audition at the end of each quarter and demonstrate significant improvement each time. BA students who have demonstrated an upper-intermediate level on the Proficiency Audition are not required to take subsequent juries, though they are urged take at least one jury annually for feedback from faculty other than their applied instructors.

Examples of repertoire on an upper-intermediate level appropriate for the Proficiency Audition:

***Bass** – Marcello Sonata; Scarlatti Sonata in C minor; Corelli Sonata in D major.

Bassoon – Weissenborn Studies, Book I; Ouradous Daily Scales and Exercises; Milde Op. 24, 25 Etudes in all keys.

Cello – Saint-Saëns *Allegro Appassionata*; Bach Prelude to G major Suite, *Allemande* to C major suite; Popper Etude No. 1 in C major.

Clarinet – Mozart Clarinet Concerto; Hindemith Sonata; Weber Concertino; Saint-Saëns Sonata.

Flute – Donjon *Etudes de Salon*; C.P.E. Bach sonatas; Bloch *Suite Modale*; Mozart concertos in G or D; J.S. Bach sonatas; Fauré *Fantasie*; Hindemith Sonata.

Guitar – Bach lute suites (any movement); Villa-Lobos Preludes 1-5; Sor Studies (Segovia edition); Brouwer Studies; Ponce Preludes; Luys de Narváez *Diferencias sobre Guárdame las vacas*.

Harpsichord – Bach Well-Tempered Clavier (any prelude or fugue except Book I, Prelude 1); Scarlatti Sonata.

Horn – Kopprasch Studies, Book 1 or 2; Mozart concertos Nos. 2 or 3; B. Heiden *Sonata for Horn*; P. Dukas *Villanelle*.

Oboe – Telemann Sonata in A minor; Marcello Oboe Concerto; Albinoni Concerto in D major; Hindemith Sonata.

***Percussion** – *Portraits in Rhythm*, Study 1 or 2 (snare drum); Bergamo Style Studies, 1-6 (mallets); Bach *Bourrée Anglaise* for solo flute (mallets); Telemann Canonic Sonatas; Peters Introduction and Waltz for 4 toms and cymbal.

Piano – Any prelude and fugue from the Well-Tempered Clavier; Mozart sonatas K. 280, 570, 309, 332, 333; Beethoven Sonata Op. 14; any Chopin nocturne (except the c minor, op. post.); any Brahms Intermezzo, Capriccio, or Rhapsody; any Debussy Prelude (Livres I or II) or movement from the Suite Bergamasque; any of the Gershwin Three Preludes; any of the Bartok Three Rondos; any Rachmaninoff Prelude.

***Saxophone** – Klosé Etudes; Gurewich Concerto for Alto Saxophone and Orchestra.

Trombone – Blazevich Studies in Clefs; Rochut Melodious Etudes.

Trumpet – Bozza *Badinage*; Gibbons Suite; Latham Suite; Hovhaness *Prayer of St. Gregory*.

Voice – Pieces in at least 2 languages are required: Schubert *Die Forelle*; Fauré *Après un Reve*; Mozart "Vedrai Carino" from *Don Giovanni*; Debussy *Beau Soir*; Stravinsky *Ricercare I* (Cantata); Machaut (Ballade) *Dousamis*.

Violin – sonatas and concertos of Händel, Corelli, Tartini, Vivaldi.

Viola – Etudes of Mazas, Sitt, Kreutzer.

***Jazz Repertoire in the Proficiency Audition.** The Music Department offers individual instruction in jazz performance for certain instruments (bass, percussion, saxophone). Students with performance emphasis in these instruments may choose to include jazz performance as part of their proficiency audition. *Contact the Music Department office for more information about the specific requirements of this option.*

Bachelor of Music Auditions. Auditions for admission to the BM program will be held by the BM Committee at the end of each fall quarter. Students must get the approval of their applied instructor in order to audition. **Students should prepare 3 pieces or movements of a contrasting nature from at least 2 different stylistic periods.** (Two contrasting movements from the same sonata or concerto may count as two of the three required pieces.) Students who attained an advanced level on a prior audition are still required to audition.

Upper-division students: Only students found to be on an advanced performing level who have scheduled a recital date in their junior year, and who have auditioned no more than twice (the last audition possible being Fall of the senior year), will be allowed to change to a BM degree.

In special cases, such as a Junior transfer entering in Winter Quarter, the BM Committee may approve a student to audition in June, for acceptance into the BM program, when a signed petition from the vocal or instrumental instructor has been submitted.

Continuing BM students must take two juries per academic year: at the end of both fall and spring quarters at the same time as auditions for BA students (Saturday following the last day of instruction), for continuing review and critique on their major instrument. **Repertoire for the auditions must be approved by the applied instructor.** If a student does not attain, or maintain, an advanced level, the Bachelor of Music Committee will re-examine the student's continued participation in the BM program in consultation with the applied instructor. Continuing BM students in Music 30 do not need to do an Advisory Audition – only the continuing BM audition.

A BM student who performs in the scholarship finals is not required to audition again in June of that year.

Scholarship Audition. Competitions are held each May. To compete, a student must be nominated by her/his teacher. For first-year students, and transfer and re-entering students, auditions will be held at the end of fall quarter at the time of juries to accommodate those who were not enrolled the previous spring.

Students should be prepared to play 3 pieces or movements of a contrasting nature from at least 2 different stylistic periods (only two pieces are required for Fall Scholarships). (Two contrasting movements from the same sonata or concerto may count as 2 of the 3 required pieces.) Auditions will last approximately 10 minutes; faculty may interrupt performances to stay on schedule. Scholarships are awarded on the basis of performance at these auditions, not on overall talent, potential, or financial need. If a piece is written with accompaniment, students must use an accompanist.

Senior Recital Audition. In order to present a senior recital, a student must attain an advanced level on the Proficiency Audition by June of her/his junior year. A BA student who performs in the Spring scholarship finals may ask that the audition qualify for Senior Recital approval (by filling out the Proficiency Audition form at the audition). In unusual cases, exceptionally accomplished undergraduate composers may be considered for a senior recital in composition by submitting a portfolio of their works by the beginning of spring quarter of their junior year to the faculty member who has been their primary composition teacher. The portfolios will be assessed by all regular composition faculty (Jones, Kim, Nauert); senior recitals will be approved or disapproved by the end of spring quarter. Applied instructors whose students are planning to present a senior recital should coach or personally supervise all the ensemble pieces. A BA student who auditioned and was told s(he) must present her/his recital in Music Center, Room 131, may petition the department chair for a Recital Hall venue, with a letter of support from her/his applied instructor, indicating that the student is at a BM performance level; the chair will decide on the petition in consultation with Production Supervisor David Morrison.

6. Program of Study During Four Years of Undergraduate Work for the BA or BM Degree.

These charts suggest ways to complete BA or BM degree requirements as well as General Education Requirements.

