
USC Thornton School of Music



Professor Robert Lipsett, one of the world's premier instructors of young violin talent, works with pupil Rachel Kim on her technique.

Since its founding in 1884, the USC Thornton School of Music has become the center of higher education in music in the western United States and ranks among the top five schools of music in the nation. Situated in the heart of the vital musical life of Los Angeles, the Thornton School of Music brings together a distinguished faculty and gifted students from around the world. It is in this wonderfully diverse cultural milieu that students are offered instruction in virtually all professional and scholarly branches of music, including instrumental and vocal performance, jazz, early music, conducting, composition, film scoring, music industry, music education, recording arts, pedagogy, choral and church music, conducting and opera. In addition to its major programs, the Thornton School of Music also offers a wide array of music minors and general interest courses for students majoring in other disciplines.

The USC Symphony, Chamber Choir, Concert Choir, Opera, Wind Ensemble, Symphonic Winds, Trojan Marching Band, Jazz Ensemble, Contemporary Music Ensemble, Early Music Ensemble and a wide variety of large and small choral and instrumental ensembles assure students the broadest performing experience. More than 500 formal and informal concerts and recitals are presented on campus each year and the school regularly presents eminent visiting artists and scholars in master classes, workshops, lectures, seminars and in performance.

Los Angeles is the home of numerous musical organizations whose performances contribute immeasurably to the cultural life of the region, and also the home of the nation's major recording, radio, film and television industries. All offer abundant opportunities to the serious young musician.

Music Student Services

United University Church-B
(213) 740-4721
FAX: (213) 740-5950
Email: uscmusic@mizar.usc.edu
Assistant Dean: Debora Huffman

Undergraduate Studies

Ramo Hall of Music 112
(213) 740-7703
Director: Stewart Gordon

Graduate Studies

Waite Phillips Hall 304
(213) 740-3211
Director: Bryan Simms

Music Admissions

Music Faculty Building 410
(213) 740-8986
FAX: (213) 740-8995
Director: Christopher Sampson

Choral and Church Music

Music Faculty Building 416
(213) 740-7418
Chair: William Dehning

Classical Guitar

Music Faculty Building 305
(213) 740-7399
Chair: James Smith

Conducting

Music Faculty Building 312
(213) 740-3131
Acting Chair: Douglas Lowry

Jazz Studies

Music Faculty Building 305
(213) 740-3119
Chair: Shelton Berg

Keyboard Studies

Ramo Hall of Music 112
(213) 740-7703
Chair: Stewart Gordon

Music History and Literature

Waite Phillips Hall 304
(213) 740-3211
Chair: Janet Johnson

Music Education

Waite Phillips Hall 302
(213) 740-3211
Chair: Patrice Madura

Music Industry

Music Faculty Building 416
(213) 740-3224
Chair: Richard McIlvery

Organ

Ramo Hall of Music 112
(213) 740-7703
Chair: Ladd Thomas

Strings

Ramo Hall of Music 112
(213) 740-7704
Chair: Ronald Leonard

Studio Guitar

Music Faculty Building 305
(213) 740-7399
Chair: Richard Smith

Theory and Composition

Music Faculty Building 308
(213) 740-7416
Chair: Morten Lauridsen

Vocal Arts

Ramo Hall of Music 112
(213) 740-7704
Chair: Gary Glaze

Winds and Percussion

Music Faculty Building 308
(213) 740-7416
Chair: Terry Cravens

Electroacoustic Media

Music Faculty Building 416
(213) 740-3224
Coordinator: Richard McIlvery

Keyboard Collaborative Arts

Ramo Hall of Music 112
(213) 740-7703
Director: Alan Smith

Recording Arts

Music Faculty Building 416
(213) 740-3224
Director: Richard McIlvery

Scoring for Motion Pictures and Television

Music Faculty Building 308
(213) 740-7416
Director: Norman D. (Buddy) Baker

All departments may be reached by writing to:

USC School of Music
Music Faculty Building
Los Angeles, CA 90089-0851
FAX: (213) 740-3217

Administration

Larry J. Livingston, M.M., *Dean*

Douglas Lowry, M.M., *Associate Dean*

Susan M. Benedict, M.B.A., *Assistant Dean for Administration*

Debora L. Huffman, Ed.D., *Assistant Dean for Academic Services*

Faculty

Gregor Piatigorsky Chair in Violoncello: Ronald Leonard, Dipl.

Professors: Arthur C. Bartner, Ed.D.*; Hans Beer; Nancy Bricard, M.M.; Terry Cravens, D.M.A.; Donald Crockett, Ph.D.*; William Dehning, D.M.A.; Gary Glaze, M.M.; Stewart Gordon, D.M.A.; Stephen Hartke, Ph.D.; James Hopkins, Ph.D.*; Morten Lauridsen, D.M.A.*; Frederick Lesemann, D.M.A.*; Larry Livingston, M.M.; Thom Mason, D.M.A.; Donald McInnes, M.M.; John Perry, M.M.*; Daniel Pollack, M.S.*; Eleonore Schoenfeld*; Bryan Simms, Ph.D.; Ladd Thomas, D.Mus.; James Tyler; Jay Zorn, D.M.E.

Associate Professors: Shelton Berg, M.M.; Gilbert Blount, Ph.D.; Bruce Brown, Ph.D.; Kevin Fitz-Gerald, Art. Dipl.; Yehuda Gilad, Dipl.; Janet Johnson, Ph.D.; Norman Krieger, M.M.; Robert Lipsett, B.A.; Thomas J. Lymenstull, D.M.A.; Robert Moore, Ph.D.; Erica Muhl, D.M.A.; Giulio Ongaro, Ph.D.; Alan Smith, D.M.A.; James Smith, M.M.; Richard Smith, M.M.; John Thomas, M.M.; Dennis Thurmond, M.M.; Frank Ticheli, D.M.A.; David Wilson, D.M.A.; Richard J. Wingell, Ph.D.

Assistant Professors: Erik Forrester, M.M.; Maria Anna Harley, Ph.D.; Elizabeth Hynes, B.M.; Timothy Lindberg, M.M.; Douglas Lowry, M.M.; Patrice Madura, D.M.E.; David Pfeiffer, B.M.; Frank Potenza, B.M.; Karl Swearingen, D.M.A.

Adjunct Professors: Norman "Buddy" Baker, D.M.A.; James Decker, A.A.; Vincent DeRosa; Boyde Hood, M.M.; John T. Johnson, B.M.; David Raksin, M.A.; Cherry Rhodes, B.M.

Adjunct Associate Professors: Joel Timm, D.M.A.; JoAnn Turovsky, M.M.

Adjunct Assistant Professors: John Clayton, B.M.; David Howard, B.A.; William Kanengiser, M.M.; Janice McVeigh, M.A.; Roy Poper, B.M.; Scott Tennant, M.M.; Dennis Trembly

Lecturers: Nico Abondolo; Lucina Agabian-Hubbard; Dale Anderson; John Barnett; Janet Beazley; Richard Bellis; William Biersach; Bernadene Blaha; Timothy Boyle; Jon Burlingame; George Burt; Pat Caddick; Glenn Carlos; Lucinda Carver; Martin Chalifour; Polli Chambers-Salazar; Ndugo Chanler; Patricia Cloud; Rose Corrigan; Bill Cunliffe; Frank Curtis; Neal Desby; Theresa Dimond; Joe Diorio; Timothy Emmons; Bruce Eskovitz; Judith Farmer; Anne Farnsworth; Gregg Field; Ralph Fielding;

Angel Figueroa; Anthony Fox; Andrew Garver; John Girvin; Kirill Gliadkovsky; Pamela Goldsmith; Sara Graef; Mitchell Hanlon; Joe Harnell; Brian Head; Lloyd Hebert; Lucille Hunt; Clay Jenkins; Ed Kalnins; Pat Kelley; Brian King; Victoria Kirsch; Tim Kobza; Miran Kojian; Milcho Leviev; Peter Loewen; Kenneth Lopez; Jonathan Mack; Gary Mannon; Peter Marsh; Shigemi Matsumoto; Ingrid Matthews; Stephen Maxym; Thomas Beno May; George McIntyre; Vince Mendoza; Cynthia Munzer; Shaun Naidoo; Barbara Northcutt; David Oakes; Tom Osuna; John Paton; Antoinette Perry; Louise Reichlin; Christine Rosander; Leonard Rosenmann; James Rötter; Daniel Rothmuller; Chris Rozé; Willis Schaefer; David Scott; James Self; Bob Sheppard; Jack Smallley; David Spear; Nick Strimple; Tierney Sutton; Chris Taylor; Richard Todd; Terry Trotter; Stephen Trovato; Alan Vogel; Fred Vogler; James Walker; David Weiss; Terry Woodson; Gary Woodward; Suli Xue; Nancy Yamagata; Christopher Young; Michele Zukovsky

Emeritus Professors: Nancy Bricard, M.M.*; Charles C. Hirt, Ph.D.; Ellis Kohs, M.A.; Arend Koole, D.Litt. et Phil.; Mitchell Lurie; William A. Schaefer, M.A.; Margaret Schaper, M.M.*; Alice Schoenfeld*; Eudice Shapiro; Brooks Smith; William Thomson, Ph.D.

Emeritus Associate Professor: Pierre Tagmann, Ph.D.

*Recipient of university-wide or school teaching award.

Degree Programs

The Thornton School of Music offers professional and academic degrees at the bachelor's, master's and doctoral levels. These degrees are summarized below.

Bachelor of Music Students working toward this professional degree have a wide choice of specializations: composition, electroacoustic media, music education, music industry, instrumental performance, jazz studies, and vocal arts. Students can take either a single major program or double majors in several combinations such as organ and harpsichord or piano and composition, music education and wind, string, or percussion instrument. The degree is granted by the School of Music.

Bachelor of Arts This degree is for students with a strong music background but who wish to combine professional music training with substantial study in other disciplines.

Bachelor of Science Offered by the School of Music in the specialized areas of music industry and music recording.

Combined Bachelor of Arts and Bachelor of Music Students wishing to fulfill the requirements for both the Bachelor of Arts (with a major in music) and the Bachelor of Music degrees may take a combined curriculum totaling approximately 160 units.

Minors in Music Five different minors in music are offered, each approaching the discipline from a unique perspective and with a distinct curriculum: Jazz Studies, Musical Studies (Composition or Performance), Musical Theatre, Music Industry, and Music Recording.

Master of Music This degree allows specialization in several areas. It requires a minimum of 30 graduate units, of which 15 must be at the 500 level or higher. Students complete either a thesis or recital(s) as part of the degree requirements. The degree can be earned in choral music, church music, composition, conducting, music education, keyboard collaborative arts, guitar, harpsichord, jazz studies, organ, piano, voice or instrumental performance. The degree is granted by the School of Music.

Master of Music Education This degree is offered jointly by the Schools of Music and Education. It is intended for persons who are now, or who plan to be, school or community music specialists.

Master of Arts This degree, offered through the Graduate School in conjunction with the School of Music, stresses music history, early music performance or music theory, with emphasis on scholarly research.

Doctor of Musical Arts The D.M.A. is the highest professional degree offered by the School of Music. Students may specialize in choral music, church music, composition, music education, vocal or instrumental performance.

Doctor of Philosophy Offered through the Graduate School, this is an academic degree in the fields of historical musicology or music theory. A substantial background in music, research and languages is required.

California Single Subject Credential in Music The state of California requires five years of study for a clear teaching credential in any field. Students who wish a teaching credential in music must first complete a music degree. After completing the fifth year of study, including directed teaching and other professional courses, the student will be recommended for the credential. Interested students should consult the music education faculty as early as possible before completing their degrees.

Entrance to the Degree Programs

Admission to a degree program is granted through USC's admission process, described in the Admission section of this catalogue. A supplementary application form is also required for students seeking admission to the School of Music, which can be obtained from the School of Music Office of Admissions.

Applicants to a program within the school are screened by appropriate faculty selection committees that hold auditions, interviews and examine supportive materials. Letters of acceptance are issued by the USC Office of Admission.

Audition

A personal audition or recent video or cassette tape recording is required of applicants to most curricula offered by the School of Music including the Bachelor of Arts degree. Details may be found on the supplementary application form. If a tape is submitted, it should contain representative selections in the applicant's repertoire and should accompany the supplementary application. Tapes will not be returned unless return postage is supplied.

All new students should be prepared to audition in their principal performance medium during their initial registration period prior to planning a program for the first semester. Sight reading may be included in the audition.

Graduate Record Examinations

Scores from the General Test of the Graduate Record Examinations (GRE) are required for application and admission to the Master of Arts, Doctor of Musical Arts and Doctor of Philosophy degrees. (The Music Subject Test is not required.) Test scores on the GRE that are more than five years old at the time of application are not accepted.

Placement Tests

Undergraduate transfer students who have had formal study in any of the following areas must take the appropriate placement examination prior to their first registration: aural skills, theory, music history, conducting, analysis, counterpoint, orchestration and performance. The results of these examinations determine placement in appropriate sequential courses.

Music Graduate Entrance Examinations

Achievement tests in basic musical skills and areas of study are required of all entering graduate students during the first semester or summer session in residence. A list of required examinations for each major can be obtained from the Office of Music Admissions. Examination dates are announced each semester in the *Schedule of Classes*. A passing

grade in each required examination or a minimum grade of B- in corresponding remedial courses is a prerequisite to formal classification for any graduate study. Also see Admission to Graduate Standing on page 656.

Advanced Standing Credit for Music Taken in Accredited Schools of Music

Music courses completed with satisfactory grades in a member institution of the National Association of Schools of Music are acceptable for transfer. The university reserves the right, however, to require a student to take a placement test (at no cost) to determine the level of achievement in any given aspect of music, and to review the student's credentials at the end of one semester at USC to determine what credit will in fact be transferred.

Advanced Standing Credit for Music Not Taken in Accredited Schools of Music

Students who wish credit for music taken in institutions not accredited by the National Association of Schools of Music must provide the Office of Admissions with information on their prior work, showing the subjects studied, the number of lessons in each subject, the length of each lesson, number of years of study and the names of instructors. Such special requests are dealt with on an individual basis. Examinations or continuation work or both may be required before credit allowance is considered.

General Requirements

All curricula leading to the Bachelor of Music, Master of Music and Doctor of Musical Arts degrees require proficiency in performance. This is accomplished by individual instruction in the areas best suited to the student's ability and interests.

Proficiency in piano is required in all curricula and may be achieved through class and/or individual instruction. Some curricula require competency in one additional performance medium.

Attendance at recitals in the field of the student's major is a regular part of the work in applied music for all music majors. Students also must enroll in either composition or performance forums (depending on the student's major) presented by the school. Attendance at recitals is recommended for non-music majors who take individual instruction as an elective.

Curriculum Requirements

The curriculum requirements for each major are listed under each degree. The USC course classification and numbering system is explained on page 47. In addition, music courses sometimes carry the following abbreviations: CD = Conducting; CG = Classical Guitar; HC = Harpsichord; OR = Organ; P = Piano; SG = Studio Guitar; VA = Viola; VC = Voice Coaching; VO = Voice.

Change of Curriculum

To change from one curriculum to another, a student must obtain written approval of all of the following: the department chair in the curriculum which the student is leaving, the department chair for the new curriculum and the dean of the School of Music.

Non-Degree Programs

Students who have highly specialized interests which may not be met through degree programs may apply for admission to one of the following non-degree programs.

Advanced Studies

This program is designed for students who have a basic education in music, have a focused educational goal and do not wish to pursue an academic degree. It is particularly appropriate for non-U.S. citizens (as well as U.S. citizens whose prior musical education does not qualify them for admission to American degree programs), postgraduates who wish to complete special educational or scholarly projects, and working professionals who wish to enhance or expand their qualifications.

Artist Diploma

This program is designed for young artists of exceptional ability and musical sensitivity who plan careers as solo performers. The Artist Diploma Program provides young artists the opportunity to devote their full time to concentrated study and practice for the duration of their assigned programs.

Advanced Studies Certificate Program in Scoring for Motion Pictures and Television

This one-year program is designed for students who hold the Bachelor of Music in Composition or its equivalent. Persons who complete the Scoring for Motion Pictures and Television non-degree curriculum will be awarded an Advanced Studies Certificate from the School of Music.

Honor Society

Pi Kappa Lambda

Pi Kappa Lambda is a national honor society established in 1918 for the promotion and recognition of scholarship and performance in music. Students of the School of Music are eligible for election to Eta chapter at the University of Southern California, established in 1923.

Undergraduate Degrees

Bachelor of Music

The Bachelor of Music (B.M.) is a professional degree granted by the School of Music. The various majors for the degree are listed subsequently along with special requirements for each.

Individual Instruction in Residence

Candidates for the B.M. degree in performance must complete a minimum of three semesters of individual instruction in their major field while in residence.

Senior Recital

All performance majors must present a senior recital consisting of a memorized program one hour long (except in the case of certain wind instruments) in partial fulfillment of the degree requirements. Composition majors present a full-length recital of their original compositions. A candidate's program must be ready for presentation before a faculty committee at least one month before the required public recital. Complete details are available from the Music Operations Office, School of Music.

General Education Requirements

The university's general education program provides a coherent, integrated introduction to the breadth of knowledge you will need to consider yourself (and to be considered by other people) a generally well-educated person. This new program requires six courses in different categories, plus writing and diversity requirements, which are described in detail on pages 167 through 172.

All students who (1) entered the School of Music as freshmen in the summer of 1997 or

later; or (2) began college elsewhere in the summer of 1997 or later; or (3) began college earlier but transfer to USC in the summer of 2000 or later, must satisfy the requirements of the new general education program. Other students whose schedules permit are encouraged to follow the new program as well. However, continuing and transfer students who began college full-time before summer 1997 and enter USC before summer 2000 may elect to satisfy a "transitional" plan instead, which is outlined on page 172.

The Provost has allowed an exception to the rules governing the new general education requirements for certain groups of students pursuing performance degrees in music. Students pursuing the Bachelor of Music in Jazz Studies or the Bachelor of Music in Performance (in all tracks except organ) may satisfy their social issues and first writing requirement separately by taking WRIT 130 (instead of WRIT 140) in the spring of their freshman year. In addition those pursuing the Bachelor of Music in Performance (vocal arts) may satisfy Category I of the new program with MUHL 280ab.

In all other respects, students in the School of Music must satisfy the general education requirements as described on pages 167 through 172.

Bachelor of Music in Composition

Entrance Requirements

Knowledge of basic musical materials such as scales, intervals and chords by sight and sound. Reasonable keyboard facility is required. Composition majors must submit one or two original compositions when applying.

CURRICULUM REQUIREMENTS	UNITS
General education	6 courses
Writing	2 courses
MUCD 340 (2), 343 (2)	4
Large ensemble*	4
Ensemble electives	2
MUHL 280ab (6), 385ab (6)	12
MUPF 250ab (4), 350ab (4), 401P (4) **	12
MUEA 474a or 474b or MUPF 490	2
MUTC 132ab (2), 133ab (6), 135 (2), 137ab (4), 220 (2), 232ab (2), 233ab (6), 235 (2), 236 (2), 237ab (8), 320 (2), 332ab (2), 334ab (4), 336ab (4), 337ab (4), 420 (2), 435 (2), 437ab (4)	60
Electives in music	4
Senior recital	0
Total required for degree	132

*Transfer credit may not fulfill the large ensemble requirement.