Sample study plan for BA student: A first-year student who does not test into Music 30A by the Music Core Curriculum Placement Examination would enroll in Music 13 or 14, thus moving the Music 30, 100, and 101 series one year later. Students in Music 30A/L, 30B/M, and 30C/N who lack keyboard skills may also be required to take Music 60~*Group Piano Instruction*.

Music 11A, 120, 130, and 180A and 180B are not offered in the same quarters each academic year; inquire at the Music Department Office for the planned scheduling of these courses. Students are encouraged, but not required, to continue private lessons and ensembles beyond the required 6 quarters. Foreign language is strongly advised for voice students and for students pursuing graduate study.

Where fewer than 3 courses are listed, elective courses in any discipline, private lessons or ensembles may be taken. Students in good academic standing may take 4 courses in one quarter if approved by their academic adviser and college.

	Fall Quarter	Winter Quarter	Spring Quarter
Frosh	Mus 30A/L(1) and Mus 60* College Core Course (T and C1; may also fulfill W)(2) Individual lessons & Ensemble (Advisory Audition)	Mus 30B/M and Mus 60* Lessons/ensemble [Writing 2: Rhetoric and Inquiry (C2 course)]	Mus 30C/N and Mus 60* IS or IN course(3) or Mus 11A** (recommended) (IH, A requirement) Lessons / ensemble
Sophomore	Mus 100A A, E, IS or IN course(3) Lessons/ensemble (Proficiency Audition)	Mus 100B IS or IN requirement(3) if not taken in fall (see Soph/Fall) Lessons/ensemble	Mus 100C IH course (Arts course can satisfy only 1 IH req.) Lessons/ensemble
Junior	Mus 120 or 130 or T or I course(5) T course(5) Mus 120 or 130 or IS, IN(3), or W course (Lessons/ensemble recommended) (4)	Mus 101A Mus 120 or 130, T(5) or I course, as needed T(5) course (Lessons/ensemble recommended)(4)	Mus 101B Mus 180A or B or T(5) or I course, as needed W or T course (Lessons/ensemble recommended) (4)
Senior	Mus 101C ---	Mus 101D ---	Mus 197~Senior Exit Seminar ---

- 1) A student who does not test into Music 30 should take Music 13 and /or 14 in the freshman year, thus moving Music 30, 100, and 101 one year later.
- 2) If this course does not meet the W requirement, a W course must be taken later.
- 3) It is recommended that one IN course also be a Q course. If not, an extra Q course will be needed in the first 2 years.
- 4) Students must petition their college to take more than 19 credits, and must be in good academic standing.
- 5) A third T course is needed, and it may not be in the Humanities and Arts.

I(H)=Disciplinary intros-Hum./ Arts	T = Topical courses	W = Writing-intensive courses
I(S)=Disciplinary intros-Soc. Sci.	Q = Quantitative course	A = Arts courses
I(N)=Disciplinary intros-Nat. Sci.	E = Ethnic Studies Courses	
C1 = Composition course: Introduction to University Discourse (College Core Course)		
C2 = Composition course: Rhetoric and Inquiry		

Sample study plans for BM students

Plan for BM student concentrating in an instrument:

	Fall Quarter	Winter Quarter	Spring Quarter
Frosh	Lessons Ensemble GE / College Core [C1] GE	Lessons Ensemble GE/Rhetoric and Inquiry [C2]	Lessons Ensemble Music 14 GE
Sophomore	Lessons Ensemble Mus 30A/L Mus 60* GE	Lessons Ensemble Mus 30B/M Mus 60* GE	Lessons Ensemble Mus 30C/N Mus 60* GE
Junior	Lessons Ensemble Mus 100A GE	Lessons Ensemble Mus 100B Mus 101A	Lessons Ensemble Mus 100C Mus 101B
Senior	Lessons Ensemble Mus 101C GE	Lessons Ensemble Mus 101D GE/Elective	Mus 196B (sr. recital) Ensemble Mus 180A or 180B** Elective

Plan for BM student concentrating in voice: Note: Voice students need to work closely with an adviser to schedule general education courses because of the added language requirements; a summer session may be necessary. It is recommended that voice students take a language course each fall quarter during the first three years and that vocal repertory in that language be stressed throughout the academic year.

	Fall Quarter	Winter Quarter	Spring Quarter
Frosh	Lessons Ensemble GE / College Core Italian 1	Lessons Ensemble GE	Lessons Ensemble Music 14 GE
Sophomore	Lessons Ensemble Mus 30A/L Mus 60* German 1	Lessons Ensemble Mus 30B/M Mus 60* GE	Lessons Ensemble Mus 30C/N Mus 60* GE
Junior	Lessons Ensemble Mus 100A French 1	Lessons Ensemble Mus 100B Mus 101A GE	Lessons Ensemble Mus 100C Mus 101B
Senior	Lessons Ensemble Mus 101C GE	Lessons Ensemble Mus 101D GE	Mus 196B (sr. recital) Ensemble Mus 180A or 180B** GE

Plan for BM transfer student concentrating in an instrument: This plan assumes that all general education requirements have been met and that the equivalent of 2 years of ensembles and 2 years of lessons have been completed. Transfer students who do not place into Music 30A/L by the Music Core Curriculum Placement Examination will be referred to the BA program in music.

	Fall Quarter	Winter Quarter	Spring Quarter
Junior	Lessons Ensemble Mus 30A/L Mus 60*	Lessons Ensemble Mus 30B/M Mus 60* Mus 101A	Lessons Ensemble Mus 30C/N Mus 60* Mus 101B
Senior	Lessons Ensemble Mus 100A Mus 101C	Lessons Ensemble Mus 100B Mus 101D	Mus 196B (sr. recital) Ensemble Mus 100C Mus 180A or 180B** Elective

Plan for BM transfer student concentrating in voice: This plan assumes that all general education requirements have been met and that the equivalent of two years of ensembles and two years of lessons have been completed. Voice students should try to satisfy as many of the language requirements as possible before entering the program. Transfer students who do not place into Music 30A/L by the Music Core Curriculum Placement Examination will be referred to the BA program in music.

	Fall Quarter	Winter Quarter	Spring Quarter
Junior	Lessons Ensemble Mus 30A/L Mus 60* Mus 11A** Italian 1	Lessons Ensemble Mus 30B/M Mus 60* Mus 101A German 1	Lessons Ensemble Mus 30C/N Mus 60* Mus 101B
Senior	Lessons Ensemble Mus 100A Mus 101C French 1	Lessons Ensemble Mus 100B Mus 101D	Mus 196B (sr. recital) Ensemble Mus 100C Mus 180A or 180B**

*Music 60 (Group Instruction in Piano) is not a course requirement for the major, but should be taken if the student needs preparation to pass the keyboard requirements of Music 30A/L, 30B/M, 30C/N.

**Course may be offered fall, winter, or spring; check the Schedule of Classes.

7. Description of Required Courses.

Theory Courses: Music theory classes offer an integrated approach, covering harmony, counterpoint, form and analysis, ear-training, singing (prepared and at-sight) and keyboard skills, score reading, literature, and critical listening.

Music 13~Beginning Theory and Musicianship I (F,W). Required only if the student does not place into Music 14 or 30 on the Music Core Curriculum Placement Exam. Fundamentals of music and notation. Major, minor scales, intervals, triads, and inversions; root-position 7th chords, and beginning harmonic analysis. Emphasis on the development of the ear and coordination. Exercises of pulse, rhythm, pitch, coordination. Dictation and sight-singing. Enrollment limited to 60. Enrollment restricted to first-ear students and sophomores; juniors and seniors admitted by permission of instructor.

Music 14~Beginning Theory and Musicianship II (W,S). Required only if the student does not place into Music 30 on the Music Core Curriculum Placement Exam. Continuation of Music 13. Triads and 7th chords and their inversions. Introduce Church modes, melodic and harmonic analysis, four-part harmony, and keyboard harmony. Sight-singing, ear training, and dictation. Knowledge of musical notation and scales required. Students who wish to take this course and have not taken 13 or the placement exam should consult the instructor. A minimum score of 85% on the final exam, or placement by the Music Core Curriculum Placement Exam, is required for admission to Music 30A. See the enrollment conditions section of the quarterly Schedule of Classes. Prerequisite: 13 or Music Core Curriculum Placement Exam. Enrollment limited to 25. Enrollment priority: frosh, sophomores, and juniors.

BA and BM students, and minors, take Music 30A/L, B/M, C/N: Theory, Literature and Musicianship I (F,W,S-Note: the sequence starts with 30A/L in the fall) An integrated and intensive approach to musicianship, harmony, counterpoint, and analysis, through live class performance of all materials. Includes sight-singing, score reading, keyboard harmony, dictation; covers sixteenth through early nineteenth centuries. Prerequisite: Music Core Curriculum Placement Examination, or a minimum score of 85% on the final exam for Music 14, and consent of the instructor (see p. 4).

Music 30A – Integrated musicianship, theory, and analysis. Species counterpoint and fundamentals of tonal harmony. Analysis of literature from the Middle Ages and Renaissance. Concurrent enrollment in course 30L required.

Music 30B – Integrated musicianship, theory, and analysis. Diatonic harmony and fundamentals of chromatic harmony and musical form, with an emphasis on early eighteenth-century styles. Concurrent enrollment in course 30M required.

Music 30C – Integrated musicianship, theory, and analysis. Chromatic harmony and large forms, with an emphasis on late-eighteenth and early-nineteenth century styles. Concurrent enrollment in course 30N required.

Music 30L – Keyboard (score-reading, figured-bass, progressions, chorales) and musicianship (sight-singing, intervals, chords, rhythm) laboratory sequence illustrating topics covered in course 30A.

Music 30M – Keyboard (score-reading, figured-bass, progressions, chorales) and musicianship (sight-singing, single chords and progressions, rhythm) laboratory sequence illustrating topics covered in course 30B.

Music 30N – Keyboard (score-reading, figured-bass, progressions, chorales) and musicianship (sight-singing, atonal melody, rhythm) laboratory sequence illustrating topics covered in course 30C.

Keyboard skills. During the course of the three-quarter Music 30A/L, 30B/M, 30C/N sequence, students will develop keyboard skills necessary to pursue a major in music. They will learn the following skills in the lab: score-reading in two and three parts, in various clefs; figured-bass exercises; chord progressions, including such types as circles of fifths, ascending bass, descending bass, and Pachelbel *Canon*, in various keys; playing of four-part chorales from the J.S. Bach “371” chorales--both prepared playing and, later, sight-reading. Satisfactory performance on the keyboard sections of the Lab Final Exams at the end of 30A/L, 30B/M, and 30C/N, is a requirement for progressing in the Music 30 sequence and for moving from 30C/N to 100A. Students entering Music 30 with minimal keyboard skills must enroll in Music 60, *Group Instruction in Piano*, concurrently with Music 30.

BA and BM students take Music 100A,B,C~Theory, Literature and Musicianship II (F,W,S). Continuation of an integrated and intensive approach to musicianship and theory. Skills developed include sight-singing, rhythm reading, keyboard harmony, score reading, dictation, and part-writing. Music literature of the 19th and 20th centuries is the primary reference for the study of harmony, form, analysis, and jazz theory. Prerequisites: Music 30C/N, and Piano Proficiency Examination, referral from the Music Core Curriculum Placement Examination, or consent of instructor.

Music 100A – Tonal counterpoint and advanced tonal analysis. Techniques of 18th-century counterpoint and compositional practice. Advanced concepts in harmony, form, and the structure of melody in tonal music.

Music 100B – Harmony and form in 19th and early 20th-century music. Further techniques for the analysis of advanced tonal, chromatic, and post-tonal harmony. Study of larger forms, chromaticism, principles of development, and style elements unique to late Romanticism and early Modernism.

Music 100C – Theories and practices of 20th-century music. Survey of compositional principles in 20th-century music, with an emphasis on departures from tradition. Techniques of post-tonal, dodecaphonic and serial composition; survey of post-war movements in composition and improvisation.

Western Art Music History Courses

BA and BM students take Music 101A,B,C,D - History of Western Art Music (W,S,F,W) (A: Antiquity, Middle Ages and Renaissance; B: Baroque; C: Classic and Romantic; D: Twentieth Century): Detailed chronological study of Western art music from antiquity to the present. Coordinated lectures, readings, listening assignments, analysis, counterpoint, and performances of representative works. Enrollment in Music 11A (a broad survey of Western art music) early in the college career is recommended as preparation for Music 101. Prerequisite: for 101A: Music 30A/L; for 101B: Music 30B/M; for 101C and D: Music 30C/N.

BA and BM students take Music 180A or 180B.

Music 180A: Studies in World Musics: Asia and the Pacific. In-depth ethnomusicological studies of selected music cultures of East Asia, Southeast Asia, South Asia, and the Pacific. Emphasizes comparison of historical, theoretical, contextual, and cultural features. Includes basic ethnomusicological points of reference, as regards organology, music ritual, notation and transcription, and aspects of field research. Concurrent enrollment in a non-Western performing ensemble is strongly recommended. Anthropology majors with sufficient musical background may enroll by permission of instructor. Prerequisite: course 30B.

Music 180B: Studies in World Musics: Africa and the Americas. In-depth ethnomusicological studies of selected music cultures of sub-Saharan Africa and South and North America, including Native America. Emphasizes comparison of historical, theoretical, contextual, and cultural features. Includes basic ethnomusicological points of reference, as regards organology, music ritual, notation and transcription, and aspects of field research. Concurrent enrollment in a non-Western performing ensemble is strongly recommended. Anthropology majors with sufficient musical background may enroll by permission of instructor. Prerequisite: course 30B.

Other Required Courses:

BA students take either 120, 124, 130, or the Music 180A or 180B course not already taken.

Music 120: Seminar in Composition. Instruction in individual composition offered in the context of a group; composition in traditional large and small forms. Prerequisite: Music 30C/N.