**Requirement may be fulfilled with MUPF 201P and MUPF 401P if proficiency level equivalent to MUPF 350b is demonstrated by examination.

In addition to the above curricular requirements, B.M. candidates in composition (including film scoring emphasis) must take departmental comprehensive examinations in six areas:

- (1) instrumental performance at an intermediate level;
- (2) theory and analysis;
- (3) aural skills;
- (4) instrumentation;
- (5) music literature;
- (6) elementary score-reading.

Students must pass in at least four areas to continue on to the senior year of the major and, in order to graduate, must pass in all six areas.

Bachelor of Music in Composition (Film Scoring)

Entrance Requirements

Knowledge of basic musical materials such as scales, intervals and chords by sight and sound. Reasonable keyboard facility is required.

Composition majors must submit one or two original compositions when applying.

CURRICULUM REQUIREMENTS	UNITS
General education	6 courses
Writing	2 courses
MUCD 343 (2) and 442 (2)	4
Large ensemble*	4
Ensemble electives	2
MUHL 280ab (6), 385ab (6)	12
MUPF 250ab (4), 350ab (4)**	8
MUTC 132ab (2), 133ab (6), 135 (2), 137ab (4), 220 (2), 232ab (2), 233ab (6), 235 (2), 236 (2), 237ab (8), 320 (2), 332ab (2), 334ab (4), 336ab (4), 337ab (4), 436 (2), 437ab (4), 440ab (4), 442ab (4), 443ab (4), 470 (2)	72
Senior recital	0
Total required for degree	134

*Transfer credit may not fulfill the large ensemble requirement.

**Requirement may be fulfilled with MUPF 201P and MUPF 401P if proficiency level equivalent to MUPF 350b is demonstrated by examination.

Bachelor of Music in Electroacoustic Media

Entrance Requirements

Applicants must demonstrate proficiency on a non-electronic instrument by audition or audition tape. They must show a knowledge of basic musical materials such as scales, intervals and chords by submitting an original, hand-notated musical composition. Success in college preparatory science courses is also expected.

CURRICULUM REQUIREMENTS	UNITS
General education	6 courses
Writing	2 courses
MUCD 340 (2) or 343 (2)	2
MUEA 101 (2), 201ab (8), 301ab (8), 401ab (8)	26
Large ensemble*	4
Ensemble electives	2
MUHL 280ab (6), 385ab (6)	12
MUPF 180 (2), 250ab (4), 153 (2), 253 (4), 353 (4)	16
Four units from the following: MUIA 286 (2), 291 (2), 379ab (4), 380 (2), 389 (2), 475b (2), 477 (2), 478 (2), 488ab (4), 493 (2), 494 (4)	4
MUTC 132ab (2), 133ab (6), 232ab (2), 233ab (6), 332ab (2) or 342ab (2), 338x (2)	20
Electives	14
Senior recital	0
Total required for degree	132

*Transfer credit may not fulfill the large ensemble requirement

Bachelor of Music in Jazz Studies

Entrance Requirements

A performance audition with the appropriate performance faculty is required of all entering jazz studies majors before admission can be completed. Technical proficiency should be demonstrated through standard exercises, solos and/or excerpts from traditional jazz literature. Transfer students must meet performance levels expected in the first two years of the major.

CURRICULUM REQUIREMENTS	UNITS
General education	6 courses
Writing	2 courses
MUEN 232 (4), 229 (2), 429 (4), 432 (4)	14
Large ensemble*	2
MUED 443 (2)	2
MUHL 280ab (6), 385ab (6), 486 (2)	14
MUPF 153 (4), 253 (4), 353 (4), 453 (4), 180 (4), 220 (2), 250ab (4), 252 (2), 341 (2), 451 (4), 452 (2)	36
MUTC 132ab (2), 133ab (6), 200ab (4), 232ab (2), 233ab (6), 338x (2) or 342ab (2), 347 (2), 400 (2)	26
Electives in music	6
Senior recital	0
Total required for degree	132

*Transfer credit may not fulfill the large ensemble requirement.

Bachelor of Music in Jazz Studies (Vocal)

Entrance Requirements

A performance audition with the appropriate performance faculty is required of all entering jazz studies majors before admission can be completed. Technical proficiency should be demonstrated through standard exercises, solos and/or excerpts from traditional jazz literature. Transfer students must meet performance levels expected in the first two years of the major.

CURRICULUM REQUIREMENTS	UNITS
General education	6 courses
Writing	2 courses
MUEN 232 (4), 205/405 (6), 432 (4)	14
Large ensemble*	2
MUED 443 (2)	2
MUHL 280ab (6), 385ab (6), 486 (2)	14
MUPF 153 (4), 253 (4), 353 (4), 453 (4), 401 (2), 180 or 218 (2), 220 (2), 250ab (4), 252 (2), 311 (2), 341 (2), 452 (4)	36
MUTC 132ab (2), 133ab (6), 200ab (4), 232ab (2), 233ab (6), 342ab (2), 347 (2), 400 (2)	26
Electives in music	6
Senior recital	0
Total required for degree	132

*Transfer credit may not fulfill the large ensemble requirement.

Bachelor of Music in Music Education

Entrance Requirements

Applicants who select music education as their major must perform an instrumental or vocal audition for the appropriate faculty.

All candidates for a Bachelor of Music in Music Education degree and California Teaching Credential in music must give a recital and pass the California Basic Educational Skills Test (CBEST) before they can be admitted to student teaching. In addition, students should refer to the Professional Studies Requirements: Single Subject found in the School of Education Teaching Credentials section of this catalogue.

Requirements for the California Single Subject Preliminary Teaching Credential in Music

With planning and at least one summer session, it is possible for students to complete both a bachelor's degree in music education and a California Single Subject Preliminary Teaching Credential in Music in four years. Those graduates are then permitted to teach vocal and instrumental music (K-12) in the public schools of California and most other states. Teachers then have five years to complete the California Clear Professional Teaching Credential which consists of approximately 28 post-bachelor's degree units.

Twelve of the 16 units required for completion of the preliminary credential may also apply toward the required 28 units for the clear credential and toward the Master of Music Education degree at USC. These courses include CTSE 409, CTSE 410, CTSE 414, CTSE 474b, MUED 402 and MUED 403.

Performance majors who wish to complete a teaching credential should consult music education faculty advisors as early in their degree program as possible to arrange the music education portion. Performance majors may begin work toward the teaching credential as early as their freshman year.

CURRICULUM REQUIREMENTS	UNITS
General education	6 courses
Writing	2 courses
Education courses: CTSE 203 (4)	4
MUCD 340 (2), 343 (2)	4
Large ensemble	4
Ensemble electives	3
MUED 241a (2), 301 (1), 345ab (4), 346L (2), 347L (2), 348L (2), 430 (3), 443 (2), 448 (2), 452 (2), 474 (4)	26
MUHL 280ab (6), 385ab (6)	12
MUPF 153 or 201 (4), 220 (2), 250ab (4), 253 or 201 (4), 350a (2), 353 or 401 (2)	18
MUTC 132ab (2), 133ab (6), 232ab (2), 233ab (6), 332ab (2), 338x (2)	20
Electives	9
Total required for degree	132

Bachelor of Music in Performance (Classical Guitar)

Entrance Requirements

Applicants must be able to play all diatonic major and minor scales (e.g., the Segovia edition) and Giuliani *120 Studies for the Right Hand*; be able to demonstrate a knowledge of both *apoyando* (rest stroke) and *tirando* (free stroke); and demonstrate an adequate technical command of the instrument by performance of etudes of the level of Carcassi *Op.60*; Aguado (from *Method of Guitar*) and *Simple Studies* by Brouwer or standard etudes by Giuliani. Applicants must perform a short composition of the level of Tarrega *Preludes*, Tansman *Three Pieces*, a Sor minuet from *Sonata, Op. 25*, or Ponce *Six Short Preludes*.

CURRICULUM REQUIREMENTS	UNITS
General education	6 courses
Writing	2 courses
MUCD 343 (2)	2
MUEN 226 (2), 426 (4)	6
Large ensemble*	2
Ensemble electives	2
MUHL 280ab (6), 385ab (6), 426ab (6)	18
MUPF 153CG (4), 159 or 258 (2), 253CG (4), 353CG (4), 453CG (4), 220 (2), 250ab (4), 257 (8), 417 (2), 457 (8), 481 (2)	44
MUTC 132ab (2), 133ab (6), 232ab (2), 233ab (6), 332ab (2), 338x (2)	20
Electives	6
Junior recital	0
Senior recital	0
Total required for degree	132

*Transfer credit may not fulfill the large ensemble requirement.

Bachelor of Music in Performance (Studio Guitar)

Entrance Requirements

All applicants for this major are required to play an audition on electric guitar. If the applicant wishes, the audition may also include performance on acoustic guitar. The performance should demonstrate proficiency in playing scales and chords in major and minor keys as well as published or original repertoire of single note melody, accompaniment, and solo arrangements at an intermediate level of difficulty.

CURRICULUM REQUIREMENTS	UNITS
General education	6 courses
Writing	2 courses
MUCD 343 (2)	2
MUEN 226 (2), 426 (4)	6
Large ensemble*	2
Ensemble electives	2
MUHL 280ab (6), 385ab (6), 416 (3), 426a (3)	18
MUPF 153SG (4), 253SG (4), 353SG (4), 453SG (4), 158 (2), 159 (2), 220 (2), 250ab (4), 258 (4), 328ab (6), 358 (4), 415 (2), 458 (2)	44
MUTC 132ab (2), 132ab (6), 232ab (2), 233ab (6), 332ab (2), 338x (2)	20
Electives	6
Junior recital	0
Senior recital	0
Total required for degree	132

*Transfer credit may not fulfill the large ensemble requirement.

Bachelor of Music in Performance (Harpichord) or (Piano)

Entrance Requirements for Harpsichord Major

A performance audition is required for all entering harpsichord majors. Whether a piano or harpsichord is played for the audition, memorized performances of four contrasting movements from a suite by J.S. Bach and two contrasting sonatas by Scarlatti or Soler must be included.

Entrance Requirements for Piano Major

The applicant in piano must perform from memory three piano solos from the standard concert repertoire, each from a different stylistic period. The applicant must also submit a list of repertoire.

CURRICULUM REQUIREMENTS FOR HARPSICHORD OR PIANO	UNITS
General education	6 courses
Writing	2 courses
MUCD 340 (2) or 343 (2)	2
MUEN 228 (2), 428 (4)	6
Large ensemble*	4
MUHL 280ab (6), 385ab (6), 472ab (4)	16
MUPF 153P or HC (4), 253P or HC (4), 353P or HC (4), 453P or HC (4), 160ab (4), 170ab (2), 220 (2), 260ab (4), 360ab (4), 431ab (4), 481 (2)	38
MUTC 132ab (2), 133ab (6), 232ab (2), 233ab (6), 332ab (2), 338x (2)	20
Electives	14
Senior recital	0
Total required for degree	132

*Transfer credit may not fulfill the large ensemble requirement.

Bachelor of Music in Performance (Organ)

Entrance Requirements

The audition should include performance of works of moderate difficulty from at least three of the following periods: Baroque, Classical, Romantic and Contemporary. If the candidate has not previously studied organ, the audition may be taken on piano or harpsichord.

CURRICULUM REQUIREMENTS	UNITS
General education	6 courses
Writing	2 courses
MUCD 340 (2), 343 (2)	4
Large ensemble*	4
Ensemble electives	2
MUHL 280ab (6), 385ab (6)	12
MUPF 153OR (4), 253OR (4), 353OR (4), 453OR (4), 160ab (4), 260ab (4), 220 (2), 465ab (4), 466ab (4)	34
MUTC 132ab (2), 133ab (6), 232ab (2), 233ab (6), 332ab (2), 338x (2)	20
Electives in music	13
Electives	11
Senior recital	0
Total required for degree	132

*Transfer credit may not fulfill the large ensemble requirement.

Bachelor of Music in Performance (Violin), (Viola), (Violoncello), (Double Bass) or (Harp)

Entrance Requirements for Violin Majors

Applicants must play three-octave scales and arpeggios, and perform such standard etudes as Kreutzer, Fiorillo, and Carl Flesch *Scale System*. Students should play works corresponding in difficulty to the Bach *Concerto in A-Minor*, Mozart *Concerto in G-Minor*, any Handel sonata, and the Spohr *Concerto No. 2*, as well as the Bruch *Concerto in G-Minor* and the Mendelssohn *Concerto*.

Entrance Requirements for Viola Majors

Applicants must demonstrate a sound foundation in all major and minor scales, arpeggios in three octaves, and include etudes by Kreutzer, Fiorillo, Campagnoli, or Fuchs. Students should play a concerto corresponding in difficulty to Stamitz, Hoffmeister, Handel-Casadesus, or J.S. Bach, and a sonata or major recital work from the Romantic or contemporary period (e.g., Schumann's 'Adagio and Allegro,' or Hindemith's *Trauermusik*).

Entrance Requirements for Violoncello Majors

Applicants must demonstrate a sound foundation in all major and minor scales and arpeggios in three octaves and include etudes by Dotzauer (Books I and II), Duoport, *Cosman Exercises for Finger Development*. Students should play works corresponding in difficulty to the Bach *Suite No. 1*, Beethoven *Sonata No. 1*, baroque sonatas by Corelli, Handel, Vivaldi, Eccles, and concertos by Saint-Saëns and Lalo.

Entrance Requirements for Double Bass Majors

Applicants must demonstrate a firm technical command of the instrument through the sixth position, as presented by a standard bass method such as Franz Simandl's *New Method for the Double Bass*, Book I. They must play major and minor scales in two octaves from E to G, others in one octave, and easier solos or selections from Simandl's 30 *Etudes for Double Bass*.

Entrance Requirements for Harp Majors

The candidate must be prepared to demonstrate adequate technical knowledge of such standard harp etudes as those of Pozzoli, Lariviere, Bochs and Posse; and of works for solo harp at the level of Feerie by Tournier, Dussek and Rosetti sonatas; Handel's *Tema con Variazioni*; Hovhanness' *Sonata*; Pierne's *Impromptu-Caprice*; and Grandjany's *Fantaisie*.

CURRICULUM REQUIREMENTS FOR VIOLIN, VIOLA AND VIOLONCELLO MAJORS

CURRICULUM REQUIREMENTS FOR VIOLIN, VIOLA AND VIOLONCELLO MAJORS	UNITS
General education	6 courses
Writing	2 courses
Foreign language	2 courses
MUCD 343 (2)	2
Ensemble 227 (4), 427 (4)	8
Large ensemble*	8
MUHL 280ab (6), 385ab (6)	12
MUPF 153 (4), 253 (4), 353 (4), 453 (4), 220 (2), 250ab (4), 350ab (4), 471ab (4), 472 (4), 481 (2)	36
MUTC 132ab (2), 133ab (6), 232ab (2), 233ab (6), 332ab (2), 338x (2)	20
Electives**	6
Junior recital	0
Senior recital	0
Total required for degree	132

*Required each semester in residence.

**Violin majors are required to take MUPF 201VA (2) as two units of the six-unit elective requirement.

CURRICULUM REQUIREMENTS FOR DOUBLE BASS MAJORS

CURRICULUM REQUIREMENTS FOR DOUBLE BASS MAJORS	UNITS
General education	6 courses
Writing	2 courses
Foreign language	2 courses
MUCD 343 (2)	2
MUEN 227 (2), 427 (2)	4
Large ensemble*	8
MUHL 280ab (6), 385ab (6)	12
MUPF 153 (4), 253 (4), 353 (4), 453 (4), 220 (2), 250ab (4), 350ab (4), 262 (4), 462 (4), 472 (4), 481 (2)	40
MUTC 132ab (2), 133ab (6), 232ab (2), 233ab (6), 332ab (2), 338x (2)	20
Electives	6
Junior recital	0
Senior recital	0
Total required for degree	132

CURRICULUM REQUIREMENTS FOR HARP MAJORS	UNITS
General education	6 courses
Writing	2 courses
Foreign language	2 courses
MUCD 343 (2)	2
MUEN 227 (4), 427 (4)	8
Large ensemble*	8
MUHL 280ab (6), 385ab (6)	12
MUPF 153 (4), 253 (4), 353 (4), 453 (4), 220 (2), 250ab (4), 350ab (4), 263 (4), 463 (4), 481 (2)	36
MUTC 132ab (2), 133ab (6), 232ab (2), 233ab (6), 332ab (2), 338x (2)	20
Electives	6
Junior recital	0
Senior recital	0
Total required for degree	132

*Required each semester in residence.

Bachelor of Music in Performance (Vocal Arts)

Entrance Requirements

Applicants are required to perform at least two songs in contrasting styles. The faculty committee will base its decision primarily on vocal talent and potential.

CURRICULUM REQUIREMENTS	UNITS
General education	6 courses
Writing	2 courses
Foreign language	4 courses
FREN 120 (4), GERM 101 (4), ITAL 120 (4); FREN 150 (4) or GERM 102 (4) or ITAL 150 (4)	
MUCD 340 (2)	2
Large ensemble*	4
Ensemble electives	2
MUHL 280ab (6)*, 385ab (6), 479 (4)	16
MUPF 153VO (4), 253VO (4), 353VO (4), 453VO (4), 401VC (3), 220 (2), 250ab (4), 350ab (4), 303 (4), 404 (2), 438 (2), 439 (2), 442ab (4)	43
MUTC 132ab (2), 133ab (6), 232ab (2), 233ab (6), 332ab (2)	18
Electives	3
Senior recital	0
Total required for degree	132

*Transfer credit may not fulfill the large ensemble requirement.

Bachelor of Music in Performance (Flute), (Oboe), (Clarinet), (Bassoon), (Saxophone), (French Horn), (Trumpet), (Trombone), (Tuba) or (Percussion)

Entrance Requirements

The applicant must demonstrate technical proficiency on the major instrument by standard exercises, solos, and/or excerpts from ensemble literature.

CURRICULUM REQUIREMENTS	UNITS
General education	6 courses
Writing	2 courses
MUCD 343 (2), 340 (2) or 443 (2)	4
MUEN 223 (4), 423 (4) *	8
MUEN 225 (4), 425 (4) *	8
MUHL 280ab (6), 385ab (6)	12
MUPF 153 (4), 253 (4), 353 (4), 453 (4), 252 (4), 452 (4), 250ab (4), 220 (2)	30
MUTC 132ab (2), 133ab (6), 232ab (2), 233ab (6), 332ab (2), 338x (2)	20
Electives	18
Senior recital	0
Total required for degree	132

*Required each semester in residence.

Bachelor of Music in the Music Industry

Entrance Requirements

The B.M. degree is offered through the School of Music. Applicants will be admitted to the School of Music and the Music Industry Department. An audition on the applicant's principal performance medium to be reviewed by appropriate faculty is required of all Bachelor of Music in the Music Industry candidates. An overall grade point average of 2.0 is required for retention in the program.

CURRICULUM REQUIREMENTS	UNITS
General education	6 courses
Writing	2 courses
Mathematics requirement: MATH 040x Basic Mathematical Skills or placement exam	
MUCD 340 (2) or 343 (2)	2
MUHL 280ab (6), 385ab (6)	12
MUIN 270 (4), 280 (4), 360 (4), 450 (8)	20
Three courses from the following: MUIN 370 (4), 385 (4), 425 (4), 430 (4), 435 (4), 440 (4), 443 (4), 445 (4), 447 (4)	12
Recording Arts requirements: MUIN 275ab (8) and 4 units from the following: MUIN 442 (2), 478 (2), 477 (2) or 494 (4)	12
MUPF 201 (8), 250ab (4), 401 (6)	18
MUTC 132ab (2), 133ab (6), 232ab (2), 233ab (6)	16
Electives	8
Total required for degree	132

Bachelor of Science in Jazz Studies

Entrance Requirements

The Bachelor of Science degree is offered through the School of Music and requires a live audition or audition tape on the applicant's principal instrument, to be evaluated by the jazz studies faculty. The audition should include standard jazz repertoire in a variety of styles. Retention in the program is contingent upon the maintenance of an overall grade point average of 2.0 and a 3.0 grade point average in jazz studies courses.

CURRICULUM REQUIREMENTS	UNITS
General Education	6 courses
Writing	2 courses
Large ensemble	2
MUEA 474abx	4
MUEN 229 or 429	4
MUEN 232 or 432	4
MUHL 280ab (6), 486 (2)	8
MUIN 270 (4), 280 (4), 360 (4)	12
Three courses from the following: MUIN 370 (4), 385 (4), 425 (4), 430 (4), 435 (4), 440 (4), 443 (4), 445 (4), 447 (4)	12
MUPF 153, 253, 353, 453	8
MUPF 180ab (4), 250a (2), 341 (2)	8
MUTC 132ab (2), 133ab (6), 200ab (4), 342ab (2)	14
Electives	20
Senior recital	0
Total required for degree	128

Bachelor of Science in the Music Industry

Entrance Requirements

The B.S. degree is offered through the School of Music. Applicants will be admitted to the School of Music and the Music Industry Department. An overall grade point average of 2.0 is required for retention in the program.

General Education Requirements

The university's general education program provides a coherent, integrated introduction to the breadth of knowledge you will need to consider yourself (and to be considered by other people) a generally well-educated person. This new program requires six courses in different categories, plus writing and diversity requirements, which are described in detail on pages 167 through 172.

All students who (1) entered the School of Music as freshmen in the summer of 1997 or later; or (2) began college elsewhere in the summer of 1997 or later; or (3) began college earlier but transfer to USC in the summer of 2000 or later, must satisfy the requirements of the new general education program. Other students whose schedules permit are encouraged to follow the new program as well. However, continuing and transfer students who began college full-time before summer 1997 and enter USC before summer 2000 may elect to satisfy a "transitional" plan instead, which is outlined on page 172.

Business-related Requirements

In addition to the above general education requirements, the following courses offered through the Marshall School of Business, the School of Engineering and the College of Letters, Arts and Sciences are required.

ECON 203	1 course
ECON 205	1 course
PDP 101x	1 course
MATH 117	1 course
MATH 118x	1 course
BUAD 250ab	2 courses
	7 courses

CURRICULUM REQUIREMENTS

General education requirements	6 courses
Writing	2 courses
Business-related requirements	7 courses
School of Music requirements:	
MUEA 474ax (2)	2
MUHL 200x (4)	4
MUIA 270 (4), 280 (4), 360 (4), 450 (8)	20
Three courses from the following:	
MUIA 370 (4), 385 (4), 425 (4), 430 (4), 435 (4), 440 (4), 443 (4), 445 (4), 447 (4)	12
Recording Arts requirements:	
MUIA 275ab (8) and two from the following:	
MUIA 380 (2), 442 (2), 291 (2), and either 478 (4) or 494 (4)	16
MUPF 150ab (4)	4
MUTC 101x (2)	2
Electives	8
	128

Bachelor of Science in Music Recording*Entrance Requirements*

Applicants who select the Bachelor of Science in Music Recording as their major must be able to read, play and/or sing simple diatonic melodies, show reasonable keyboard facility and knowledge of major and minor scales, key signatures and intervals. A personal audition or recent cassette tape recording is required of all applicants in their principal performance medium. A knowledge of calculus and physics is desirable.

General Education Requirements

The university's general education program provides a coherent, integrated introduction to the breadth of knowledge you will need to consider yourself (and to be considered by other people) a generally well-educated person. This new program requires six courses in different categories, plus writing and

diversity requirements, which are described in detail on pages 167 through 172.

All students who (1) entered the School of Music as freshmen in the summer of 1997 or later; or (2) began college elsewhere in the summer of 1997 or later; or (3) began college earlier but transfer to USC in the summer of 2000 or later, must satisfy the requirements of the new general education program. Other students whose schedules permit are encouraged to follow the new program as well. However, continuing and transfer students who began college full-time before summer 1997 and enter USC before summer 2000 may elect to satisfy a "transitional" plan instead, which is outlined on page 172.

CURRICULUM REQUIREMENTS	UNITS
General education	6 courses
Writing	2 courses
Foreign language	3 courses
Mathematics requirement MATH 040x Basic Mathematical Skills or placement exam (see page 53)	
Ensemble electives	4
MUHL 200x	4
MUIA 275ab (8), 286 (2), 291 (2), 379ab (4), 380 (2), 389 (2), 392 (2), 477 (2), 478 (2), 488ab (4), 493 (2)	32
MUPF 201 (4), 250ab (4)	8
MUTC 132ab (2), 133ab (6), 232ab (2), 233ab (6)	16
Electives	20
Remote Project	0
Studio Recording Projects	0
Film Scoring Projects	0
Qualifying Exam	0
	128

Bachelor of Arts

Two B.A. degrees are available, the B.A. with a major in music and the B.A., Humanities, with an emphasis in music. Both are granted by the College of Letters, Arts and Sciences.

General Education Requirements

The university's general education program provides a coherent, integrated introduction to the breadth of knowledge you will need to consider yourself (and to be considered by other people) a generally well-educated

person. This program requires six courses in different categories, plus writing, foreign language and diversity requirements, which are described in detail on pages 167 through 172.

All students who (1) entered the School of Music as freshmen in the summer of 1997 or later; or (2) began college elsewhere in the summer of 1997 or later; or (3) began college earlier but transfer to USC in the summer of 2000 or later, must satisfy the requirements of the new general education program. Other students whose schedules permit are encouraged to follow the new program as well. However, continuing and transfer students who began college full-time before summer 1997 and enter USC before summer 2000 may elect to satisfy a "transitional" plan instead, which is outlined on page 172.

Requirements for the B.A. in Music

Lower Division Music Theory and Composition: 132ab (1-1), 133ab (3-3), 232ab (1-1), 233ab (3-3); Music History and Literature: 280ab (3-3); Music Performance: 153 or 201 (4), 250ab (2-2); Ensemble electives: (4)

Upper Division Music Theory and Composition: 332ab (1-1), 338x (2); Music History and Literature: 302x (4); 385ab (3-3); Music Performance: 401 (2); Music electives: (12)

Requirements for the B.A., Humanities, with an Emphasis in Music

Lower Division Music Theory and Composition: 132ab (1-1), 133ab (3-3), 232ab (1-1), 233ab (3-3); Music Performance: 153 or 201 (4), 250ab (2-2); Ensemble electives: (4)

Upper Division 36 units, 20 of which must be in the School of Music

Combined Curriculum for B.A. and B.M. Degrees

Students who wish to do so may pursue the Bachelor of Arts with a major in music and the Bachelor of Music concurrently by taking a combined curriculum totaling approximately 160 units. Information on this program is available in advisement.

Minors in Music

Minor in Music Recording

A minor in music recording is offered for undergraduate students to provide them with the background necessary to enter the field of recording engineering and to familiarize them with the design needs of recording equipment. The minor is not available to B.M. or B.S. music majors.

Prerequisite

Acceptance into the program will require either MUIA 475a or the equivalent and a personal interview by the School of Music to assure that the student has sufficient musical background and skill.

Students admitted to this minor will be expected to have a minimum GPA of 3.0 and to maintain that average with no grade lower than a "C" for all courses taken in the minor.

REQUIRED COURSES	UNITS
MUIN 286 Recording Production Management	2
MUIN 291 The Mixing Console	2
MUIN 380 Tape and Tape Recorders	2
MUIN 389 Digital Equipment and Recording	2
MUIN 392 Acoustics and Speaker Design	2
MUIN 475abx Recording Arts Workshop	8
MUIN 477 Remote Recording Techniques	2
MUIN 478 Advanced Multichannel Remix	2
MUIN 493 Audio Signal Processing Equipment	2
	<hr/> 24

Minor in Music Industry

A minor in the music industry is offered for undergraduate students to provide them with the background necessary to enter varied fields in the music business and to familiarize them with standard practices and procedures. A minimum of 24 units is required for completion of this minor. The minor is not available to B.M. or B.S. music majors.

Prerequisite

Acceptance into the program will require a personal interview by the School of Music.

Students admitted to this minor will be expected to have a minimum GPA of 3.0 and to maintain that average with no grade lower than a "C" for all courses taken in the minor.

REQUIRED COURSES	UNITS
MUIN 270 Introduction to the Music Industry	4
MUIN 280 Communications in the Music Industry	4
MUIN 360 Introduction to Music Law	4
Three courses from the following:	
MUIN 370 Distribution of Recorded Music and Music Publishing	4
MUIN 385 Radio in the Music Industry	4
MUIN 425 Live Music Production and Promotion	4
MUIN 430 Artist Management and Development	4
MUIN 435 Manufacture and Distribution of Musical Products	4
MUIN 440 Arts Management	4
MUIN 443 Supervision of Music for Television and Film	4
MUIN 447 Radio Management	4
	<hr/> 24

Minor in Jazz Studies

This 26-unit minor program in jazz studies incorporates course work in individual instruction, the history of jazz masters, techniques of jazz improvisation, jazz styles analysis, and aural skills for improvisors. The minor is not available to B.M. majors.

Requirements for admission are: GPA per university regulations, freshman standing and an audition.

REQUIRED COURSES	UNITS
MUEN 405 Vocal Jazz Ensemble, or	
MUEN 429 Jazz Ensemble	2
MUHL 486 Jazz Masters of the 20th Century	2
MUPF 180 Techniques of Jazz Improvisation	4
MUPF 401 Individual Instruction	6
MUTC 200ab Jazz Styles Analysis	4
MUTC 342ab	2
Electives in Jazz 300-499	6
Total	<hr/> 26

Minor in Musical Theatre

The minor in musical theatre, interdisciplinary in nature, is a 27-unit program incorporating the study of acting, dance or movement, vocal arts and related musical subjects. Admission to the minor requires an audition for music but not for theatre.

For students majoring in theatre or another non-music discipline.

REQUIRED COURSES	UNITS
MUED 400 The Broadway Musical: Reflection of American Diversity, Issues, and Experiences	4
MUPF 124ab Beginning Guitar, or	
MUPF 150ab Beginning Piano, or	
MUED 330x Fundamentals of Music	4
MUPF 401 Individual Instruction (6)	
MUPF 141 Class Voice (2), or	
MUPF 241 Intermediate Class Voice (2), and	
MUPF 401 Individual Instruction (4)	6
MUPF 402* Musical Theatre Workshop	8
Two units to be selected from:	
THTR 181-189, or	
THTR 216 Movement for Actors, or	
THTR 316 Advanced Movement for Actors	2
THTR 343 Musical Theatre Audition	3
Total units	<hr/> 27

*2 units of MUPF 402 may be satisfied by taking THTR 397 Theatre Practicum I.

For students majoring in music performance (vocal arts):

REQUIRED COURSES	UNITS
MUPF 402* Musical Theatre Workshop	8
THTR 101 Introduction to Acting	4
THTR 343 Musical Theatre Audition	3
MUED 400 The Broadway Musical: Reflection of American Diversity, Issues, and Experiences	4
Two units to be selected from:	
THTR 181-189, or	
THTR 216 Movement for Actors, or	
THTR 316 Advanced Movement for Actors	2
Six units to be selected from:	
THTR 252ab Intermediate Acting I, or	
THTR 352ab Intermediate Acting II	6
Total units	<hr/> 27

*2 units of MUPF 402 may be satisfied by taking THTR 397 Theatre Practicum I.

For students majoring in music (non-vocal arts performance):

REQUIRED COURSES	UNITS
MUPF 401VO Individual Instruction	4
MUPF 402* Musical Theatre Workshop	8
THTR 101 Introduction to Acting	4
THTR 343 Musical Theatre Audition	3
MUED 400 The Broadway Musical: Reflection of American Diversity, Issues, and Experiences	4
Two units to be selected from:	
THTR 181-189, or	
THTR 216 Movement for Actors, or	
THTR 316 Advanced Movement for Actors	2
Two units to be selected from:	
THTR 252ab Intermediate Acting I, or	
THTR 352ab Intermediate Acting II	2
Total units	<hr/> 27

*2 units of MUPF 402 may be satisfied by taking THTR 397 Theatre Practicum I.

Minor in Musical Studies

This 26-unit program in musical studies, with an emphasis in composition or performance, incorporates the study of music theory, music history, performance or composition, ensembles and electives. Students may enter the program in their freshman year. An audition is required for the performance emphasis but not for the composition emphasis. This minor is not available to music majors with the exception of music industry and music recording majors who may declare the composition emphasis of this minor.

COMPOSITION EMPHASIS		UNITS	PERFORMANCE EMPHASIS		UNITS
MUHL 350abx	Music, Culture and Ideas	6	MUEN 300-499		2
MUTC 130abx	Basics of Music Theory	6	MUHL 350abx	Music, Culture and Ideas	6
MUTC 221ab	Composition for Non-Majors	4	MUPF 250a	Keyboard Instruction I	2
MUTC 420	Composition Forum III	2	MUPF 401	Individual Instruction	6
MUTC 421ab	Composition for Non-Majors II	4	MUTC 130abx	Basics of Music Theory	6
Music Electives 300-499		4	Music Electives		4
Total		26	Total		26

Minor in Performing Arts Studies

The minor in Performing Arts provides an interdisciplinary inquiry into the nature and aesthetics of the performing arts. It combines the disciplines of cinema-television, dance, music and theatre. The minor is a unique course of study that looks at how the performing arts contribute to a culturally literate society. See the School of Theatre section of this catalogue, page 760.

Graduate Degrees

Admission-Audition Requirements

In addition to USC admission requirements for graduate students, the following supplementary procedures are necessary for admission to graduate study in the Thornton School of Music.

Choral Music

Applicants should submit a statement of objectives along with evidence of at least two years' experience as a choral conductor for the M.M. degree, four years for the D.M.A. A tape recording of at least 30 minutes duration of a choral group conducted by the applicant should be submitted. Choral works of several periods and styles, and at least one work from the contemporary period must be included.

Church Music

Applicants for the major in church music should submit a statement of career objectives and a 15-minute tape recording of the applicant's performance in the principal performance medium.

Composition

Two or three carefully prepared scores of recent works should be submitted with the application for admission. Recordings of these works should be included if possible.

Conducting

Selected applicants will be invited to present a live audition with the university orchestra. Such applicants will be contacted to determine repertoire.

Music Education

Applicants must submit a resume of their teaching and other relevant professional experience, including a statement indicating the progress and achievement students have attained under their guidance.

Music History and Literature

M.A. candidates must submit a statement of objectives and one or two representative historical or analytical term papers, and Graduate Record Examinations scores. Applicants for the Ph.D. should submit a statement of objectives, a copy of the master's thesis, and Graduate Record Examinations scores.

Music Theory

Applicants must submit an analytical study of a large composition.

Performance

A personal audition or recent video or cassette tape recording of representative selections is required for all applicants seeking admission as a *performance major*. If a cassette is submitted, it should accompany the supplementary application; it will not be returned unless return postage is supplied.

Keyboard Collaborative Arts

The audition, preferably performed in person, is in two parts. The piano solo part should include two piano solos, performed from memory, from contrasting stylistic periods. The keyboard collaborative part should include two complete instrumental sonatas, performed with music, four songs from contrasting stylistic periods and one aria, performed with music. The collaborative repertoire must be selected from an approved list, available from the department. Additionally, students will be tested on their sight-reading ability and demonstration of skills in diction and translation. Submission of a solo and ensemble repertoire list is required.

Guitar

Applicants will be expected to perform 30 minutes of solo and/or ensemble music from the classical guitar or the studio/jazz repertoire. An in-person audition is recommended; however, a recent, high-fidelity recording is acceptable.

Early Music Performance

The audition must be performed on one or more historical instruments, and it should consist of representative selections for those media.

Organ

The audition should include performance of works of moderate difficulty from at least three of the following periods: Baroque, Classical, Romantic and Contemporary.

Piano

The M.M. applicant in piano must perform from memory one major work from three different stylistic periods and an etude by Chopin, Liszt, Rachmaninoff or a similar composer. The D.M.A. applicant must perform four selections from different stylistic periods and an etude.

String Instrument

Applicants should prepare an audition of approximately 30-40 minutes in length. Repertoire should be selected from standard literature such as concerti, sonatas or unaccompanied works.

Vocal Arts

Applicants are required to prepare a memorized program of at least five selections. The repertoire should include at least one operatic aria, represent contrasting styles, and demonstrate diction facility in at least two foreign languages.

Wind or Percussion Instrument

Applicants will be required to perform their choice of standard exercises, solos, and/or

excerpts from the ensemble repertoire which demonstrate musicianship and technical proficiency.

Admission to Graduate Standing

Students accepted into a graduate degree program are required to take entrance examinations prior to their registration in School of Music courses. If all examinations are not passed by the end of two semesters of course

work, then further registration must include remedial courses in all areas where deficiencies exist. In addition, all entrance examinations must be passed or corresponding remedial course work must be completed with a minimum grade of B- before permission to present a graduate recital is given. This policy applies also to students pursuing M.A. and Ph.D. degrees.

Master of Music

This degree is granted by the Thornton School of Music.

Unit and Grade Requirements

Thirty units of graduate work are required; a minimum of 15 units (excluding thesis) must be at the 500 level or higher. All students must satisfy the special requirements of their major department (see departmental advisor). Students must complete at least 26 semester units at USC, including the thesis or recital. A grade point average of not less than 3.0 (A = 4.0) is required for all graduate courses in music, and a grade of B or higher is required for all courses in the major department. Students who transfer credits must achieve this average on all combined transferred and residence units.

Transferred Credits

All credits transferred must be the equivalent of corresponding *current work* at USC. Transfer work must have been completed within seven years from the date of admission to a master's degree program to be applied toward that degree.

Time Limit

All requirements for the Master of Music degree must be completed within five calendar years following the date on which the student is admitted to regular standing.