Music 124: Intermediate Electronic Sound Synthesis. Composition with the use of small computers in the electronic music studio. Techniques covered include hybrid synthesis, digital synthesis, and MIDI-controlled systems. No programming is involved, but basic computer literacy is helpful. Prerequisite: course 123 (formerly course 81).

Music 130: Orchestration. A study of the nature of each orchestral instrument. Scoring for various small instrumental combinations, ending with a transcription for full orchestra. Prerequisite: Music 30C/N.

BM students take Music 196B~Senior Recital Preparation (individual lessons). Prerequisite: juried audition. May be repeated for credit. (See p. 6).

BA students take Music 197~Senior Exit Seminar (2 credits). Designed for senior BA students in their final quarter, this course focuses on music in social context while integrating knowledge from previous music courses in preparation of a series of analytical projects. BM students wishing to be considered for highest honors must also take this course.

8. Instrumental and Vocal Studies (Applied Music Instruction).

The following areas of instrumental and vocal instruction are available:

bassoon	double bass	harpsichord	piano	tuba
cello	flute	horn	saxophone	violin/viola
clarinet	fortepiano	oboe	trombone	voice
cornett	guitar	percussion	trumpet	

Music majors and minors have priority for lessons. Other students will receive individual vocal or instrumental lessons only as space is available, and those students in individual lessons must concurrently enroll in an appropriate ensemble as determined by the instrumental or vocal instructor. To arrange lessons, you must contact the instructor. Schedules of instructors are posted upstairs in the Music Center. For bass, guitar, percussion, piano, or voice lessons, students should contact all teachers in that instrument or voice.

Individual Lessons

Music 61~Individual Lessons: half hour (2 units). At least 6 hours practice per week is expected.

Music 62 (lower div.) or Music 161 (upper div.) ~ Individual Lessons: one hour (3 units). Beginners may not enroll in these courses. At least 9 hours practice per week is expected.

Music 162~Advanced Individual Lessons (5 units). Admission by prior audition (at end-of-quarter juries); public performance required each quarter. At least 18 hours practice per week is expected. May be taken for 3 quarters.

Music 196B~Senior Recital Preparation (hour lessons). Obtain information from the Music Department Office.

Group Lessons. Group lessons fulfill the lesson requirement for the music minor.

Music 60~Group Instruction in Piano : 2 hours per week; 6-8 students per class (2 units). Curriculum is coordinated with keyboard requirements of Music 30A,B, and C. At least 6 hours practice per week is expected.

Music 63~Group Instrumental and Vocal Lessons: one hour per week; 3-6 students per class (2 units). Group instruction for beginners in various instruments and voice. At least 6 hours practice per week is expected. Enrollment in group lessons does not require concurrent enrollment in an ensemble.

Music 261~Graduate Applied Instruction (hour lessons: 3 units). At least 9 hours practice per week is expected.

	Fees	
	Music Majors and Minors**	Non Majors
Half-hour lesson	\$100*	\$130*
Hour lessons	\$150*	\$190*
Group lessons	\$65*	\$75*

* A \$1 collection fee is charged in addition to the fees listed above.

**Students enrolled in Music 13, 14 or 30 who have filed a "Proposed Study Plan - Declaration of Major/Minor."

BA and BM music majors, Western Art minors, and music scholarship recipients are required to enroll in an ensemble concurrently with lessons. Please see pages 2-3 and 18 for details.

9. How to Enroll in Lessons

1. Obtain an *Application for Instrumental and Vocal Instruction* (from Music Center 244). Meet with the instructor(s) in your instrument to discuss lessons. Instructors' schedules are posted upstairs in the Music Center. For bass, guitar, percussion, piano, or voice lessons, students should contact all teachers of the instrument, in order to find the appropriate instructor.
2. Check the *Schedule of Classes* for information about enrollment in ensembles. Audition sign-ups for Chamber Singers, Concert Choir, Jazz Ensembles, and Orchestra are posted near 127 Music Center. Audition for, or attend first class meeting of, an appropriate ensemble.
3. To obtain the course number for your lessons, bring the application form, signed by the instructor, to the Music Department Office (Music Center 244) before the Registrar's initial enrollment deadline. Music Department Office hours are M-F, 9:00 AM - noon, and 1:00 - 4:00 PM. Students who wish to enroll in Music 162 must have approval from an audition committee or proof of prior enrollment in Music 162.
4. Check with your instructor to ascertain your lesson time.

Pre-Registration. In Fall Quarter, nine lessons are given, beginning the second week of classes. During the first week, check bulletin board upstairs in the Music Center for instructors' schedules. In Winter and Spring Quarters, ten lessons will be given to those students who have completed an application form and received instructor approval during the last two weeks of the previous quarter.

Missed Lessons. If the instructor's schedule permits, an attempt will be made to make up lessons missed due to student illness for a maximum of two lessons. Unexcused absences will not be made up. Students arriving up to 10 minutes late will have the remainder of their lesson time. The instructor may cancel the lesson for students arriving more than 10 minutes late.

Withdrawal from Lessons - Refund Policy:

To be eligible for a refund, the student must notify the instructor AND the Music Department Office as soon as a decision has been made to discontinue lessons.

Withdrawal from individual lessons with a 75% refund of the quarterly fee is only possible prior to and including the third lesson.

Withdrawal from group lessons with a \$40 refund is only possible prior to and including the Registrar's deadline to add/drop/swap courses.

10. Performing Ensembles. Ensembles yield 2 credits, except for Music 160 (5 credits) and 159B (3 credits). Participation in concerts, both on and off campus, is required of ensemble members. Entrance to all ensembles is by consent of the instructor, and most require an audition prior to the first class meeting. All ensembles may be repeated for credit. Large Jazz Ensemble (3), Chamber Singers (166), Concert Choir (1C/103), Opera Theater (160), Opera Workshop (159AB), Orchestra (2/102), and Women's Chorale (1A) carry a materials fee of \$10 per quarter.

Women's Chorale (Music 1A). Varied works for treble choir, both a capella and with instrumental accompaniment.

University Concert Choir (Music 1C and 103). Open by audition to all members of the university community. 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.

University Orchestra (Music 2 and 102). Music 2 is open by audition to all members of the university community. Music 102 is restricted to juniors and seniors by audition. Repertoire ranges from chamber works to pieces for medium-sized orchestra. The orchestra often performs with university choral ensembles.

Large Jazz Ensemble (Music 3). All members of the university community may audition. Instruction in preparation and performance of a specific repertory with written arrangements.

Latin American Ensemble: Voces (Music 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 regional and national repertoires for public performance. Knowledge of Spanish helpful but not required. Attend first class meeting.

Latin American Ensemble: Taki Ñan (Music 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. Attend first class meeting.

West Javanese Gamelan Ensemble (Music 5ABC). 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. Attend first class meeting.

Classical Guitar Ensemble (Music 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.

Balinese Gamelan Ensemble (Music 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. Attend first class meeting.