Thesis Requirements and Guidance Committees

A thesis is required of candidates for the Master of Music degree in composition and music education. For composition majors, it will consist of a work in three or more movements for four or more instruments; for music education majors, the thesis will consist of an extended written essay on a topic approved by the home department. Before registering for 594a Thesis, a student must choose a guidance committee composed of three regular faculty, approved by the department chair, of which at least two come from the home department. The chair of the guidance committee directly supervises the preparation of the thesis, the final acceptance of which is

based upon the unanimous recommendation of all three members of the committee.

Master's Recital

At least one public recital is required of all candidates for the Master of Music degree with a major in choral music, composition, harpsichord, organ, strings or vocal arts. Two public recitals are required for majors in conducting, guitar, jazz studies, keyboard collaborative arts, wind and percussion instruments, and piano. Candidates should apply at the Music Operations Office for recital dates. Some departments require that a candidate be prepared to play or conduct the program for the approval of a faculty committee in advance of the recital.

Students majoring in conducting may complete the recital requirements with a formal public recital or with special projects assigned, approved and attended by faculty from the conducting department, who also judge the acceptability of all such performances.

Master of Music in Choral Music*Prerequisite*

Applicants must hold a Bachelor of Music degree or its equivalent. Completed course work must include at least the following: Conducting 340, 343 and 441; Music History and Literature 280b and 385b; Theory and Composition 233b, 332b and 338x. One year of German or French is strongly recommended. Applicants must have attained senior standing in a principal performance medium.

Keyboard Proficiency

A keyboard proficiency test will be given by the choral faculty during the student's first semester in residence to determine if additional study in keyboard is required.

Final Oral Examination

A final oral examination in choral literature, conducting and rehearsal techniques will be administered by the choral music faculty.

CURRICULUM REQUIREMENTS	UNITS
MUCM 540 (2), 541 (2), 542 (2), 543 (2), 590 (2)	10
MUCD 443 (2), 541 (6)	8
Ensemble	2
MUHL 570 (2), electives at 500 level (4)	6
MUPF 439 (2), 401VO (2)	4
Graduate recital	0
	<hr/> 30

Master of Music in Church Music*Prerequisite*

Applicants must hold a Bachelor of Music degree or its equivalent. Completed course work must include at least the following: Conducting 340, 343 and 441; Music History and Literature 280b and 385b; Theory and Composition 233b, 332b and 338x. One year of German or French is strongly recommended. Applicants must have attained senior standing in a principal performance medium.

Keyboard and Voice Proficiency

Proficiency tests in keyboard and voice will be given by the choral and church music faculty during the student's first semester in residence to determine if additional study in either medium is required.

Final Oral Examination

A final oral examination in church music and related areas will be administered by the church and choral music faculty.

CURRICULUM REQUIREMENTS	UNITS
MUCM 540 (2), 541 (2), 542 (2)	6
MUCH 470 (3), 473 (2), 474 (2) or MUPF 439 (2), 571 (2), 590 (2)	11
MUCD 541 (4)	4
Ensemble	2
MUHL 570 (2), electives at the 500 level (2)	4
MUPF 401 or 453 (OR or VO)	3
Graduate recital or project	0
	<hr/> 30

Master of Music in Composition*Prerequisite*

The applicant must hold a Bachelor of Music degree with a major in composition or theory.

CURRICULUM REQUIREMENTS	UNITS
Ensemble	2
MUHL 570 (2), 578 (2), electives at the 500 level (4)	8
MUPF 401, 453 or 553 in any performance medium	4
MUTC 537 (8), 592 (2), 594ab (4)	14
Electives	2
Graduate recital	0
	30

Master of Music in Conducting*Prerequisite*

The applicant must hold a bachelor's degree with a music major and have at least one year of experience conducting an orchestra. Class instruction in both choral and orchestral conducting is required.

CURRICULUM REQUIREMENTS	UNITS
MUCD 541 (2), 543 (2), 550 (8)	12
Ensemble (preferably chamber music)	4
MUHL 570 (2)	2
One course from MUHL 573 (2), 574 (2), 575 (2), 576 (2), 577 (2), 578 (2) or MUPF 450 (2)	2
MUTC 532ab (4)	4
Electives	6
Two graduate recitals	0
	30

Master of Music in Jazz Studies*Prerequisite*

The applicant must hold a Bachelor of Music degree with a major in jazz studies or its equivalent.

CURRICULUM REQUIREMENTS	UNITS
MUEN 429 (4), 532 (4)	8
MUED 443 (2) or 547 (2)	2
MUHL 570 (2), 578 (2), MUHL electives at the 500 level (2)	6
MUPF 553 (8)	8
MUTC 547 (2)	2
Electives	4
Two graduate recitals	0
	30

Master of Music in Music Education*Prerequisite*

The applicant must hold a Bachelor of Music degree with a major in music education and have one year of teaching experience beyond supervised student teaching.

CURRICULUM REQUIREMENTS	UNITS
Ensemble	2
MUHL 570 (2), MUHL electives at the 500 level (6)	8
MUED 500 (2), 505 (2), 594ab (4), electives (4)	12
MUPF (organ, piano, string instrument, vocal arts, or wind or percussion instrument)	4
Electives in music or education	4
	30

Master of Music in Performance (Keyboard Collaborative Arts)*Prerequisite*

Applicants must hold the Bachelor of Music degree with a major in piano or keyboard collaborative arts or equivalent background as determined by the accompanying faculty.

CURRICULUM REQUIREMENTS	UNITS
MUHL 570 (2), 578 (2), MUHL electives at the 500 level (4)	8
MUPF 481 (2), 553AC (8), 560 (2), 561 (2)	14
Electives in music which should include MUPF 442ab and MUHL 479ab if comparable courses have not been taken previously	8
Two graduate recitals, one with voice(s), the other with instrument(s)	0
	30

Master of Music in Performance (Guitar)

Students may emphasize either Classical Guitar (CG) or Studio Guitar (SG).

Prerequisite

The applicant must hold a bachelor's degree with a major in music with guitar as the principal instrument.

CURRICULUM REQUIREMENTS	UNITS
MUEN 426 (2), electives (2)	4
MUHL 570 (2), 578 (2), MUHL electives at the 500 level (2)	6
MUPF 553CG or 553SG (8), 557 (4) or 558 (4)	12
Music electives	4
Electives	4
Two graduate recitals	0
	30

Master of Music in Performance (Harpsichord)*Prerequisite*

The applicant must hold a Bachelor of Music degree with a major in harpsichord or in another keyboard instrument.

CURRICULUM REQUIREMENTS	UNITS
Ensemble	2
MUHL 570 (2), 578 (2), MUHL electives at the 500 level (4)	8
MUPF 481 (2), 553HC (8)	10
Music electives (at least two from the 500 level)	6
Electives	4
Graduate recital	0
	30

Master of Music in Performance (Organ)*Prerequisite*

The applicant must hold a Bachelor of Music degree with a major in organ or equivalent.

CURRICULUM REQUIREMENTS	UNITS
Ensemble	2
MUHL 570 (2), 578 (2), MUHL electives at the 500 level (4)	8
MUPF 481 (2), 553OR (8)	10
Music electives (at least two from the 500 level)	6
Electives	4
Graduate recital	0
	30

Master of Music in Performance (Piano)*Prerequisite*

The applicant must hold a Bachelor of Music degree in piano or equivalent.

CURRICULUM REQUIREMENTS	UNITS
Ensemble	2
MUED 450a (2)	2
MUHL 570 (2), MUHL electives at 500 level (6)	8
MUPF 553P (8); 520 (6)	14
Electives	4
Two graduate recitals	0
	30

Master of Music in Performance (Violin), (Viola), (Violoncello), (Double Bass) or (Harp)

Prerequisite

The applicant must hold a Bachelor of Music degree with a major in a string instrument or equivalent.

CURRICULUM REQUIREMENTS	UNITS
MUCD 443 (2)	2
Ensemble 427 (2), electives (2)	4
MUHL 570 (2), 578 (2), MUHL electives at the 500 level (4)	8
MUPF 481 (2), 553 (8)	10
Music electives (at least two from the 500 level)	6
Graduate recital	0
	30

Master of Music in Performance (Vocal Arts)

Prerequisite

The applicant must hold a Bachelor of Music degree with a major in vocal arts or equivalent.

CURRICULUM REQUIREMENTS	UNITS
Ensemble	2
MUHL 570 (2), electives at 500 level (2)	4
MUPF 443 (2), 540 (2), 541 (2), 553VO (8)	14
Electives in music (400 or 500 level)	5
Electives	5
Graduate recital	0
	30

USC Opera

USC Opera is an integral part of the Vocal Arts Department, providing career development opportunities for singers, coach/pianists, conductors and directors. The program includes instruction in opera history and literature, coaching techniques, stage direction, body movement for singers, stage training, role study and analysis.

The opera workshop is a repertory experience involving preparation and performance of operatic works and excerpts for performance both on and off the USC campus.

Master of Music in Performance (Flute), (Oboe), (Clarinet), (Bassoon), (Saxophone), (French Horn), (Trumpet), (Trombone), (Tuba) or (Percussion)

Prerequisite

The applicant must hold a Bachelor of Music degree with a major in a wind instrument or percussion or equivalent.

CURRICULUM REQUIREMENTS	UNITS
MUCD 443 (2)	2
MUEN 425 (4), large ensemble (4)	8
MUHL 570 (2), 578 (2), electives at the 500 level (4)	8
MUPF 452 (2), 481 or 482 (2), 553 (8)	12
Two graduate recitals	0
	30

Master of Music Education

Prerequisites

The applicant must hold a Bachelor of Music degree or its equivalent, with a minimum undergraduate grade point average of 3.0.

Additional Requirements

Candidates must complete the equivalent of at least one year of full-time teaching prior to completion of the degree. Thirty units of graduate work are required; a minimum of 15 units must be taken at the 500 level or higher. Students must complete at least 26 units at USC, including MUED 592 Final Project. A grade point average of not less than 3.0 (A = 4.0) is required of all graduate courses in music, and a grade of B or higher is required for all courses in music education. Students who transfer credit must achieve this average on all combined transfer or residence units.

Candidates whose undergraduate degrees are not from USC must achieve passing scores or take assigned course work in all areas of the USC Music Graduate Entrance Examinations. The complete battery of examinations must be taken at the time the candidate registers for the first graduate course.

Candidates other than USC graduates may not enroll in 500-level music history courses or 400-level conducting, theory, or composition courses without having passed the appropriate sections of the Music Graduate Entrance Examinations.

The culmination of the degree will consist of a creative project developed under the guidance of a member of the music education faculty. Projects must be reported in written form but need not be limited to traditional written

material. Candidates may produce, design, arrange or implement innovative ideas, materials or curricula for specific application in school or community musical settings.

Transferred Credits

Up to four units of graduate credit of B (3.0) or higher may be transferred. Courses must be the equivalent of corresponding current work at USC.

CURRICULUM REQUIREMENTS	UNITS
MUED 500 (2), 505 (2)	4
MUED 592 Final Project	2
Electives in music education	6
Electives in music	6
Electives	12
	30

Master of Arts

This degree is under the jurisdiction of the Graduate School. Students should also refer to the Graduate School section of this catalogue for general regulations, page 555. All courses applied toward the degree must be courses accepted by the Graduate School.

Departmental Requirements

Applicants will be evaluated on the basis of the Music Graduate Entrance Examinations and the Graduate Record Examinations, scholastic record, performance in at least one field of applied music, including piano, and in a particular subject of graduate research.

Regular (classified) standing is achieved when the general test of the Graduate Record Examinations has been taken, and when the Music Graduate Entrance Examinations have been completed satisfactorily. Remedial course work, if recommended, may be substituted for repetition of examinations.

Language Requirement

Students are required to demonstrate a reading knowledge by passing an examination in one foreign language chosen by the student from among French, German, Italian or Latin. This requirement must be passed prior to the comprehensive examination.

Prerequisites

Applicants should have an undergraduate degree with a major in music; competency in French or German; 18 units or equivalent in theory, including harmony, analytical techniques and counterpoint; eight units or equivalent in music history and literature; and at least 16 units in history, literature or the arts other than music.

Degree Requirements for the Music History and Literature Emphasis

Thirty units of course work, of which at least 18 must be chosen from the following: MUHL courses numbered 500 or higher,

MUTC 533ab and MUTC 534ab. At least eight units must be in history, language, literature or the arts other than music. A comprehensive examination, normally given in the last semester of course work, is required in lieu of a thesis.

Degree Requirements for the Music Theory Emphasis

REQUIREMENTS	UNITS
MUTC 533ab (4), 534ab (4), 540 (2), 550 (2)	12
MUHL 570 (2) and one 500-level MUHL elective (2)	4
Music electives	4
Electives in letters, arts and sciences	4
MUTC 594ab (4)	4
	<hr/> 28

Degree Requirements for the Early Music Performance Emphasis

REQUIREMENTS	UNITS
MUEN 450 (3)	3
MUHL 570 (2), 572 (3), 574 (2), 575 (2), 589ab (2-2), 594ab (2-2), MUHL electives (2) *	19
MUPF 450 (2), 553 (5)	7
Electives in letters, arts and sciences	4
	<hr/> 33

*Chosen from MUHL 573, 576, 583-586, 595, 683-686.

The thesis will include the planning, research, preparation and leadership of a full-length program in early music. This practical work will be supported by a written essay that deals, as appropriate, with historical data sources, authentic performance practices and a stylistic assessment of the repertoire that is performed. In lieu of a comprehensive examination, candidates for the Early Music Performance Emphasis will be required to pass periodic reviews to demonstrate progress.

Non-Degree Programs**Advanced Studies Certificate Program in Scoring for Motion Pictures and Television**

This one-year program is designed for students who hold the Bachelor of Music in Composition or its equivalent. Persons who complete the Scoring for Motion Pictures and Television non-degree curriculum will be awarded an Advanced Studies Certificate from the School of Music.

Entrance Requirements

- Five to eight minutes of music the student has composed, recorded on a chrome-tape audiocassette (non-Dolby). Send a copy, not the master. Music should show fluency in a number of styles. Include a cassette contents sheet which lists title, duration and any additional information concerning the music.
- A score or sketch for three pieces of music recorded on the audiocassette. The preferred score size is 8.5" x 11" paper.

- If available, a VHS videocassette of a completed project(s).

CURRICULUM REQUIREMENTS	UNITS
MUCD 521ab	4
MUTC 440ab (4), 442ab (4), 443ab (4), 520ab (2), 522ab (4), 523ab (4), 545ab (4)	26
	<hr/> 30

Doctor of Musical Arts

The Doctor of Musical Arts (D.M.A.) is a comprehensive professional degree granted by the School of Music in choral music, church music, composition, music education or performance.

Degree Prerequisites

D.M.A. applicants must complete the appropriate master of music degree program or its equivalent.

Admission

Refer to School of Music Graduate Degrees, Admission Requirements.

Graduate Record Examinations

Scores from the General Test of the Graduate Record Examinations (GRE) are required for application and admission to the Doctor of Musical Arts degree. (The Music Subject Test is not required.) Test scores on the GRE that are more than five years old at the time of application are not accepted.

Graduate Committee Interview

Before the completion of 16 units beyond the master's degree and before permission to present the second doctoral recital is requested, doctoral students must submit a detailed curriculum vitae to the Graduate Committee of the School of Music summarizing their background and objectives. The student will be

evaluated on musicianship and general academic qualifications, teaching experience and the validity and quality of creative, literary or performance projects submitted. The committee determines the student's continuation in the program, proposed areas of concentration and the guidance committee members.

Course Requirements

Each student is required to prepare four areas of concentration: the major field, music history and literature, and elective areas chosen in consultation with his or her advisor from two of the following: theory and composition (composition, counterpoint, film music, orchestration, analysis, band arranging, or

choral arranging); performance, early music, or jazz studies; music education; church or choral music; conducting; pedagogy (performance or theory); electro-acoustic media; a field outside of music.

Each of the elective fields must be prepared by taking six to eight units of course work in that area, excluding courses from the basic curriculum, as determined by the department in which the minor fields are administered. No more than two of the four fields may be under the guidance of the same department within the School of Music, and at least one of the elective fields must result in a written examination as part of the qualifying examinations.

Required courses for each major curriculum are listed subsequently in this catalogue. Special requirements in any of the four areas of concentration (if any) are determined by the guidance committee member responsible for that area.

A minimum of 65 graduate units beyond the bachelor's degree are required to complete the degree. Fifty-five or more units must be in music, 12 of these beyond the master's level must be in the major. At least 40 of these must be at the 500 level or higher. All course work earned under these requirements for a doctoral degree is considered to be obsolete after 10 years from the date of completion of such work and may not be used to fulfill degree requirements.

Residence Requirement

A minimum of two years of full-time study beyond the Master of Music degree is required for the Doctor of Musical Arts. At least one year of full-time study beyond the master's degree (eight units or more per semester) must be in residence at USC.

Grade Point Average Requirements

A minimum grade point average of 3.0 (A = 4.0) is required for all graduate course units in music. A grade of B or higher is required for all courses in the major.

Transfer Credit

Transfer work must have been completed within 10 years of admission to the D.M.A. program to be applied toward that degree.

Foreign Language

A reading knowledge of French, German, Italian or Spanish is required of all students. Departments within the School of Music may require additional language skills. All language requirements must be fulfilled one semester before the qualifying examination at the latest.

Guidance Committee

The guidance committee is composed of at least five members: two faculty from the major department, one of whom will serve as chair; a faculty member from music history and literature; and one faculty member from each of the student's elective fields. At least four members of a committee must be drawn from tenured and tenure-track faculty.

The committee administers the written and oral parts of the qualifying examination. The committee continues to serve until the qualifying examination has been passed, the dissertation topic approved, and the student is admitted to candidacy. For students in curricula which require recitals, the guidance committee serves as the recital committee and is responsible for the format, content, scheduling, and approval of the required performances.

Qualifying Examination

The qualifying examination for the D.M.A. is administered by the student's guidance committee. It is comprehensive, partly written and partly oral, and designed in part to test the student's fitness for independence as a performer, composer, teacher, researcher and/or scholar. The student must obtain permission from the guidance committee to take the qualifying examination and schedule it at least two months in advance to ensure the committee's availability. The examination may be taken at any time during or following the final semester of course work (except dissertation or individual instruction), provided that all members of the guidance committee are available to administer it. Qualifying examinations will not be scheduled during summer sessions except under extraordinary circumstances and only with the written approval of all guidance committee members. All portions of the examination must be completed within one month.

Written examinations are prepared and read by the guidance committee. All of the student's areas of concentration, except performance, conducting and composition, will be covered in a written examination or comparable project. The examination in performance, conducting or composition normally is a public recital, evaluated by appropriate members of the guidance committee. If the written examination is judged to be satisfactory, an oral examination is then given. This examination covers in depth topics discussed in the written examinations and/or new material, particularly when a recital in one or more areas of concentration has been presented.

All members of the guidance committee must be present at the oral examination and render a judgment on the acceptability of the qualifying examinations as a whole. The examinations will be reported as passing if

there is no more than one dissenting vote on the guidance committee. A student must pass both the written and oral examinations to pass the qualifying examination. A pass on the examination cannot be made contingent upon any form of additional work.

If a student fails the qualifying examination, the guidance committee may permit the student to repeat it once at a mutually satisfactory time within a period of not less than six months nor more than one year from the date of the first examination. A student may not take the qualifying examination more than twice.

Admission to Candidacy

Admission to candidacy occurs after the student has passed the qualifying examination, upon formal action of the dean of the School of Music. The dissertation, treatise, or one final recital must be completed *after* admission to candidacy.

Doctoral Dissertation

A dissertation based on original investigation is required of candidates in church music, composition, and music education, and a treatise is required in choral music. Either document must reveal scholarly ability, technical mastery, capacity for independent research and originality in creative thought.

Dissertation Committee

After the guidance committee recommends admission to candidacy and approves the dissertation or treatise topic, it is reduced to three members. This smaller committee guides the student through the completion of the final project. Additional members may be added at the discretion of the chair of the committee if the topic requires special expertise.

Registration

The student must register in 794 Dissertation each semester after admission to candidacy until degree requirements are completed. Registration for the dissertation in no less than two regular term semesters following admission to candidacy entitles the candidate to supervision by the dissertation committee. *If the dissertation is not completed and accepted within two semesters, the candidate must register for 794 each semester thereafter until the document has been accepted.* No more than eight units of credit in 794 may be accumulated regardless of the number of semesters the candidate may be required to register.

A candidate who must withdraw temporarily from registration in 794 for a semester must formally report this before the beginning of that semester to the Office of Student Services, School of Music, requesting by petition a leave of absence. During a leave of

absence the candidate will not be entitled to assistance from the guidance committee or to the use of university facilities. A leave of absence does not change the candidate's responsibility for meeting the time schedules for the completion of degree requirements. Leave will be granted only under exceptional circumstances.

Format for Theses and Dissertations

All theses and dissertations submitted for requirements for graduate degrees must conform to university regulations in format and method of preparation. See Doctoral Dissertation, page 560.

Defense of the Dissertation

After meeting all requirements including the qualifying examination, the candidate must defend the dissertation. This defense occurs to determine for the committee that the candidate has attained the stage of scholarly advancement and power of investigation demanded for recommendation to the doctorate. While this oral defense is open to the general university community, only the members of the dissertation committee have the authority to recommend its acceptance or denial. The recommendation must be unanimous.

Departments differ in their ordering of these final steps, some holding the oral defense prior to approval for final typing, some holding it after the final typing. The following schedules apply in the two cases.

Defense of the Dissertation Prior to Approval for Final Typing

In this case a candidate defends the dissertation on the basis of an approved preliminary copy. If the defense is satisfactory, the committee then signs the approval for final typing; if additional work is required, the form is left unsigned until that work has been approved.

At the time the approval for final typing reaches the dean of the School of Music, the candidate submits the typed copy for the abstract of the dissertation.

The final typewritten copy of the dissertation, together with signed signature sheet and approval cards, must be presented to the Thesis Editor, the Graduate School, GFS 315, at least two weeks prior to the end of the semester in which the degree is to be received. Approval of format and acceptance by the Graduate School must be presented to the dean of the School of Music at least one week before the end of the semester.

Defense of the Dissertation Subsequent to Final Typing

At least seven weeks before the scheduled date of the defense of the dissertation, written approval for final typing by all members of the candidate's dissertation committee must be filed with the dean of the School of Music. The typed copy for the abstract of the dissertation is due at this time.

At least five weeks before the date of the final oral examination, the original copy of the final draft of the dissertation, accompanied by a signature sheet and cards of approval signed by all members of the dissertation committee, must be submitted to the Thesis Editor for approval. This final draft must conform to the regulations provided by the university. See Doctoral Dissertation, page 560.

Abstract of Dissertation

Since the abstract of the dissertation is published in Dissertation Abstracts International, it should be written with care and be representative of the final draft of the dissertation.

Time Schedule

The D.M.A. is established on the assumption that a well-qualified student can complete it in three years of full-time work. If the student pursues part-time graduate study, or if the field of graduate work is not that of undergraduate study, more time may be required.

The student is required to complete the degree within seven years from the date doctoral work at USC was begun. Extensions will be granted by petition to the School of Music for only the most compelling reasons.

Basic D.M.A. Curriculum

REQUIRED FOR ALL D.M.A. CANDIDATES	UNITS
MUCD 441 (2), 443 (2)	4
MUHL 570 (2)	2
Four courses numbered MUHL 573 through 578	8
MUHL electives numbered 500 through 695	4
Ensemble	2
MUTC 532ab (2-2)	4
	<hr/> 24

Courses with similar content taken for graduate credit in another accredited institution may be substituted, subject to departmental approval. Master's degree credit for ensemble taken at USC may fulfill this requirement, subject to departmental approval.

Choral Music Major

A keyboard proficiency test will be given by the choral faculty during the student's first semester in residence to determine if additional study in keyboard is required.

CURRICULUM REQUIREMENTS	UNITS
Basic D.M.A. curriculum	24
MUCM 540* (2), 541* (2), 542 *(2), 641 (2), 643 (4), 694 (2), 790 (2)	16
MUCH 571 (2)	2
MUCD 641	6
Ensemble (400 level; choral music majors must participate in a choral ensemble each semester if enrolled for 4 or more units)	2
MUPF 401VO (2), 439 (2), 653CD (2)	6
MUTC 441	2
Electives	7
Conduct two principal choral concerts (at least one of which will include instrumental ensemble) and one lecture-recital or appropriate appearance as conductor, soloist or accompanist. No more than two of the three recitals or appearances may take place before the successful completion of the qualifying examination.	0
	<hr/> 65

*May be taken as part of the master's degree.

Church Music Major

Proficiency tests in both keyboard and voice will be given by the choral and church music faculty during the student's first semester in residence to determine if additional study in either area is required.

CURRICULUM REQUIREMENTS	UNITS
Basic D.M.A. curriculum	24
MUCM 540* (2), 541* (2), 542* (2), 641 (2), 643 (2)	10
MUCH 474* (2), 470 *(3), 473* (2), 571* (2), 790 (2), 794ab (4)	15
MUCD 641	4
Choral Ensemble (400 level; church music majors must participate in a choral ensemble each semester if enrolled for 4 or more units)	2
MUPF 439 (2), 401 or 453 or 553 (P, OR or VO) (4)	6
MUTC 434a (2) or 441 (2)	2
Electives	2
Total required for degree	<hr/> 65

*May be taken as part of the master's degree.

Dissertation Options

For the D.M.A. in church music there are two options for fulfilling dissertation requirements, the choice to be made by the candidate in consultation with the guidance committee.

Option I The candidate will write a dissertation conforming to USC regulations in format and method of preparation. Refer to Doctoral Dissertation, page 560.

Option II The candidate will present two lecture-recitals or a performance of a sacred choral work, or works, as the culmination of the historical and stylistic study of a circumscribed body of literature. This study and an analysis of the problems encountered in performance will be dealt with in a document which, although shorter than a dissertation, will conform to the technical requirements of Option I.

Composition Major

CURRICULUM REQUIREMENTS	UNITS
Basic D.M.A. curriculum	24
MUTC 536 (4), 592 (4), 637 (4), 737 (4), 794ab (4)	20
Electives	21
Graduate recital	0
	<hr/> 65

Jazz Studies Major

CURRICULUM REQUIREMENTS	UNITS
Basic D.M.A. curriculum	24
MUED 443 (2), 547 (2)	4
MUEN 532	4
MUPF 688 (4), 653 (8)	12
MUTC 547	4
Electives	17
Two recitals of original compositions and arrangements written while in the D.M.A. program	0
Lecture-recital in conjunction with an appropriate research project	0
	<hr/> 65

Music Education Major

CURRICULUM REQUIREMENTS	UNITS
Basic D.M.A. curriculum	24
MUED 502* (2), 503* (2), 550* (2), 601 (2), 602 (2), 603 (2), 604 (2), 790 (2), 792 (2), 794ab (4)	22
Electives	19
	<hr/> 65

*May be taken as part of the master's degree.

Performance Major

It is the objective of the performance curriculum to combine high standards of performance with intellectual accomplishments appropriate to a university degree. Candidates electing this major must present at least four major public appearances: two solo recitals and two other appropriate appearances. The exact format, content and scheduling of the four appearances are the responsibility of the candidate's guidance committee.

CURRICULUM REQUIREMENTS	UNITS
Basic D.M.A. curriculum	24
MUPF 653 (take harpsichord, organ, string instrument, vocal arts, wind instrument or percussion for a maximum of 12 units)	12
Electives	29
Two solo recitals and two other appropriate performances	0
	<hr/> 65

Performance Major — Piano

CURRICULUM REQUIREMENTS	UNITS
Basic D.M.A. curriculum	24
MUPF 653 (12); 520 (6)	18
Electives	23
Four graduate recitals: two solo recitals, one chamber recital, and one lecture-recital	0
	<hr/> 65

Performance Major — Keyboard Collaborative Arts

CURRICULUM REQUIREMENTS	UNITS
Basic D.M.A. curriculum	24
MUPF 653	12
MUPF 481, 560, 561	6
Electives	23
Four doctoral level recitals; one with voice(s), one with instrument(s), one lecture recital, and other recital as approved	0
	<hr/> 65

The exact format, content and scheduling of the four graduate recitals are the responsibility of the candidate's major professor.

Performance Major — Early Music

CURRICULUM REQUIREMENTS	UNITS
Basic D.M.A. curriculum*	24
MUPF 653 (8); 650 (4)	12
MUHL elective (500 level or above)	2
MUEN 650	4
Electives	23
Four graduate recitals: two as soloist and ensemble director, one lecture-recital, and one recital of the student's choice	0
	<hr/> 65

*The eight required MUHL classes must include MUHL 570, 572, 574, 575 and 589ab.

Doctor of Philosophy

The Doctor of Philosophy degree with a major in music is granted by the Graduate School. Candidates for the Ph.D. in music should also refer to the Graduate School section of this catalogue for general regulations, page 555. All courses applied toward the degree must be courses accepted by the Graduate School.

A substantial background in music and liberal arts is required. Two emphases are available: historical musicology and theory. The appropriate master of arts curriculum is basic to

each Ph.D. emphasis. Graduate course requirements for the Ph.D. are adapted to the needs and research interests of the individual student. A minimum of 60 post-baccalaureate units is required.

Foreign Language Requirements

Students are required to demonstrate a reading knowledge by passing an examination in German and one other foreign language chosen by the student from among French, Italian or Latin. The language requirement for the

M.A. degree may be applied toward the Ph.D. Doctoral language requirements should be passed as early as possible, but, at latest, during the fourth semester of course work. If for the purpose of dissertation research an additional language or research tool is needed, the appropriate examination must be passed prior to the qualifying examination.

Screening Procedure

Before the completion of 16 units of graduate work at USC and with the approval of the department chair, students (with the exception of Ph.D. candidates in musicology who did not receive their M.A. degrees in musicology from USC) must be interviewed by the Graduate Committee of the School of Music. Continuance in course work will be contingent upon approval of the committee. Ph.D. candidates in musicology who did not receive their M.A. degrees from USC must

take the M.A. Comprehensive Examinations in Historical Musicology in lieu of the Graduate Committee interview. Continuance in course work will be contingent upon passing these examinations.

Historical Musicology Emphasis

In addition to the 30 units for the M.A. in music history and literature, a minimum of 26 units of course work is required plus 794ab Dissertation. Students should consult

their guidance committees to devise appropriate courses of study.

Music Theory Emphasis

In addition to the 28 units for the M.A. in music theory, 32 units are required as follows: MUTC 599, 633ab, 634ab, MUHL 581, 582; 12 units of electives; and MUTC 794ab Dissertation.

Courses of Instruction

The terms indicated are *expected* but are not *guaranteed*. For the courses offered during any given term, consult the *Schedule of Classes*.

CHORAL MUSIC (MUCM)

390 Special Problems (1-4) Supervised, individual studies. No more than one registration is permitted. Enrollment by petition only.

490x Directed Research (2-8, max 8) Individual research and readings. Not available for graduate credit. *Prerequisite:* departmental approval.

540 Choral Development (2) Problems of achieving proper balance, blend, intonation, diction, precision, etc., in choral groups; criteria for selection of repertoire for particular groups.

541 Choral Literature I (2) Choral composition from c. 1500 to 1800. Performance and analysis of representative works.

542 Choral Literature II (2) 19th and 20th century choral works; criteria for program building.

543 Seminar in Choral Music (2, max 4) Advanced choral techniques; historical, analytical and performance problems. *Prerequisite:* MUCM 641 or permission of instructor.

590 Directed Research (1-12) Supervised research in preparation for the Master's recital. Graded CR/NC.

641 Choral Literature III (2) Detailed study of selected major choral works; historical context, score analysis, performance practices. *Prerequisite:* MUCM 541, MUCM 542.

643 Seminar in Choral Music II (2, max 4, Sp) Continuation of MUCM 543, with concentration on the conducting problems in major choral-orchestral works.

694 Treatise (2, max 4) A major research paper designed to complement performance studies in choral music. Credit on acceptance of treatise. Graded CR/NC.

790 Research (1-12) Research leading to the doctorate. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

CHURCH MUSIC (MUCH)

390 Special Problems (1-4) Supervised, individual studies. No more than one registration permitted. Enrollment by petition only.

470 The Practice of Church Music (3) The nature of music in worship; developing and administering the music program of the church; techniques and repertoire for the graded choir program.

473 Hymns and Service Music (2) History and uses of the hymn and hymn tune; evaluation of anthems and other service music for worship.

474 The Church Organist (2) Accompanying; hymn playing; transposition; improvisation; vocal score reading; conducting from the console; service repertoire. Basic knowledge of the organ for conductors who are not organists.

490x Directed Research (2-8, max 8) Individual research and readings. Not available for graduate credit. *Prerequisite:* departmental approval.

571 Music of the Great Liturgies (2) Comparison of the Jewish, Eastern Orthodox, Roman Catholic, Lutheran, and Anglican liturgies and their music; relation to music in the nonliturgical service; the church year.

590 Directed Research (1-12) Research leading to the master's degree. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

790 Research (1-12) Research leading to the doctorate. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

794abcdz Doctoral Dissertation (2-2-2-2-0) Credit on acceptance of dissertation. Graded IP/CR/NC.

CONDUCTING (MUCD)

340 Choral Conducting I (2) Basic conducting techniques; score analysis; conducting patterns; problems of tempo, dynamics, articulation and text. Laboratory, 3 hours. *Prerequisite:* ability to read a music score.

343 Instrumental Conducting I (2, FaSp) Communicating musical ideas to instrumental ensembles; reading and conducting from full score of orchestral compositions. Laboratory, 3 hours. *Prerequisite:* ability to read a music score.

390 Special Problems (1-4) Supervised, individual studies. No more than one registration permitted. Enrollment by petition only.

441 Choral Conducting II (2) Refinement of techniques developed in MUCD 340; study of styles and interpretations of choral music from the Renaissance to the present. Laboratory, 3 hours. *Prerequisite:* MUCD 340, MUCD 343, or departmental approval.

442 Contemporary Composition Conducting Techniques (2) Problems of preparing and conducting contemporary music. *Prerequisite:* MUCD 340 or MUCD 343.

443 Instrumental Conducting II (2, FaSpSm) Principal composers and representative instrumental works since the 18th century; studies of styles and interpretations based on scores and the performance of works in class.

490x Directed Research (2-8, max 8) Individual research and readings. Not available for graduate credit. *Prerequisite:* departmental approval.

499 Special Topics (2-4, max 8) Selected topics of current interest.

521ab Film Conducting (2-2, FaSp) Conducting “free-time” to stop watch and picture using streamers and punches.

541 Choral Conducting III (2, max 6) Problems of preparing and conducting contemporary choral music and major choral-orchestral works from full score; special projects according to student’s development and interests. Laboratory, 3 hours. *Prerequisite:* MUCD 441.

543 Instrumental Conducting III (2, max 4, FaSp) Problems in advanced conducting. *Prerequisite:* MUCD 443.

550 Orchestral Conducting Seminar (2, max 8, FaSp) Advanced instrumental conducting techniques. Literature drawn from music of all periods. *Prerequisite:* MUCD 441, MUCD 443, and admission as candidate for M.M. degree in conducting.

590 Directed Research (1-12) Research leading to the master’s degree. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

641 Choral Conducting IV (2, max 8) Continuation of MUCD 541, including choral conducting pedagogy. *Prerequisite:* MUCD 541 or departmental approval.

ELECTROACOUSTIC MEDIA (MUEA)

101 Electronic Studio Techniques (2) Electronic Music procedures in a multi-track studio. Computer applications.

201ab Music with Computers (4-4) Computers in music composition, realization and performance. Representative hardware, software and languages. *Recommended preparation:* MUEA 101.

301ab Electroacoustic Media I (4-4) Composition, arranging, performance and/or fixed medium realization of electroacoustic music. Critical/analytic listening. History of the medium. *Prerequisite:* MUEA 201b or departmental approval.

401ab Electroacoustic Media II (4-4) Continuation of MUEA 301ab. *Prerequisite:* MUEA 301b or departmental approval.

474abx Electronic Synthesizer Techniques (2-4; 2-4, FaSp) *a* and *b:* Electronic music procedures in a multi-track studio. *b:* Computer applications. Not available for major credit to electroacoustic media majors.

481 Programming the MIDI Interface (2, FaSp) Programming MIDI Interface Software using the C Programming Language. Developing original applications software for sequencing and real-time event processing. *Prerequisite:* prior experience in electronic music or computers, and departmental approval.

MUSIC EDUCATION (MUED)

241abL Voice Class: Performance and Teaching Strategies (a: 2, Fa; b: 2, Sp) Development of technical knowledge, tone production, and performance skills for voice appropriate for school music teaching. Class and lab required. *Prerequisite:* MUED 241aL for MUED 241bL.

301 Introduction to Music Education (1, Fa) Orientation course for music majors. Required of undergraduate music education majors in their first semester in residence.

330x Fundamentals of Music (4, FaSp) Introduction to the content of music through an investigation of its melodic, rhythmic, and harmonic structure. Not available for credit to music majors.

345abL String Instruments Class: Performance and Teaching Strategies (a: 2, Fa; b: 2, Sp) Development of technical knowledge, tone production, and performance skills for string instruments appropriate for school music teaching. Class and lab required.

346L Brass Instruments Class: Performance and Teaching Strategies (2, Fa) Development of technical knowledge, tone production, and performance skills on brass instruments appropriate for school music teaching. Class and lab required.

347L Woodwind Instruments Class: Performance and Teaching Strategies (2, Sp) Development of technical knowledge, tone production, and performance skills on woodwind instruments appropriate for school music teaching.

348L Percussion Instruments Class: Performance and Teaching Strategies (2, Sp) Development of technical knowledge, tone production, and performance skills on percussion instruments appropriate for school music teaching. Class and lab required.

390 Special Problems (1-4, FaSp) Supervised, individual studies. No more than one registration permitted. Enrollment by petition only.