Wind Ensemble (Music 9). A study of selected advanced-level works for wind ensemble, culminating in one or more public concerts.

Eurasian Ensemble (Music 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.

North Indian Music Workshop (Music 54). A course covering the music of North India taught using the oral traditions of Indian music. For beginners as well as more experienced students, this course is well suited for instrumentalists and vocalists. Admission by instructor determination at first class meeting.

Opera Workshop (Music 159A-B). 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.

University Opera Theater (Music 160). A production workshop, culminating in one or more staged performances of an entire opera or selected scenes from the operatic repertory.

Early Music Consort (Music 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.

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

Chamber Music Workshop (Music 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 (Music 166). Open by audition to all members of the university community. 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.

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

11. Senior Project. A senior recital or senior thesis is not required for the BA in music but students wishing to be considered for highest honors should complete one of them. BM students are required to present a senior recital. Sponsorship of a recital by the Music Department is a privilege earned by a student, and is provided only to music majors. BA students who plan advanced performance studies in graduate school or who aspire to professional careers are advised to plan a senior recital and/or thesis. Furthermore, the Music Department does not normally consider a BA student for honors in the major unless a senior project has been completed.

A significant portion of the final year is often devoted to the senior project, which may be a full recital or thesis, or a partial recital with a shorter thesis. Only those students who attain an advanced level on the Proficiency Audition or who place into the finals of the scholarship competition by spring of their junior year may present a senior recital. For recitals in two instruments (e.g., flute and voice), the student must meet the above criteria in both instruments. In unusual cases, exceptionally accomplished undergraduate composers may be considered for a senior recital in composition. To be considered for such a recital, a student composer must submit to the faculty member who has been her/his primary composition teacher a portfolio of compositions by the beginning of spring quarter of her/his junior year. Portfolios will be assessed by all regular composition faculty (Jones, Kim, Nauert); senior recitals will be approved or disapproved by the end of spring quarter.

In conformity with guidelines of the National Association of Schools of Music, senior recitals of BM students are graded by a panel of music faculty members comprised of the student's applied teacher, who will be responsible for submitting the narrative evaluation; a second member to be appointed by the Department Chair; and a third member appointed by the Bachelor of Music Committee. The third member will be responsible for polling any other ladder faculty members who attend the recital; a majority vote of those faculty members choosing to participate will constitute the third vote. Although a BM Committee member is not required as one of the faculty listeners for a Bachelor of Music Senior Recital, one of the three faculty listeners must be a ladder faculty member. Note: this does **not** apply to BA students, whose senior recitals are evaluated by two faculty members - the lessons instructor and a ladder faculty member.

A Full Senior Recital. A full senior recital should consist of approximately one hour of musical performance. It is suggested that one of the pieces be for chamber ensemble. Singers should include pieces in at least 3 languages. Please see the following guidelines and schedule for presentation of the senior recital. For a student approved to present a senior recital in composition, at least six weeks before the recital date he/she is required to submit to the recital adviser and the second listener the final version of the recital program (including program notes), the scores to be performed, and a list of performers who have agreed to participate.

A Partial Senior Recital and a Shorter Thesis. A partial senior recital is only possible in conjunction with a senior thesis. Like a full senior recital, it requires advanced standing by audition or by placement in the finals of the scholarship competition, and evaluation by two faculty members. The thesis may be smaller in scope than a full senior thesis; e.g., some students have written a thesis on the repertory of their senior recital. Partial recitals must be scheduled on the "Friday at Four" series. Contact Staff Accompanist Irene Herrmann regarding scheduling. The student is responsible for arranging for the recording, house staff, and technical support for the partial recital, as well as for submitting a recording to faculty evaluators who are not able to attend the recital.

A Full Senior Thesis. The senior thesis may be a paper or an original composition. The student must obtain two appropriate music faculty readers who will evaluate the project. Forms for faculty signatures are available at the Music Department Office and must be completed before credit will be given. Typically a senior thesis is prepared over the course of two quarters. Samples of previous theses are available for examination in the Music Department Office.

Senior Recital Guidelines and Schedule

1. In order to present a senior recital, you must have attained an advanced level on the Proficiency Audition no later than June of your junior year. Please direct any questions to the Music Department Office (Music Center 244).
2. During winter quarter in the year preceding your recital, contact Music Production Supervisor Dave Morrison (Music Center 126, 459-4238) to establish a tentative recital date. Undergraduate senior recitals will take place Saturdays at noon and 3:30 PM and Sundays at noon, 3:30, and 7:00 PM
3. When a tentative recital date is chosen, begin completion of the Senior Recital Application (forms are available from Dave Morrison). Your tentative date will become firm when the completed form is submitted to the Music Department Office (Music Center 244). If the form is not submitted by the end of spring quarter, you will lose your tentative date and will not be able to present a senior recital the following year.
4. After submitting the completed Senior Recital Application to the Music Department Office, consult Dave Morrison to confirm your recital date, and to plan your rehearsal schedule, audio recording, special instrument or equipment

needs, etc.

5. For a student approved to present a senior recital in composition, at least six weeks before the recital date he/she is required to submit to the recital adviser and the second listener the final version of the recital program (including program notes), the scores to be performed, and a list of performers who have agreed to participate.
6. Eight weeks before the recital, provide the Public Events Office (A-218 Theater Arts Complex; 459-2787) with the date, time, and brief description of your recital program. (Note: senior recitals are free to the public.)
7. In the quarter of your recital, you must enroll in Music 196B (Senior Recital with Individual Lessons) with your sponsor or, if your sponsor is not an applied instructor, in Music 196A (Senior Recital without Individual Lessons).

Music Department support for senior recitals

The department provides basic house and technical support, and audio recording for your recital. Requests for extra technical or house support will require a check in the estimated amount, payable to the UC Regents; any balance remaining after payment of costs will be refunded to the student. Students are responsible for their own publicity costs (graphics, duplication of programs and posters, and posting). No funding is provided for adjunct performers.

12. Special Components of the Music Program.

Early Music Private instruction is available in harpsichord, fortepiano, and early music vocal techniques, as well in certain areas of historic winds and strings. The Concert Choir often performs Renaissance and Baroque music. The Early Music Consort (Music 163) studies and performs works for three- to six-part vocal and instrumental ensembles.

Public performances coordinate student and faculty resources in both chamber and larger-scale productions, frequently in collaboration with the Santa Cruz Baroque Festival, performed with completely historic instruments and performance practices, and have included several published recordings.

Faculty active in early music include Linda Burman-Hall, Leta Miller, Nicole Paiement, and Nina Treadwell.

Ethnomusicology Students wishing to focus on music-cultures other than those of Western Art music may pursue either a degree in music with an emphasis in ethnomusicology or a degree in Anthropology, East Asian Studies, Latin American and Latino Studies, or Linguistics, with an emphasis in ethnomusicology. Areas of concentration are the theory and practice of the ethnomusicological approach (i. e., comparative, cultural context, and functional aspects of music and dance) and performance practices associated with traditional music of various cultures. Relevant classes may include the following:

Music 11D~Introduction to World Musics. Covers topics reflecting distinctive features of selected music cultures.