400m The Broadway Musical: Reflection of American Diversity, Issues, and Experiences (4, FaSpSm) Selected Broadway musicals serve as a catalyst for inquiry into human diversity, cross-culturalism, and significant social and political issues.

402 Teaching Choral Music (3, Sp) Problems of school choral organizations; the changing and adolescent voice; appropriate repertoire and materials.

403 Teaching Instrumental Music (3, Sp) Problems of school instrumental organizations; teaching wind, string, and percussion instruments; appropriate repertoire and materials.

420 Teaching Beginning Improvisation (2, Irregular) Strategies for teaching beginning improvisation in K-12 music classes; includes playing/singing and teaching in many styles. No improvisation experience necessary.

430 Music for Children (3, FaSp) Concepts, activities and materials for teaching music in grades K-6. Peer teaching and field observation required. *Corequisite:* CTSE 203.

443 Jazz Pedagogy (2, Sp) Concepts, methods, and resources; examination and comparison of textbooks, recordings, tapes, and materials related to the study and teaching of jazz.

448 Teaching General Music (2, Irregular) Development of a philosophy of music education which emphasizes appreciation; practical application to teaching music in the schools; choice and presentation of music for listening.

449 Teaching Marching Band (2, Fa) Modern school marching band techniques; precision drill; administration; rehearsal techniques.

450ab Piano Pedagogy: Intermediate Literature and Functional Skills (a: 2, Fa; b: 2, Sp) Methods, study of college curriculum keyboard classes. Studio/group instruction. Business practices; audition, interview techniques. 450a: Survey and observation. 450b: practice teaching; secondary piano classes. *Prerequisite:* a: MUPF 431b; b: MUED 450a or departmental approval.

- 452 Introduction to Technology in Music Education (2, Fa)** Applications of computers and electronic music to music education; survey of current approaches and materials.
- 474 Directed Teaching: Public School Music (4, FaSp)** Observation and teaching under the guidance of a university supervisor and a directing teacher. (Duplicates credit in former CTSE 474a.) *Prerequisite:* MUED 430 and admission by Committee on Personnel and Credentials.
- 479x Music for the Elementary Classroom Teacher (4, FaSp)** The nature and structure of music, its processes, and its notational symbols. Not available for credit to music majors. *Recommended preparation:* MUED 330.
- 490x Directed Research (2-8, max 8, FaSpSm)** Individual research and readings. Not available for graduate credit. *Prerequisite:* departmental approval.
- 499 Special Topics (2-4, max 8, Irregular)** Selected topics of current interest reflective of changing trends in music education.
- 500 Introduction to Research in Music Education (2, Sp)** Survey of research literature; interpreting research and research reports; organizing and writing research reports.
- 502 Social and Historical Foundations of Music Education (2, 2 years, Fa or Sp)** American musical tradition; development of music teaching and learning in the changing context of American society.
- 503 Philosophical and Psychological Foundations of Music Education (2, 2 years, Fa or Sp)** Implications of psychology of music and aesthetic theory for music teaching and learning.
- 505 Teaching and Learning Music (2, Irregular)** Studies of the latest resources concerning the teaching and learning of music so that musicians can function more effectively as both teachers and performers.
- 520 Early Childhood Music (2, Irregular)** An overview of significant developmental issues, current research, and appropriate practices for children from birth to age eight. Professor-guided practicum teaching.
- 530 Teaching Vocal Jazz (2, Irregular)** Strategies for teaching the principles of vocal jazz; historical perspective, repertoire, recordings, improvisation, scat, accompaniment, amplification, rehearsing, teaching sequences. No prior jazz experience necessary.
- 542 Orchestra Development (2, Irregular)** Repertoire and rehearsal techniques appropriate for school and community orchestras useful in solving specific problems of technical and tonal growth. *Prerequisite:* MUCD 343.
- 545 String Class Pedagogy (2, Irregular)** Approaches to beginning through intermediate string class instruction in school and other group setting derived from principles of Suzuki, Bornoff, Rolland, and other leading teachers. *Prerequisite:* MUED 345abL.
- 546 Wind Band Pedagogy (2, Irregular)** Beginning and intermediate wind band development in school and community. Survey of method books; new approaches and repertoire useful in solving specific problems of technical and tonal growth. *Prerequisite:* MUCD 343.
- 547 Jazz Ensemble Development (2, Irregular)** Techniques, approaches, teaching materials, and music useful in developing jazz ensembles in educational settings, from junior high school through college.
- 548 Orchestral Bowing (2, 2 years, Fa or Sp)** Introduction to bowing function and style with application to typical repertoire; practical experience for teachers and conductors in educational and community settings.
- 550 Teaching Music Fundamentals and Appreciation Courses (2, 2 years, Fa or Sp)** Purpose and objectives of music in general education. Survey of current approaches and materials.
- 552 Music Education Courseware Development (2, Sp)** Development of music education courseware using current technology. Two lecture hours per week. *Prerequisite:* MUED 452.
- 590 Directed Research (1-12, FaSpSm)** Research leading to the master's degree. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.
- 592 Final Project (2, max 2)** Required for the Master of Music Education degree. Credit upon acceptance. Graded CR/NC. *Prerequisite:* MUED 500.
- 594abz Master's Thesis (2-2-0, FaSpSm)** Credit on acceptance of thesis. Graded IP/CR/NC.
- 599 Special Topics (2-4, max 8, Irregular)** Selected topics of current interest reflective of changing trends in music education
- 601 Field Seminar in Elementary School Music Education (2, 2 years, Fa or Sp)** Observation in schools. Identification and analysis of problems; strategies for improvement; alternative approaches including those of Orff and Kodaly. Readings, examination of teaching materials. *Prerequisite:* MUED 501.
- 602 Field Seminar in Choral Music Education (2, 2 years, Fa or Sp)** Observation in schools. Current practice; identification and analysis of problems; strategies for improvement; readings, examination of music and teaching materials. *Prerequisite:* MUED 501.
- 603 Field Seminar in Instrumental Music Education (2, 2 years, Fa or Sp)** Observation in schools. Identification and analysis of problems; strategies for improvement. Readings, examination of music and teaching materials. *Prerequisite:* MUED 501.
- 604 Preparing School Music Teachers (2, 2 years, Fa or Sp)** Analysis of best practices in teacher training; faculty, curriculum, schedule, materials, methods, and supervision of directed teaching. *Prerequisite:* three years of teaching music in public schools or two years of college teaching.
- 641 Administration of College and University Music (2, Irregular)** Faculty, curricula, budgets, equipment; committee organization; concerts and recitals; preparatory program; standard practices of the National Association of Schools of Music.
- 790 Research (1-12, FaSpSm)** Research leading to the doctorate. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.
- 792 Critique of Research in Music Education (2, 2 years, Fa or Sp)** Problems of research in Music Education. Consideration of needed areas and appropriate methodology based on a critical analysis of recent research and related writings.
- 794abcdz Doctoral Dissertation (2-2-2-2-0, FaSpSm)** Credit on acceptance of dissertation. Graded IP/CR/NC.

MUSIC ENSEMBLE (MUEN)

Large ensemble requirements in undergraduate curricula must be fulfilled by the following ensembles: University Chorus (207, 407); Men's Chorus (208, 408); Women's Chorus (209, 409); Oriana Choir (211, 411); University Concert Choir (210, 410); USC Chamber Choir (212, 412); University Orchestra (220, 420); Community Orchestra (221, 421); University Wind Ensemble (223, 423); or University Band (224, 424).

Exceptions to the above policies include: Contemporary Music Ensemble and Early Music Ensemble may fulfill the large ensemble requirement for instrumental majors, with the approval of the conductor of University Orchestra or Wind Ensemble and the chair of the student's major department.

Music Education majors may count toward their ensemble requirement only one semester of Trojan Marching Band (to apply toward ensemble elective credit, not large ensemble). Instrumental emphasis majors must take one semester of a choral ensemble.

Theory/Composition majors must register for at least two units in a choral ensemble.

Students majoring in Strings, Vocal Arts, or Wind and Percussion may not count Community Orchestra toward their large ensemble requirement.

Vocal Arts majors must register for University Concert Choir or USC Chamber Choir to fulfill their large ensemble requirement.

Further exceptions may be made subject to departmental approval and approval of the conductor of the appropriate large ensemble.

205 Vocal Jazz Ensemble (1, max 4, FaSp) Study and performance of vocal ensemble literature from the Jazz idiom, with emphasis on improvisational techniques. Graded CR/NC. *Prerequisite:* by audition or departmental approval.

207 University Chorus (1, max 4, FaSp) Rehearsal and performance of choral literature from all periods of music history. Graded CR/NC. Open to all students.

208 USC Men's Chorus (1) Rehearsal and performance of choral repertoire from all periods written for male voices. Graded CR/NC. Open to all students.

209 USC Women's Chorus (1) Rehearsal and performance of choral repertoire from all periods written for treble voices. Graded CR/NC. Open to all students.

210 University Concert Choir (1, max 4, FaSp) Performance of choral works of all styles and periods. Graded CR/NC. Open to all students by audition.

211 USC Oriana Choir (1) Rehearsal and performance of advanced chamber music written for women's voices. Graded CR/NC. Open to all students by audition.

212 USC Chamber Choir (1, max 4, FaSp) Performance of vocal chamber music and choral masterworks from the 16th century to the present. Graded CR/NC. Open to all students by audition.

214 Opera Chorus (1, max 4, FaSp) Study and performance of operatic choruses and extended ensembles of all styles and periods. Graded CR/NC. Open to students by audition.

220 USC Symphony (1, max 4, FaSp) Rehearsals requiring practice periods of three hours each per week and participation in concert programs. Graded CR/NC. Open to all students by audition.

221 USC Community Orchestra (1, max 4, FaSp) Rehearsal and performance of orchestra repertoire. Graded CR/NC. Open to all students, faculty, staff, and members of the community. Audition not required.

222 Trojan Marching Band (1, max 4) Rehearsal and participation in performances for athletic and other university functions. Graded CR/NC. Open to all students by audition.

223 University Wind Ensemble (1, max 4, FaSp) Rehearsal and participation in concert programs. Graded CR/NC. Open to all students by audition.

224 University Band (1, max 4) Rehearsal and performance of standard repertoire. Graded CR/NC. Open to all students by audition.

225 Wind and Percussion Chamber Music (1, max 4, FaSp) Performance of chamber music for wind and percussion instruments. Graded CR/NC. Open to all students by audition.

226 Guitar Ensemble (1, max 4, FaSp) Rehearsal and performance of literature composed, transcribed and arranged for small guitar ensembles, including literature for small ensembles of guitar and other instruments, as well as voice. Graded CR/NC.

227 String Chamber Music (1, max 4, FaSp) Preparation and performance of small ensemble literature for strings. Graded CR/NC.

228 Keyboard Ensemble (1, max 4, FaSp) Preparation and performance of literature for piano duets and duo-piano. Graded CR/NC.

229 Jazz Ensemble (1, max 4, FaSp) Rehearsal and performance of literature written for large jazz ensemble. Graded CR/NC. Open to all students by audition.

230 Contemporary Music Ensemble (1, max 4, FaSp) Performance of 20th-century music; readings of student and faculty compositions; experimental music; guest conductors, composers, performers; annual concert series. Graded CR/NC.

232 Jazz Chamber Music (1, max 4, FaSp) Preparation and performance of literature for jazz chamber groups. Graded CR/NC. Open to all students by audition.

235 University Brass Band (1, Sp) The study, rehearsal and performance of standard brass choir and brass band literature. Graded CR/NC.

244 Vocal Chamber Music (1, max 4, Fa) Study of solo ensemble vocal literature such as duets, trios, quartets, madrigals, etc. Graded CR/NC. Open to all students by audition.

250 Early Music Ensemble (1, max 4, FaSp) Rehearsal and performance of vocal and instrumental ensemble music of the Renaissance, and Baroque, with emphasis on chamber music for solo voices and bowed and plucked strings. Instrumentalists are required to perform on either their own or the School's historical instruments. Graded CR/NC. *Prerequisite:* audition.

322 Trojan Marching Band (1, max 4) Continuation of MUEN 222. Graded CR/NC.

405 Vocal Jazz Ensemble (1, max 8, FaSp) Continuation of MUEN 205. Graded CR/NC.

407 University Chorus (1, max 8, FaSp) Continuation of MUEN 207. Graded CR/NC.

408 USC Men's Chorus (1) Rehearsal and performance of choral repertoire from all periods written for male voices. Graded CR/NC. Open to all students.

409 USC Women's Chorus (1) Rehearsal and performance of choral repertoire from all periods written for treble voices. Graded CR/NC. Open to all students.

410 University Concert Choir (1, max 8, FaSp) Continuation of MUEN 210. Graded CR/NC.

411 USC Oriana Choir (1) Rehearsal and performance of advanced chamber music written for women's voices. Graded CR/NC. Open to all students by audition.

412 USC Chamber Choir (1, max 8, FaSp) Performance of vocal chamber music and choral masterworks from the 16th century to the present. Graded CR/NC. Open to all students by audition.

414 Opera Chorus (1, max 8, FaSp) Continuation of MUEN 214. Graded CR/NC.

420 USC Symphony (1, max 8, FaSp) Continuation of MUEN 220. Graded CR/NC.

421 USC Community Orchestra (1, max 8, FaSp) Continuation of MUEN 221. Graded CR/NC.

423 University Wind Ensemble (1, max 8, FaSp) Continuation of MUEN 223. Graded CR/NC.

424 University Band (1, max 8) Continuation of MUEN 224. Graded CR/NC.

425 Wind and Percussion Chamber Music (1, max 8, FaSp) Performance of chamber music for wind and percussion instruments. Graded CR/NC. Open to all students by audition.

426 Guitar Ensemble (1, max 8, FaSp) Rehearsal and performance of literature composed, transcribed and arranged for small ensembles, including literature for small ensembles of guitar and other instruments, as well as voice. Graded CR/NC.

427 String Chamber Music (1, max 8, FaSp) Continuation of MUEN 227. Graded CR/NC.

428 Keyboard Collaboration (1, max 4, FaSp) Preparation and performance of literature for piano with voice and string, woodwind, brass and percussion instruments. Graded CR/NC.

429 Jazz Ensemble (1, max 8, FaSp) Continuation of MUEN 229. Graded CR/NC.

430 Contemporary Music Ensemble (1, max 8, FaSp) Continuation of MUEN 230. Graded CR/NC.

432 Jazz Chamber Music (1, max 4, FaSp) Continuation of MUEN 232. Graded CR/NC.

435 University Brass Band (1, Sp) The study, rehearsal and performance of standard brass choir and brass band literature. Graded CR/NC.

444 Vocal Chamber Music (1, max 8, Fa) Continuation of MUEN 244. Graded CR/NC.

450 Early Music Ensemble (1, max 8, FaSp) Continuation of MUEN 250. Graded CR/NC.

528 Keyboard Collaboration (1, max 4, FaSp) Continuation of MUEN 428.

532 Jazz Chamber Music (1, max 4, FaSp) Preparation and performance of advanced literature for jazz chamber groups. Open to graduate students, by audition.

628 Keyboard Collaboration (1, max 4, FaSp) Continuation of MUEN 528.

650 Early Music Ensemble (1, max 8, FaSp) Rehearsal and public performance of vocal and instrumental music of the Renaissance and Baroque era; emphasis is on large- and small-scale chamber works. Instrumentalists are required to perform on historical instruments.

MUSIC HISTORY AND LITERATURE (MUHL)

100x Jazz, Ragtime, and Blues (4) Gateway to the minor in Jazz Studies. Historical evolution of jazz from its origins to present day; elements of musical structures and jazz styles. Not available for credit to jazz studies majors.

200x Introduction to Concert Music (4, FaSpSm) Gateway to the Bachelor of Arts degree in Music. Elements of music and media of performance in historical perspective. Listening sections and concert attendance integrated with lectures. Not available for credit to Bachelor of Music and Bachelor of Arts in Music majors.

220x The Great Composers (4, FaSp) A survey of the life and musical works of one of the great composers of Western art music. No reading knowledge of music required. Not available for credit to music majors.

280ab Music from 1750 to the Present (a: 3, Fa; b: 3, Sp) Major classical, romantic, and modern composers, styles, and musical genres. Detailed analysis of selected works. *Prerequisite:* MUTC 132ab and MUTC 133ab.

302 Musical Cultures of the World (4, FaSp) Survey of the world's major musical cultures; aesthetic and social values, theoretical systems, musical style and structure, instruments, and performance traditions.

333 Music History Review (1-2, FaSpSm) Supervised review of the materials covered in undergraduate music history courses for students whose music history examinations indicate the need for further study.

350abx Music, Culture, and Ideas (3-3, FaSp) Study of music and its relation throughout history to science, letters, and the fine arts. Close examination of selected works in a cultural context. Not available for credit to B.M. majors. *Preparation:* Reading knowledge of music is required. *Prerequisite:* MUTC 130ab or MUTC 133ab.

385ab Music from Antiquity to 1750 (a: 3, Fa; b: 3, Sp) Musical styles and genres, performance practices, research methods, and related topics. Detailed analyses of selected works. *Prerequisite:* MUTC 232ab and MUTC 233ab.

390 Special Problems (1-4) Supervised, individual studies. No more than one registration permitted. Enrollment by petition only.

403 Introduction to Armenian Music (2, Sp) Folk and church music; text, origins, genres, and general characteristics.

416 Evolution of the Guitar in the United States (3) Historical survey of styles, literature and performance practice; emphasis on playing technique and interpretation. A timeline study relating guitar to popular music and historical events.

426ab Classical Guitar History and Literature (3-3) Studies in the history and literature of the classical guitar and its antecedents, the lute and vihuela.

428 Women in Music (2, Irregular) Women as composers, performers and teachers, from the Middle Ages to the present; women's role in non-western traditions; issues in feminist music aesthetics.

471 Opera History and Literature (2, Irregular) Musical theater — its historical, political, and economic foundations; significant milestones in opera; interrelation between the dramatic theater, opera, concert, and church music. *Prerequisite:* for music majors, MUHL 280ab; for nonmusic majors, MUHL 200x.

472ab Piano History and Literature (a: 2, Fa; b: 2, Sp) Solo piano literature; emphasis on composers' influences, performance practices and the development of the pianoforte. *a:* Late Baroque through Beethoven. *b:* Schubert to the present. *Prerequisite:* for music majors, MUHL 280ab; for nonmusic majors, MUHL 200x and departmental approval.

476 Music Criticism (2) Procedure and practice in forming critical judgments of music and in writing music criticism; practical journalism; professional and community ethics. *Prerequisite:* for music majors, MUHL 280ab; for nonmusic majors, MUHL 200x.

479 Song Literature (2, max 4, FaSp) Song literature of Italy, France, Germany, Russia, Norway, Sweden, England, America; comparative analysis of various composers and their influence on song literature. *Prerequisite:* for music majors, MUHL 280ab; for nonmusic majors, MUHL 200x.

486 Jazz Masters of the 20th Century (2) Examination of major artists of the jazz tradition with emphasis on the innovators of each period. Detailed analysis of selected repertoire.