Introduces content, scope, and method of ethnomusicology. Focuses on understanding the musical styles, performance practices, and cultural functions of these musical traditions. Incorporates live class performance of selected musics.

Music 80A~Music of the Silk Road. 80A. Music of the Silk Road. *

Exploration of the commonalities between music cultures found along ancient trade routes through Asia. (General Education Code(s): T4-Humanities and Arts, A, E.) T. Merchant

Music 80F~Music in Latin American Culture: Regional Traditions. In-depth study of select music cultures of Mexico, Central America, the Caribbean, Brazil, Chile, Argentina, Colombia, and Peru. Characteristic regional genres, ensembles, instruments, and music rituals. Case studies by ethnomusicologists with expertise in specific regional musics. Also Latin American *Nueva Canción*, women's musics. and overarching themes in Latin American music, as a whole. Offered on a rotational basis with other regional music courses in the 80 series.

Music 80Q~A Survey of African Music. This course traces the various stylistic musical areas throughout the African continent and explores the development of traditional African music from antiquity into the 20th century. Offered on a rotational basis with other regional music courses in the 80 series.

Music 80X~Music of India. A survey course in Hindustani (North Indian) and Karnatak (South Indian) music covering the Raga (modal system) and Tala (metrical system) as they have developed in the two traditions. Consideration is given to the historical development of the music, from Vedic chanting to the modern Raga system, social functions of the music throughout history, and instrumental and vocal forms, with an emphasis on listening. Offered in rotation with other regional music courses in the 80 series, though it may be offered yearly.

Music 180A~Studies in World Musics: Asia and the Pacific. In-depth ethnomusicological studies of selected music cultures of East Asia, Southeast Asia, South Asia, and the Pacific. Emphasizes comparison of historical, theoretical, contextual, and cultural features. Includes basic ethnomusicological points of reference, as regards organology, music ritual, notation and transcription, and aspects of field research. Concurrent enrollment in a non-Western performing

ensemble is strongly recommended. Anthropology majors with sufficient musical background may enroll by permission of instructor. Prerequisite: course 30B.

Music 180B~Studies in World Musics: Africa and the Americas. In-depth ethnomusicological studies of selected music cultures of sub-Saharan Africa and South and North America, including Native America. Emphasizes comparison of historical, theoretical, contextual, and cultural features. Includes basic ethnomusicological points of reference, as regards organology, music ritual, notation and transcription, and aspects of field research. Concurrent enrollment in a non-Western performing ensemble is strongly recommended. Anthropology majors with sufficient musical background may enroll by permission of instructor. Prerequisite: course 30B.

Performing ensembles: Indonesian (Music 5ABC, and 8), Latin American (Music 4AB), Eurasian Ensemble (Music 10), and North Indian Music Workshop (Music 54). The Santa Cruz area affords many resources for independent study in ethnomusicology.

Faculty active in ethnomusicology include Linda Burman-Hall, Karlton Hester, Fredric Lieberman, Tanya Merchant, Dard Neuman, John Schechter, and Undang Sumarna.

Electronic Music The Electronic Music program consists of a two-year sequence of courses offered by the Music Department. Students can earn a minor in electronic music.

The sequence opens with Music 80C~ *History, Literature, and Technology of Electronic Music*. Selected students are then admitted to a full-year series of hands-on studio courses that covers all techniques of electronic music production from basic recording to computer synthesis. Students then work on individual projects until graduation. Classes are limited to 25 students, so instruction can be flexible enough to accommodate a wide variety of technical and musical backgrounds. A student who completes the entire sequence will be well versed in synthesis and recording techniques, as well as in the use of MIDI and associated computer programs; most of all, she/he will be able to use these skills to realize her or his own musical ideas.

The Facilities. 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 24-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 software 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 performs maintenance and calibration, 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.

The Students. The electronic music courses are not limited to music majors; in fact, musicians are joined in about equal numbers by students studying theater, film/video, art, or other majors. Each student is expected to devote at least eight hours per week to composition in the studios. The finished projects may be heard all over campus in studio or individual recitals, or as part of dance, theater, or video productions.

The Curriculum. Each class is offered once per year except as noted:

Music 80C~History, Literature and Technology of Electronic Music (Fall)

Music 123~Electronic Sound Synthesis (Winter)

Music 124~Intermediate Electronic Sound Synthesis (Spring)

Music 125~Advanced Electronic Sound Synthesis (Fall)

Music 167~Workshop in Electronic Music (Fall, Winter, Spring)

Music 80C is offered in fall quarter. Students typically take this in the sophomore year, do the bulk of their studio courses as juniors, and complete special projects in the senior year. Although 80C is prerequisite to the studio courses, students transferring with equivalent courses may, with the consent of the instructor, be admitted to the studio courses and take 80C out of sequence.

Music 14 is a prerequisite to music 123, so interested students should take the theory placement exam as soon as possible.

Related courses recommended for a focus on contemporary/electronic music include Music 11A~*Introduction to Western Music*; Film and Digital Media course 20A~*The Film Experience*; Theater Arts course 114~*Sound in the Theater*; and Physics courses 7A and 7B~*Elementary Physics*, and 80A~*Physics and Psychophysics of Music*.

Jazz The Jazz program offers beginning and advanced classes in the jazz idiom, including mainstream, bop, Latin, funk, and jazz/rock styles, and provides preparation for professional activities and for further academic studies. Students may declare a minor in jazz (see page 4.)

Music 3~Large Jazz Ensemble. Instruction in preparation and performance of a specific repertory with written arrangements. Admission by audition with instructor prior to first class meeting.

Music 11B~Introduction to Jazz. Designed to provide students with a thorough and comprehensive background in the history and roots of jazz as a musical style, from its African roots to the present. Essential jazz styles and traditions are discussed through lectures, required listening, readings, lecture demonstrations, and film presentations.

Music 74~Beginning Jazz Improvisation. Introduction to the basics of jazz improvisation, including theory, harmony, rhythm, improvisation techniques, aesthetics, and idiomatic devices. Exposure to jazz repertoire through in-class performance of swing, blues, modal, and Latin styles. Admission by audition with instructor at first class meeting. (This course may be repeated for credit.)

Music 75~Jazz Theory I. Studies in the modes, scales, chord alternations and extensions, chord voicings, chord progressions, and forms that underlie jazz improvisation, composition, and arranging in a variety of styles.

Music 111B~Seminar in Jazz Analysis. Analytic exploration of the evolution of "jazz" in America. The process involves independent listening, analysis, weekly seminar discussions, and oral presentation to students in course 11B.

Music 164~Jazz Ensembles. Instruction in combo performance and techniques of the jazz idiom. The class will form several combos that will prepare a specific repertory for public performance. Admission by audition with instructor prior to first class meeting.