490x Directed Research (2-8, max 8, FaSpSm) Individual research and readings. Not available for graduate credit. *Prerequisite:* departmental approval.

499 Special Topics (2-4, max 8, FaSpSm) Selected topics of current interest.

560 Studies in World Music (2, Sp) The indigenous and transcultural musics of Africa, India, Indonesia, the Balkans, the Commonwealth of Independent States, the Far East, the Middle East, and Latin America. *Prerequisite:* MUHL 570.

570 Introduction to Graduate Study (2, FaSp) Basic bibliography, literature, and research techniques useful in graduate music study. Required of all graduate students majoring in music.

572 Seminar in Notation (3, Fa) Musical notation of the Middle Ages, the Renaissance, and Baroque; transcriptions and scoring. Text abbreviations and translations; editorial practice. Problems of modern notation. *Prerequisite:* MUHL 570.

573 Music of the Middle Ages (2, Sp; 2 years, Sm) Chief musical developments in Western Europe from the beginning of the Christian era to the middle of the 14th century. *Prerequisite:* MUHL 570.

574 Music of the Renaissance (2, Sp; 2 years, Sm) Chief musical developments in Western Europe from the middle of the 14th century to the end of the 16th. *Prerequisite:* MUHL 570.

575 Music of the Baroque Era (2, Fa; 2 years, Sm) Styles, forms, composers, and compositions of the Baroque era. *Prerequisite:* MUHL 570.

576 Music of the Classical Period (2, Sp; 2 years, Sm) Development of classical style in symphonic music, opera, and chamber music. *Prerequisite:* MUHL 570.

577 Music of the 19th Century (2, Fa; 2 years, Sm) Vocal and instrumental music of the Romantic era from late Beethoven through Brahms. *Prerequisite:* MUHL 570.

578 Music of the 20th Century (2, Sp; 2 years, Sm) Chief musical developments in Western Europe and the Americas from 1890 to the present. *Prerequisite:* MUHL 570.

580 Historical Perspectives in Jazz (2) Chief musical developments in the principal styles of Jazz from their inception to the present. *Prerequisite:* graduate standing or departmental approval.

581 History of Music Theory from Antiquity to 1750 (2) Study of major writers and topics in theoretical literature from antiquity through the early 18th century. *Prerequisite:* MUHL 570.

582 History of Music Theory from 1750 to the Present (2) Study of major writers and topics in theoretical literature from approximately 1750 to the present. *Prerequisite:* MUHL 570.

583 Special Studies in Medieval Music (2, max 4, Irregular) Music problems and composers of the period. Specific emphasis to be determined by the department. *Prerequisite:* MUHL 570.

584 Special Studies in Renaissance Music (2, max 4, Irregular) Music problems and composers of the period. Specific emphasis to be determined by the department. *Prerequisite:* MUHL 570.

585 Special Studies in Baroque Music (2, max 6, Irregular) Music problems and composers of the period. Specific emphasis to be determined by the department. *Prerequisite:* MUHL 570.

586 Special Studies in the Music of the Classical Period, 1730-1800 (2, max 6, Irregular) Music problems and composers of the period. Specific emphasis to be determined by the department. *Prerequisite:* MUHL 570.

587 Special Studies in the Music of the 19th Century (2, max 6, Irregular) Music problems and composers of the period. Specific emphasis to be determined by the department. *Prerequisite:* MUHL 570.

588 Special Studies in Music of the 20th Century (2, max 6, Irregular) Music problems and composers of the period. Specific emphasis to be determined by the department. *Prerequisite:* MUHL 570.

589ab Seminar in the Repertory of Early Music (a: 2, Fa; b: 2, Sp) In-depth study of musical sources and treatises for instruments, voice, and ensembles. *Prerequisite:* MUHL 570.

590 Directed Research (1-12, FaSpSm) Research leading to the master's degree. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC. *Prerequisite:* MUHL 570 and departmental approval.

594abz Master's Thesis (2-2-0) Credit on acceptance of thesis. Graded IP/CR/NC.

595 Seminar in Performance Practices (2, max 4) Scholarly preparation and authentic performance of music written before c. 1770. Ornamentation and improvisation, tunings and temperaments, early language pronunciation, historical instruments, etc. *Prerequisite:* MUHL 570.

599 Special Topics (2-4, max 8, Irregular) Selected topics of current interest.

683 Seminar in Medieval Music (2-3, max 6, Irregular) Problems and composers of the period; specific emphasis determined by the department. *Prerequisite:* MUHL 570 and departmental approval.

684 Seminar in Renaissance Music (2-3, max 6, Irregular) Problems and composers of the period; specific emphasis determined by the department. *Prerequisite:* MUHL 570 and departmental approval.

685 Seminar in Baroque Music (2-3, max 6, Irregular) Problems and composers of the period; specific emphasis determined by the department. *Prerequisite:* MUHL 570 and departmental approval.

686 Seminar in Classical Music (2-3, max 6, Irregular) Problems and composers of the period; specific emphasis determined by the department. *Prerequisite:* MUHL 570 and departmental approval.

687 Seminar in Romantic Music (2-3, max 6, Irregular) Problems and composers of the period; specific emphasis determined by the department. *Prerequisite:* MUHL 570 and departmental approval.

688 Seminar in 20th-Century Music (2-3, max 6, Irregular) Problems and composers of the period; specific emphasis determined by the department. *Prerequisite:* MUHL 570 and departmental approval.

695 Seminar in Music History (3, Sm) Chronological and systematic studies. *Prerequisite:* 12 units of graduate Music History and Literature.

790 Research (1-12, FaSpSm) Research leading to the doctorate. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC. *Prerequisite:* MUHL 570 and departmental approval.

794abcdz Doctoral Dissertation (2-2-2-2-0, FaSpSm) Credit on acceptance of dissertation. Graded IP/CR/NC.

MUSIC INDUSTRY (MUIIN)

270 Introduction to the Music Industry (4, Sp) A survey of the music business with emphasis on distribution of recorded music, music publishing, performance rights societies, record companies, agents, personal managers and contracts. Open to music industry majors and minors only.

275ab Recording Arts Workshop (4,-4, FaSp) Principles, techniques, and aesthetic possibilities of the recording studio chain and its application to various media. Open to recording arts and music industry majors only.

280 Communications in the Music Industry (4) A survey of the music industry communications including radio, television, film, satellite communications, records, compact disc, cassette, cable and any future forms of transmission and delivery systems.

286 Record Production Management (2, FaSp) Function of the record producer, studio procedures, music business law, union relations, artist management, copyright and publishing agreements, record company structure.

291 The Mixing Console (2, Fa) Professional mixing console design, layout, operation, mic preamps, switching, VCAs, automation, computerized recall. *Prerequisite:* MUIIN 275b.

360 Introduction to Music Law (4) A study of entertainment law with a focus on the music industry. Areas of study include contracts, domestic practices, international practices, copyright protection, trademarks. *Prerequisite:* MUIIN 270.

370 Distribution of Recorded Music and Music Publishing (4, Sp) A survey of various methods used to distribute music to the public. Record distribution, manufacturing, retail outlets, accounting, publishing and performance rights. *Prerequisite:* MUIIN 360.

377 Microphones and Their Applications (2) An in-depth study of microphones and their applications including design, operation, polarity patterns and multi-micing in location and studio situations. *Prerequisite:* MUIIN 291.

379ab Recording Studio Theory (a: 2, Fa; b: 2, Sp) Basic electronic concepts needed to understand operational parameters of a state-of-the-art recording studio; schematics, interface, capacitance, resistance, and problem solving. *Prerequisite:* MUIIN 275b.

380 Tape and Tape Recorders (2, Fa) Professional analog tape recorders and tape including tape composition, formats, head design, logic, and locator design and operation. *Prerequisite:* MUIIN 275b.

385 Radio in the Music Industry (4, Fa) A survey of radio; its operation and effect on the music industry. Topics include advertising, playlists, program direction, FCC, networks, news, promotion, payola and format development.

389 Digital Equipment and Recording (2, Fa) Digital equipment including computers, sequencers, digital signal processors, digital synthesizers, MIDI, and rotary and stationary digital recording. *Prerequisite:* MUIIN 275b.

392ab Acoustics and Speaker Design (2-2, FaSp) Principles of acoustics relating to studio construction, wall treatment and furnishings; natural reverberation, speaker materials, passive and active crossovers, and time alignment. *Prerequisite:* MUIIN 291.

425 Live Music Production and Promotion (4) A survey of the presentation of the live musical experience. Both classical and popular concert presentation will be examined including venue selection, promotion and security.

430 Artist Management and Development (4) A study of issues relating to the personal management of music artists including negotiating contracts, image, career development, agents, touring, merchandising, fees and duties.

435 Manufacture and Distribution of Musical Products (4, Sp) An in-depth study of musical instrument manufacture and distribution in the United States. Topics covered include sheet music, instrument rentals, lessons and band operations.

440 Arts Management (4, Fa) A survey of the management of non-profit and for-profit arts organizations with emphasis on funding, donor development tax status and promotion.

442 Operation of the Radio Studio (2, Fa) An in-depth study of radio studio technical operations. Topics include consoles, microphones, transmission considerations, networks, satellites, and digital and analog production situations. *Prerequisite:* MUIIN 275ab.

443 Supervision of Music for Television and Film (4, Sp) Introduction to music designed for synchronization to picture including history of music in cinema, music editing, supervision, performance rights licensing, production and music scoring procedures. *Prerequisite:* MUIIN 270.

445 International Music Industry (4, Sp) A survey of international operations of music distribution, publishing, touring, law, promotion, customs and practices. *Prerequisite:* MUIIN 370.

446ab Computer Assisted Recording and Editing (2-2, FaSp) Techniques and applications of recording and editing sound on personal computers. Hardware, software, editing for song, sound effects and dialog for film.

447 Radio Management (4, Fa) An in-depth study of radio management including staffing, revenue management, program development, communications, regulations and international networking. *Prerequisite:* MUIIN 385.

450 Practicum in Music Industry Issues (Internship) (2-4, max 8, FaSp) Field application of music industry theories and practices; part-time employment. Project jointly defined by student, employer and professor. Junior or senior standing. Graded CR/NC. *Prerequisite:* MUIIN 370.

475abx Recording Arts Workshop (a: 2-4, Fa; b: 2-4, Sp) Principles, techniques, and aesthetic possibilities of the recording studio chain and its application to various media. Not available for credit to recording arts or music industry majors.

476ab Advanced Sound Reinforcement (2-2, FaSp) Special problems of multimedia mixing with simultaneous audio re-processing for live performance situations including rigging, house mix, monitor mix, venues and power distribution.

477 Remote Recording Techniques (2, Sp) Special problems of location recording; specialized equipment; microphone design and operation. *Prerequisite:* MUIIN 380.

478 Advanced Multichannel Remix (2-4) Special problems of multichannel remixing with simultaneous audio re-processing. Album, film, television and multimedia formats will be covered. *Prerequisite:* MUIN 291, MUIN 380.

488ab Recording Studio Maintenance (2-2) Fundamentals needed to perform maintenance on professional audio equipment including trouble-shooting, interface, and alignment procedures. *Prerequisite:* MUIN 475ab.

493 Audio Signal Processing Equipment (2, FaSp) Principles and design characteristics of digital and analog signal processing equipment including plate and digital reverbs, synchronizers, digital editing systems and mastering systems. *Prerequisite:* MUIN 291, MUIN 380.

494 Classical Music Recording (4, FaSm) Principles of classical music recording with emphasis on history, equipment, techniques, and locations. Differences in orchestral, choral, opera, and small ensemble recording.

499 Special Topics (2, max 8) Selected topics of current interest.

570 The Music Industry (4, FaSpSm) A graduate level survey of the music business with emphasis on distribution of recorded music, music publishing, performance rights societies, musical products and live music.

PERFORMANCE (MUPF)

120ab Beginning Pop/Rock Guitar (2-2, FaSpSm) Introduction to the performance technique of pop and rock guitar, exploring repertoire by groups such as the Beatles, Metallica, Led Zeppelin, Nirvana, and the Stones, as well as acquiring valuable music theory fundamentals. Beginning and intermediate levels.

124ab Beginning Guitar (a: 2, Fa; b: 2, Sp) *a:* Playing of accompaniments and melodies; note reading and basic musicianship. *b:* Elementary arranging techniques and solo guitar playing.

141 Class Voice (2, max 4, FaSp) Introduction to the fundamental principles of singing: breath control, tone production, diction, and the use of appropriate song material.

150abcd Beginning Piano (2-2-2-2, FaSp) Techniques of performance, note reading, and basic musicianship. Not open to music majors.

153 Individual Instruction (1, 2, or 4, max 8, FaSpSm)

158 Guitarists in the U.S. (2) Study of the lives and music of influential guitarists; analysis of musical and technical details. Open to all university students.

159 Functional Skills for Studio Guitarists I (2) Study of technique, theory and aural skills as applied to guitar; fingerboard organization of melodic and chordal topics; sight reading.

160ab Functional Skills for Keyboard Majors I (a: 2, Fa; b: 2, Sp) Sight-reading and principles of style as related to intermediate literature; c-clef and open score reading; improvisation and functional harmony. Introduction to standard reference works, periodicals. Required of all keyboard majors.

163abcd Beginning Harp (2-2-2-2, FaSp) Basic instruction in the fundamentals of solo harp playing, note reading, and basic musicianship. Open to music and non-music majors.

170ab Introduction to Piano Repertoire and Performance (a: 1, Fa; b: 1, Sp) Survey of basic piano repertoire and styles through lecture, discussion, and performance. *a:* Late Baroque through Beethoven; *b:* Schubert to the present. *Prerequisite:* piano performance major status or departmental approval.

174 Fundamentals of Music Technology (2) Introductory microphone technique, signal processing, and computer literacy for musical performers.

180 Techniques of Jazz Improvisation (2, max 4) Development of improvisational skills through instrumental performance.

201 Individual Instruction (1 or 2, max 8, FaSpSm) Secondary instrument for lower division students. Will not substitute for MUPF 153 or MUPF 253.

218ab Afro-Latin Percussion Instruments (2-2) Instruction in the performance of percussion instruments associated with African, South American, and Caribbean music traditions, with special emphasis on adaptation to jazz music.

220 Performance Forum (1, max 4, FaSp) A series of meetings for all music students, dealing with practical matters related to professional careers in music. Graded CR/NC.

241 Intermediate Class Voice (2, max 4, FaSp) Continued development of the fundamentals of singing, diction, and repertoire building. *Prerequisite:* MUPF 141 or departmental approval.

250ab Keyboard Instruction I (2-2, FaSp) Beginning and elementary instruction; emphasis on reading skills, harmonization, transposition, score reading; group instruction in a keyboard laboratory facility.

252 Individual Instrument Performance Class I (1, max 4, FaSp) Solo and orchestra repertoire, professional preparation, reed making, and other matters appropriate to group study. Required of all first and second year wind and percussion majors each semester in residence.

253 Individual Instruction (1, 2, or 4, max 8, FaSpSm)

257 Classical Guitar Performance Class (2, max 8, FaSp) Technical problems; solo and ensemble literature; interpretation; professional preparation. Required of first and second year Classical Guitar majors each semester in residence.

258 Functional Skills for Studio Guitarists II (2, max 4, FaSp) Melodic and chordal topics applied to the total fingerboard; successful completion required for junior standing. *Prerequisite:* MUPF 159.

260ab Functional Skills for Keyboard Majors II (2-2, FaSp) Sight-reading and principles of style as related to lower advanced literature; extended score reading; improvisation and functional harmony. Mini-survey; basic keyboard literature. *Prerequisite:* MUPF 160b.

262 Double Bass Performance Class (1, max 4, FaSp) Study of solo and orchestra repertoire, professional preparation, and teaching techniques. Required of all first and second year double bass majors each semester in residence. *Prerequisite:* music major or departmental approval.

263 Harp Performance Class (1, max 4, FaSp) Study of solo and orchestra repertoire, professional preparation, and teaching technique. Required of all first and second year harp majors each semester in residence. *Prerequisite:* music major or departmental approval.

303 Operatic Stage Training I (2, max 8, FaSp) Use of dramatic techniques in the interpretation and performance of music. Basic acting for the operatic stage; movement, improvisation, makeup; period dances and techniques of relaxation.

311 Vocal Jazz Techniques (2, max 4) Development of skills needed for the professional vocal jazz musician. Study of the standard jazz repertoire, vocal improvisation, lead sheet writing, and working with rhythm sections. *Prerequisite:* MUPF 180 or departmental approval.

328ab Improvisation and Arranging for Guitar (3-3) Principles of improvisation and impromptu arranging; comparison and application of techniques and musical styles of the various kinds of guitars and related fretted instruments.

341 Keyboard Skills for Improvisors (2) Reading skills related to jazz accompanying; “fake” books, chord progressions commonly used in jazz. *Prerequisite:* MUPF 250*ab* or departmental approval.

350ab Keyboard Instruction II (2-2, FaSp) Intermediate and advanced instruction; development of skills necessary for proficiency examinations. Group and individualized instruction in a keyboard laboratory facility. *Prerequisite:* MUPF 250*b*.

353 Individual Instruction (1, 2, or 4, max 8, FaSpSm)

358 Performance Practices for Studio Guitarists (2, max 4) Rehearsal procedures; stage deportment; interpretation of solo and ensemble literature; preparation for recitals and professional performance. *Prerequisite:* MUPF 258.

360ab Accompanying (a: 2, Fa; b: 2, Sp) Techniques of vocal and instrumental accompanying.

390 Special Problems (1-4, Irregular) Supervised, individual studies. No more than one registration permitted. Enrollment by petition only.

401 Individual Instruction (1 or 2, max 8, FaSpSm) Secondary instrument for upper division or graduate students. Will not substitute for MUPF 353, MUPF 453, MUPF 553, or MUPF 653.

402 Musical Theatre Workshop (2, max 8, Irregular) Stylistic and technical features of dramatic and musical elements involved in performance of American musical and standard operetta repertoire; staging of scenes. *Prerequisite:* departmental approval.

403 Operatic Stage Training II (2, max 8, FaSp) Continuation of MUPF 303. Acting of operatic roles in different periods and styles; specific recital and audition techniques.

404 Word and Music in Opera (2, max 8, Irregular) Performance class for singers and pianists; analysis of recitatives, arias, and ensembles of various operatic styles; study of the technique of effective musical delivery. By audition only.

405 USC Opera (2, max 12, FaSp) Preparation, rehearsal, and performance of operatic works and excerpts; study of different operatic styles; public appearances. By audition only.

406 Opera Coaching Techniques (2, max 8, Irregular) Score study for pianists, coaches, and conductors; role analysis; transcription techniques for one or two pianos of an orchestral score.

407 Directing for the Operatic Stage (2, max 8, FaSp) Various approaches to operatic style; basic blocking; stage management. Student direction of scenes produced in USC Opera.

410 Movement Training for Musicians (2, max 4, FaSp) Movement training for musicians, stressing body awareness and control through a combination of dance and mind/body techniques. Includes alignment, energy flow, relaxation techniques, music/movement coordination.