Music 174~Intermediate Jazz Improvisation. Developing basic skills through a range of advanced bop, quasi-modal, and post-bebop styles – including selected free jazz and "avant-garde" repertoire.

Music 175~Jazz Theory II. Through transcription, analysis of performances of "jazz" standards, composition, arranging, improvisation, and spontaneous creation are explored. Students write a series of improvisations, short compositions, and arrangements throughout the course.

Jazz instructors are Associate Professor Karlton Hester and Lecturers Paul Contos, Rob Klevan, George Marsh, and Stan Poplin.

Music Theater Students interested in music theater may take a combination of courses offered by the Music and Theater Arts departments. The Music Department offers private voice lessons from instructors with considerable experience on the operatic stage. The following courses are also given:

Music 80G~American Musical Theater. Surveys American musicals from operetta through rock musicals with a historical approach focusing on selected examples from the literature. Music reading or musical experience helpful but not required. Usually offered in alternate academic years.

Music 159A/B~Opera Workshop. A workshop for singers, accompanists, and directors to develop a wide variety of skills related to opera through scenework. Attention will be given to movement, acting, coaching, and operatic stage-directing technique. Instruction culminates in studio productions of scenes from operas and musicals. Prerequisite: admission by permission of vocal instructor, or by audition with instructor prior to first class meeting. May be repeated for credit.

Music 160~University Opera Theater. A production workshop, culminating in one or more staged performances of an entire opera or selected scenes from the operatic repertory. May be repeated for credit. Admission by audition with instructor prior to first class meeting.

Past presentations by Music 160 students have included *Don Giovanni*, *Street Scenes*, *The Marriage of Figaro*, *Les Visitandines*, *Berlin to Broadway with Kurt Weill*, *The Magic Flute*, *Carmen*, *The Medium*, *Midsummer Night's Dream*, and staged performances of operatic excerpts.

The Theater Arts Department offers courses involving acting and movement for actors, which will be helpful to students interested in the performance aspects of music theater.

A student may present a senior recital that involves staged operatic scenes, though the student must bear the cost of any costumes and sets, and should be aware that the number of rehearsals is extremely limited.

Faculty active in music theater include Patrice Maginnis and Brian Staufenbiel.

13. Student Involvement. The Music Department encourages student involvement in policy decisions. At the beginning of each academic year an undergraduate music major is solicited to volunteer to represent music students by attending faculty meetings and providing student input regarding the curriculum and administration of the music program.

At the end of each quarter, students are asked to write evaluations of their classes. These evaluations become a part of a faculty member's permanent file and are used in decisions of reappointment and advancement in rank.

14. Scholarships and Awards. The Music Department awards scholarships on the basis of talent. Competitions are held each May. To compete, a student must be nominated by her/his teacher. For first-year students, and transfer and re-entering students, auditions will be held at the end of fall quarter at the time of juries to accommodate those who were not enrolled the previous spring. Scholarships are also available to new, incoming students through a tape competition, and through the Santa Cruz Music Teachers Association, which holds a competition each spring. Interested students should inquire through their teachers (who must be MTA members).

In order to receive the scholarship, scholarship recipients must enroll in an appropriate large ensemble during the year in which they receive the scholarship. The appropriate ensembles are: chamber singers, concert choir, orchestra, gamelan, Latin American ensembles, jazz ensembles, opera theater, and wind ensemble. Pianists are encouraged to sing in concert choir for at least a portion of their residency; they can also fulfill the requirement by enrolling in one of the large ensembles listed above, by participating in a smaller ensemble (such as the contemporary music ensemble, percussion ensemble, early music consort), or by accompanying singers or instrumentalists under the supervision of a faculty member (as Music 165, Chamber Music Workshop), as long as their accompanying work requires a number of hours per week equivalent to participation in one of the on-going ensembles. For guitarists, appropriate ensembles are classical guitar ensemble, one of the Latin American ensembles, or other ensembles as deemed appropriate in consultation with the private instructor. Exceptions to this policy may only be granted by the Applied Music Coordinator.

The Hortense Zuckerman Prize for Outstanding Achievement in Music Scholarship and Performance is awarded each spring to one or more students who are selected by faculty. While the \$1,000 generally is awarded to one student, in some years two recipients may share the prize.

15. Student Employment and Other Financial Aid. The department has several paid student assistant positions that provide support for courses, ensembles and facilities. All positions are announced through the Career Center (Bay Tree Bldg. 3rd floor, Room 305). Students interested in these positions should apply for the work-study program when they apply for financial aid. For more information, contact Music Operations Manager Tom Listmann, Music Center 127. In addition, if you are interested in being a Reader to assist in music classes, please contact Music Department, for information.

The Office of Financial Aid (201 Hahn Student Services) has information on scholarships, loans, work-study, and other forms of aid.

16. Space, Instruments, and Equipment.

Practice Rooms. Practice rooms are located downstairs in the Music Center; priority is reserved for students enrolled in Music Department courses. Sign-up sheets are posted Monday mornings on practice room doors, and students may reserve up to 2 hours each day. Special rooms are available for advanced pianists, drummers, double bassists, and harpsichordists enrolled in the appropriate Music Department course. Practice room schedules may be superseded for instructional use. For information, contact Tom Listmann, Music Center 127, 459-5475, facman@ucsc.edu.

The Music Department does not provide rehearsal space for recreational use. Students should contact an administrator at their college for information about space for bands, drummers, instrument storage, etc.

Instrument and Equipment Checkout. Musical instruments may be checked out by enrolled music students through Tom Listmann in the Music Facilities Office (Music Center 127). Requests for special instruments or equipment should also be made to Tom Listmann.

Lockers. A limited number of lockers for instrument storage are available without charge in the Music Center. Students

supply their own locks. Oversized lockers are reserved for large instruments. Music majors and minors have priority for locker assignment. Students must sign up for lockers in Music Center 127. Unless otherwise noted, sign-ups are for the academic year.

17. Advising.

It is important that you choose a music faculty member from the following list to advise you about the music programs. If you have no strong preference, you may refer to the following list:

Last names beginning with:

A-B	Amy Beal: Music Center 283; x5585; abeal@ucsc.edu
C-D	Linda Burman-Hall: Music Center 241; x4648; lbh@ucsc.edu
E-F	Ben Carson: Music Center 148; x5581; blc@ucsc.edu
G	Karlton Hester: Music Center 284; x2575; hesteria@ucsc.edu
H	David Jones: Music Center 146; x4643; dej@ucsc.edu
I-J	Hi Kyung Kim: Music Center 290; x2758; hkim@ucsc.edu
K-L	Anatole Leikin: Music Center 293; x3296; asl@ucsc.edu (on leave Fall)
M	Fredric Lieberman: Music Center 144; x2309; gagaku@ucsc.edu (on leave Fall)
N	Tanya H. Merchant: Music Center 286; x5762; merchant@ucsc.edu
O-P	Leta Miller: Music Center 291; x2286; leta@ucsc.edu
Q-R	Paul Nauert (Department Chair): Music Center 285, 244; x3117, x2292; dogsbark@ucsc.edu
S	Dard Neuman: Music Center 287; x4150; dneuman@ucsc.edu
T-U	Nicole Paiement: Music Center 152; x2164; ichi@ucsc.edu
V-W	John Schechter: Music Center 288; x2019; jschech@ucsc.edu
X-Y-Z	Nina Treadwell: Music Center 289; x4264; treadwel@ucsc.edu

If your faculty adviser is on leave, you may choose another adviser or consult the Music Department Chair.

Another important source of advice is the Music Department Undergraduate Adviser, Music Center 244, 459-2292). You will need to meet with the adviser regarding your proposed study plan for declaring the major or minor, as well as your ongoing progress on requirements for the major/minor.

18. Miscellaneous Information.

Bulletin Boards. The bulletin boards in the Music Center contain important announcements of course offerings, juries, scholarship auditions, exams, policy changes, and upcoming musical events.

Education Abroad Program (EAP). This UC-sponsored study abroad program offers UCSC students an opportunity to study abroad in 32 countries while maintaining their status as UC students. EAP offers a variety of academic programs: language and culture programs facilitate language acquisition; special-focus programs allow students to concentrate on a plan of study applicable to their major; and traditional semester and year-long program options. Most EAP options require no prior language study! Courses through EAP may sometimes count for electives for the major. In many cases expenses are comparable to the cost of staying at UCSC but vary depending upon the host country's cost of living and cost of roundtrip airfare. For qualified students, financial aid transfers directly to the EAP program. Additional financial support is available in the form of need-based scholarships. Interested students should meet with an EAP adviser as well as their college academic preceptor early in their academic career. For more information, contact the Office of International Education at 107 Classroom Unit Building, 459-2858, alien@ucsc.edu, or visit <http://oie.ucsc.edu/>.

Performance and Tutoring Opportunities. The Music Department Office frequently receives requests for performers for social events, and for instrumental/voice teachers. If you wish to be listed as a performer or teacher, please provide the Music Department Office with your name, e-mail address, phone number, and type of service you provide.

Receptions for recitals. The Student Union may be reserved for events such as receptions. For information and reservations please call 459-3167.

Schedule of Offerings. Unless stated otherwise, courses are offered every year. Some ethnomusicology and musicology courses are offered every other year, and a few highly specialized courses are offered periodically. Music 120, 130, 180A, and 180B are not offered in the same quarters each year. Please contact the department office about the scheduling of these courses.

Washington DC Study and Internships. Juniors and seniors can study and intern in Washington DC by enrolling in the UCDC Program. Students are housed in the UC Washington Center and take classes and intern at an organization or agency in the DC area while fully enrolled as UCSC students. The cost is comparable to a quarter at UCSC (plus travel), and need-based scholarships are available. Applications are available online and on campus during October and March, and information is available from Marianna Santana, ucdc@ucsc.edu or (831) 459-2855.

Academic and Administrative Calendar for 2008-09.

The calendar is available at <http://reg.ucsc.edu/calendar/index.html>.

19. Music Department Personnel - 2008-09.

Mailing address: Music Center 248. Message number: 459-2292.

- Andrie**, Karen: Lecturer - cello; 476-5258
Appleton, Jon: Visiting Professor (F); Music Center 146, x4643
Arul, Erika: Lecturer - class piano; Music Center 145, x5106; earulana@ucsc.edu
Beal, Amy: Assoc. Prof.; Music Center 283, x5585; abeal@ucsc.edu
Berman, Nathaniel: Lecturer - Concert Choir; Music Center 145, x5106; natberman@hotmail.com
Brandenburg, Mark: Lecturer – clarinet; mark_brand@sbcglobal.net
Burman-Hall, Linda: Prof.; Music Center 241, x4648; lbh@ucsc.edu
Carson, Ben: Asst. Prof.; Music Center 148, x5581; benja.carson@gmail.com
Collins, Anthony: Lecturer – trombone;
Contos, Paul: Lecturer - saxophone; contos@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
Dudley, Sherwood: Prof. emeritus; sdudley@ucsc.edu
Elsea, Peter: Lecturer; Director, Electronic Music Studios; Music Center 188, x2369; elsea@ucsc.edu
Ezerova, Maria: Lecturer - piano; Music Center 287, x4150; mvezerov@ucsc.edu
Green, Barry: Lecturer - bass; barry@innergameofmusic.com
Hester, Karlton: Assoc. Prof.; Music Center 284, x2575; hesteria@ucsc.edu
Houghton, Edward: Prof. emeritus; houghtn@ucsc.edu
Jones, David: Prof.; Music Center 146, x4643; Porter Provost Office, x2564; dej@ucsc.edu
Katz-Rosene, Joshua: Lecturer (FW) - Latin American Ensembles; x2804*, josh@telepath.ca
Kim, Hi Kyung: Assoc. 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)
Lieberman, Fredric: Prof.; Music Center 144, x2309; gagaku@ucsc.edu (On leave – Fall)
Low, Murray: Lecturer - Jazz (FW); 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
Miyoshi, Owen: Lecturer - trumpet; oiyoshi@mac.com
Nauert, Paul: Prof.; Department Chair; Music Center 244, x2292, x-3117; dogsbark@ucsc.edu
Neuman, Dard: Asst. Prof., Kamil and Talat Hasan Endowed Chair in Classical Indian Music; Music Center 287, x3117; dneuman@ucsc.edu
Orzel, Jane: Lecturer - bassoon; janeorzell@razzolink.com
Özgen, Mesut: Lecturer - guitar; mozgen@ucsc.edu
Paiement, Nicole: Prof.; Music Center 152, x2164; ichi@ucsc.edu
Poplin, Stan: Lecturer - bass, jazz combos; spoplin@cruzio.com
Sackett, John: Lecturer ; Music Center 285, x3117; sackett@ucsc.edu
Samet, Yair: Lecturer, orchestra (W); yair111@aol.com
Schechter, John: Prof.; Music Center 288, x2019; jschech@ucsc.edu
Solomon, Wayne: Lecturer - trombone; waynesolomon@sbcglobal.net (On leave -FWS)
Staufenbiel, Brian: Lecturer - voice; Music Center 278, x3756; staufen@ucsc.edu
Sumarna, Undang: Lecturer - gamelan; kumis@ucsc.edu
Tchamni, Avi: Lecturer (FW); 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
Day, Evelyn: Administrative Manager; Music Center 244, x2809; eday@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
Listmann, Yalenda: Graduate Adviser; Music Center 244, x3199; yalenda@ucsc.edu
McGushin, Michael: Staff Accompanist; Music Center 150, x5582; mjmcg@ucsc.edu
Morrison, David: Music Production Supervisor; Music Center 126, x4238; davemorr@ucsc.edu
Potter, Jeffrey: Keyboard Technician; jrpotter@ucsc.edu
Szeto, Alice: Undergraduate Adviser; Music Center 244, x2292; aszeto@ucsc.edu