415 Studio Guitar Pedagogy (2) Teaching techniques and literature; function of the hands; acoustical properties of instruments.

417 Classical Guitar Pedagogy (2) Teaching techniques and literature; function of the hands; acoustical properties of instruments.

419m The Jazz Experience: Myths and Culture (4, FaSp) An examination of the music, culture, and mythology of jazz revealed through the study of jazz fiction, film, poetry, and recorded examples.

422 The Beatles: Their Music and Their Times (4) Music, lyrics, recordings, production techniques, career strategy, social ramifications, and especially the technological impact of the musical group known as the Beatles.

423 Classic Rock: Popular Music of the Sixties and Seventies (2) Critical examination of the lyrics, structure, associated mythology, technology, and evolving styles of popular music reflecting the turbulent societal changes during the Sixties and Seventies.

431ab Piano Pedagogy: Introduction and Practicum (2-2, FaSp) The learning process at the keyboard; pedagogy and methodology of beginning methods. Studio/group instruction: children/adults. MUPF 431*a*: survey and observation. MUPF 431*b*: practice teaching; beginners. *Prerequisite:* MUPF 253, MUPF 260*b*.

435 Technology of the Pianoforte and Harpsichord (3, Irregular) Analysis of technical innovations and maintenance of the pianoforte and harpsichord as related to musical performance.

438 Vocal Pedagogy (2, Fa) Voice physiology and function. (Duplicates credit in former MUPF 441*a*.)

439 Vocal Pedagogy Practicum (2, Sp) Pedagogical approaches and methodology; practice teaching. (Duplicates credit in former MUPF 441*b*.) *Prerequisite:* MUPF 438.

442ab Diction (a: 2, Fa; b: 2, Sp) Principles of pronunciation and enunciation; use of international phonetic alphabet. *a:* French and Italian. *b:* German and English.

443 Cantata and Oratorio (2, 2 years, Fa) Historical survey of literature, style and performance practice; emphasis on performing solo and small ensemble sections of larger works.

450 Collegium Workshop (1, max 8, FaSp) Study and rehearsal of music of the Middle Ages, Renaissance, and Baroque; technique, interpretation, improvisation, and ornamentation. Open to all students.

451 Advanced Jazz Improvisation (2, max 4, Sp) Development of advanced improvisational skills, including Lydian-chromatic and bi-modal techniques, through instrumental performance. *Prerequisite:* junior standing and departmental approval.

452 Individual Instrument Performance Class II (1, max 4, FaSp) Solo and orchestra repertoire, professional preparation, reed making, and other matters appropriate to group study. Required of all third and fourth year wind and percussion majors each semester in residence.

453 Individual Instruction (1, 2, or 4, max 8, FaSpSm)

457 Classical Guitar Performance Class (2, max 8, FaSp) Technical problems; solo and ensemble literature. Required of all third and fourth year classical guitar majors each semester in residence.

458 Current Electric Guitar Styles (2) Analysis and performance of music and techniques currently in use in the recording, TV and motion picture studios; includes study of recordings, videos and guitar equipment. *Prerequisite:* departmental approval.

460 Advanced Accompanying (2, max 4, FaSp) Continuation of MUPF 360*ab*. *Prerequisite:* MUPF 360*b*.

462 Double Bass Performance Class (1, max 8, FaSp) Continuation of MUPF 262. Required of all third and fourth year double bass majors each semester in residence. *Prerequisite:* music major or departmental approval.

463 Harp Performance Class (1, max 8, FaSp) Continuation of MUPF 263. Required of all third and fourth year harp majors each semester in residence. *Prerequisite:* music major or departmental approval.

465ab Organ Class I (2-2) Mechanics of organ construction; literature and performance practices of various national and historical schools; service playing; pedagogy.

466ab Organ Class II (2-2) Continuation of MUPF 465ab.

471ab String Pedagogy (a: 2, Fa; b: 2, Sp) Survey of teaching literature; techniques of teaching beginning, intermediate, and advanced students.

472 Orchestra Repertoire — Strings (1, max 8, FaSp) Orchestral literature for string players, covering a broad spectrum of the repertoire; emphasis on preparation for auditions.

476ab Advanced Electronic Studio Techniques (2-4; 2-4) a: Digital devices and specialized audio processing modules applied to electronic music. *Prerequisite:* MUPF 474b. *b:* Continuation of MUPF 476a. Emphasis on individual projects.

481 Interpretation of Baroque Music (2, max 6, FaSp) Repertoire and performance practice in music of the period: style, phrasing, embellishments, dynamics, tempi. Performance in class of solo and ensemble works, instrumental and vocal.

482 Interpretation of Classic, Romantic, and 20th Century Wind and Percussion Music (2) Analysis and performance of 18th, 19th, and 20th century ensemble music, octet through symphonic band; historical perspectives of instruments including technical developments.

490x Directed Research (2-8, max 8, FaSpSm) Individual research and readings. Not available for graduate credit. *Prerequisite:* departmental approval.

499 Special Topics (2-4, max 8) Selected topics of current interest.

520 Special Studies in Solo Repertoire for Piano (2, max 12, FaSp) Historical, stylistic and pedagogical aspects of solo repertoire. Special emphasis to be determined by the department.

540 Special Studies in Vocal Literature (2, max 6, Sp) Art song, concert and operatic repertoire. Emphasis to be determined by the department.

541 Comparative Vocal Pedagogy (2, 2 years, Sp) Survey of pedagogical sources from early 17th century to present; major historic figures, terminologies and methods; relevance to modern-day singing and teaching practice.

544 Acoustics of Speech and Singing Production (2, Irregular) Acoustic properties of phonation and articulation in speech and singing production; survey of experimental literature; suggestions for practical application of knowledge.

553 Individual Instruction (1, 2, or 4, max 8, FaSpSm)

557 Advanced Classical Guitar Performance Class (1, max 4) Study of advanced classical guitar solo and ensemble literature; interpretation; professional preparation and other topics appropriate for group study. *Prerequisite:* bachelor's degree with music major; principal instrument, classical guitar.

558 Advanced Studio Guitar Performance Class (1, max 4) Study of advanced studio guitar and ensemble literature; interpretation; professional preparation and other topics appropriate for group study. *Prerequisite:* bachelor's degree with music major; principal instrument, studio guitar.

560 Song Interpretation Master Class (2, max 12, FaSp) For advanced singers and pianists.

561 Chamber Music Interpretation Master Class (2, max 12, FaSp) For advanced pianists and instrumentalists.

588 Special Studies in Jazz Performance (2, max 6) Performance problems, composers and/or stylistic analysis of music from the jazz idiom. Specific emphasis to be determined by the Jazz Studies department. *Prerequisite:* graduate standing or departmental approval.

590 Directed Research (1-12, FaSpSm) Research leading to the master's degree. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

650 Collegium Directing (2, max 4) Practical training in the direction of a Collegium Musicum or other early music ensemble; program planning, repertoire search and preparation, historical instrumentation and arranging, rehearsal procedure, improvisational techniques, and maintenance of instruments.

653 Performance (1, 2, or 4, max 12, FaSpSm) Individual or master class instruction for D.M.A. Performance majors.

688 Special Topics in Jazz Performance (2, max 4, Fa) Examination and analysis of solo and compositional repertory of the jazz idiom through transcription and comparative research. Specific emphasis to be determined by the Jazz Studies department.

MUSIC THEORY AND COMPOSITION (MUTC)

101x Fundamentals of Music Theory (2, FaSp) An introductory course in music theory required for those majors in need of remedial training, and available to the general student who wishes to develop music writing skills. Music majors assigned to MUTC 101x must enroll concurrently in the Aural Skills program (MUTC 132ab sequence). Not available for credit for music majors. *Recommended preparation:* ability to read music.

130abx Basics of Music Theory (a: 3, Fa; b: 3, Sp) Introduction to music theory for music minors; scales, intervals, principles of common practice harmony; melodic, harmonic, and structural analysis; 20th century developments. Not available for credit to B.M. majors.

132ab Aural Skills I (a: 1, Fa; b: 1, Sp) Sight-singing, dictation, related keyboard application.

133ab Theory I (a: 3, Fa; b: 3, Sp) a: Notation, scales, intervals; introduction to counterpoint; harmonic principles of the common practice period; analysis, written work. *b:* Continuation of MUTC 133a; elements of form; application of analysis to performance. Concurrent registration in Aural Skills required.

135 Counterpoint I (2, Sp) The study of the techniques of modal counterpoint; exercises in two-, three- and four-part writing in 16th century style. *Prerequisite:* MUTC 133a.

137ab Introduction to Composition (2-2, FaSp) Beginning exercises in composition, study and class discussion of assigned scores and recordings.

200ab Jazz Styles Analysis (2-2) Theoretical skills and analytical techniques related to jazz styles from Dixieland to the present. *a:* Styles through Progressive Swing. *b:* Bebop to the present.

220 Composition Forum I (1, max 2, FaSp) Performance and discussion of student compositions; guest composers and lecturers; special events. Required for all first and second year Theory-Composition majors. Graded CR/NC.

221abx Composition for Non-Majors (2-2, FaSp) Introduction to the composition of concert music, involving set exercises as well as free composition, and the study and discussion of assigned scores and recordings. Intended for interested, qualified students not majoring in composition. Not available for credit to theory and composition majors. *Prerequisite:* MUTC 130bx, MUTC 133b or departmental approval.

232ab Aural Skills II (a: 1, Fa; b: 1, Sp) Continuation of MUTC 132ab.

233ab Theory II (a: 3, Fa; b: 3, Sp) *a:* Analysis of representative pieces from the classic and romantic periods; exercises in composition. *b:* Survey of 20th century developments; composition utilizing 20th century techniques. *Prerequisite:* MUTC 133b.

235 Counterpoint II (2, Sp) Studies in tonal counterpoint; two-, three- and four-part counterpoint in 18th century style; polyphonic variations; inventions. *Prerequisite:* MUTC 236.

236 Orchestration I (2, Fa) Introduction to the principles of instrumentation; ranges techniques, timbres; transpositions of orchestral instruments; beginning exercises in orchestration. *Prerequisite:* MUTC 135.

237ab Composition I (4-4, FaSp) Composition in shorter forms, continuation of score analysis and listening assignments. *Prerequisite:* MUTC 137b or departmental approval.

250 Songwriting I (2, FaSp) Development of musical and lyrical skills, composing, listening, analysis, and critiques of popular original music.

252 Songwriting II: Arranging and Performing (2, FaSp) Continuation of Songwriting I with emphasis on development of arrangements and performance of original popular music in preparation for songwriting showcases. *Prerequisite:* MUTC 250 or departmental approval.

254 Songwriting III: Demo Production (2, FaSp) Music arranging and recording of original songs for demonstration purposes including mixing, editing, functions of midi and production techniques. *Prerequisite:* MUTC 252 or departmental approval.

300 Theory Review (1, FaSpSm) Review of materials covered in Theory I and II. For students whose entrance examination in music theory indicates the need for further study.

320 Composition Forum II (1, max 2, FaSp) Continuation of MUTC 220. Required of all third year composition majors.

332ab Aural Skills III (a: 1, Fa; b: 1, Sp) Continuation of MUTC 232ab.

333 Aural Skills Review (1, FaSp) Review of the materials covered in Aural Skills I, II, and III. For students whose entrance examination in aural skills indicates the need for further study.

334ab Analytical Techniques (2-2, FaSp) Selected analytical topics. *Prerequisite:* MUTC 232b and MUTC 233b.

336ab Orchestration II (a: 2, Fa; b: 2, Sp) Intermediate exercises in orchestration, including scoring for chamber ensembles and orchestra; study of the history of orchestration. (Duplicates credit in MUTC 436a.) *Prerequisite:* MUTC 235 or MUTC 338x.

337ab Composition II (2-2, FaSp) Continuation of MUTC 237; composition in larger forms. *Prerequisite:* MUTC 237b.

338x Elementary Orchestration (2, Fa) Range, techniques, timbre, transposition of orchestral instruments; exercises in orchestration. Not available for credit to Theory and Composition majors. *Prerequisite:* MUTC 232b and MUTC 233b.

339 Orchestration Review (1, FaSm) Review of materials covered in elementary orchestration; for students whose entrance examination in orchestration indicates a need for further study.

341 Counterpoint Review (1, SpSm) Review of materials covered in tonal counterpoint. For students whose entrance examination in counterpoint indicates the need for further study. For graduate students only.

342ab Aural Skills for Improvisors (1-1, FaSp) Sight-singing and dictation applied to jazz repertoire. Vocalization of modal and synthetic jazz scales and chordal qualities. *Prerequisite:* MUTC 132b, MUTC 200ab or departmental approval.

347 Jazz Composition (2, max 4) Composing in the jazz medium.

360 Music Notation and Copying (1) Development of skills in music calligraphy.

370ab Arranging for the Recording Media (2-2) Arranging and composing for studio recording ensembles. *Prerequisite:* departmental approval.

390 Special Problems (1-4) Supervised, individual studies. No more than one registration permitted. Enrollment by petition only.

400 Arranging for Jazz Ensemble (2) Scoring for jazz ensemble with emphasis on writing for sections of like and mixed instruments as well as full ensemble.

406ab Contemporary Notation (2-2) Notating new music; study and comparison of representative scores.

420 Composition Forum III (1, max 2, FaSp) Continuation of MUTC 320. Required for all fourth year composition majors.

421abx Composition for Non-Majors II (2-2, FaSp) Continuation of MUTC 221abx. Not available for credit to theory and composition majors. *Prerequisite:* MUTC 221bx or departmental approval.

425 Instrumental Music of Debussy and Ravel (2) Critical examination of the piano, chamber, and orchestral scores; comparison of styles, techniques and aesthetics of these "Impressionist" composers. *Prerequisite:* MUTC 336a or MUTC 338x; MUHL 280b.

432ab Advanced Theory (1 or 2; 1 or 2) Special problems in music theory.

434ab Advanced Analytical Techniques I (2-2) Analysis of extended works in the larger forms. *Prerequisite:* MUTC 237b.

435 Counterpoint III (2, Fa) Canon and fugue; 19th and 20th century developments. *Prerequisite:* MUTC 336b.

436 Orchestration III (2, Sp) Continuation of Orchestration II. *Prerequisite:* MUTC 336ab.

437ab Composition III (2-2, FaSp) Individual instruction in composition; preparation for senior recital. Not intended for SMPTV students. *Prerequisite:* MUTC 337b.

438 Arranging for Marching Band (2) Fundamental concepts; instrumental capabilities; notation; color and scoring; modulation; percussion writing. *Prerequisite:* MUTC 336b or MUTC 338x.

439 Band Arranging (2, max 4) Characteristics and use of individual instruments; writing for separate choirs; chamber and solo writing; scoring piano, organ, and orchestral music for band. *Prerequisite:* MUTC 237b, MUTC 336b or MUTC 338x.

440ab Composition for Films and Television (2-2) Planning, timing, composing, and orchestrating music for dramatic and documentary films and television programs. *Prerequisite:* MUTC 336*b* or MUTC 338*x*, MUTC 337*b*.

441 Choral Arranging (1 or 2, max 4) Practice in arranging and composing for chorus. *Prerequisite:* MUTC 340*x* or MUTC 237*b*.

442ab Film Music Production (2-2) This course encompasses the entire preparation and recording of music for a motion picture. *Prerequisite:* departmental approval.

443ab Film Score Analysis (2-2) A chronological and analytical study of motion picture score literature. *Prerequisite:* departmental approval.

470 Electroacoustic Composition (2) Electronic music for the composer: history of means and styles, aesthetic issues and practical problems, computer usages, bibliography and repertoire. *Recommended preparation:* MUEA 474*a*.

490x Directed Research (2-8, max 8) Individual research and readings. Not available for graduate credit. *Prerequisite:* departmental approval.

499 Special Topics (2-4, max 8) Selected topics of current interest.

520 Composition Forum IV (1, max 2, FaSp) Continuation of MUTC 420. Graded CR/NC.

522ab Film Orchestration (2-2, FaSp) Scoring for chamber ensembles and orchestra, with an emphasis on unusual musical combinations used in films and television.

523ab Electronic Music for Film (2-2, FaSp) The use of synthesizers in full electronic scores as well as in conjunction with the acoustic orchestra; incorporates keyboard, EW1, EB1, and electronic guitar synthesizers.

532ab Musical Analysis (2-2) a: Survey of approaches to analysis. Emphasis on major forms and procedures of the tonal period. *b:* 20th century approaches to organization of pitch, rhythm, texture, form, etc.

533ab Analysis of Tonal Music (2-2) Survey of systematic approaches to musical analysis and their application to selected tonal works. *Prerequisite:* MUTC 434*b* or the equivalent.

534ab Analysis of Post-Tonal Music (2-2) Analytic methods and applications to selected 20th century works. *Prerequisite:* MUTC 434*b*.

536 Advanced Orchestration I (1 or 2, max 4, FaSp) Continuation of Orchestration III with emphasis on contemporary techniques. *Prerequisite:* MUTC 436*b*.

537 Advanced Composition I (1 or 2, max 8) For graduates with evidence of preparation for advanced work. *Prerequisite:* MUTC 437*b*.

540 Readings in the Theory of Music (2) Survey of major theoretical writings throughout history, focusing on recurrent questions and major lines of development. *Prerequisite:* MUTC 434*b*, MUHL 280*b*, MUHL 385*b*.

545ab Advanced Film Composition (2-2, FaSp) The technique of fragmented development of musical themes necessary in film composition.

547 Jazz Composition (2, max 4, Fa) Application of theoretical and compositional techniques used in jazz to written music. Analysis and performance of historical and contemporary examples will be included.

550 Teaching Music Theory (2) Comparative study of curricula, text materials, and teaching strategies in music theory.

590 Directed Research (1-12) Research leading to the master's degree. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

592 Selected Topics in Graduate Composition (2, max 8, Irregular) Seminar for graduate students in composition that addresses aesthetic, technical and analytical issues from a composer's perspective. Open only to Theory and Composition majors.

594abz Master's Thesis (2-2-0) Credit on acceptance of thesis. Graded IP/CR/NC.

599 Special Topics (2-4, max 8) Seminars in selected areas of study.

633ab Advanced Analysis of Tonal Music (2-2) Continuation of MUTC 533*ab*.

634ab Advanced Analysis of Post-Tonal Music (2-2) Continuation of MUTC 534*ab*.

636 Advanced Orchestration II (1 or 2, max 4, FaSp) Continuation of Advanced Orchestration I with emphasis on historical survey of orchestral compositions and advanced orchestration projects. *Prerequisite:* MUTC 536.

637 Advanced Composition II (1 or 2, max 4) Continuation of MUTC 537. For students holding the M.M. degree in composition. *Prerequisite:* MUTC 537.

737 Advanced Composition III (1 or 2, max 8) Continuation of MUTC 637. *Prerequisite:* MUTC 536, MUTC 637.

790 Research (1-12) Research leading to the doctorate. Maximum units which may be applied to the degree to be determined by the department. Graded CR/NC.

794abcdz Doctoral Dissertation (2-2-2-0) Credit on acceptance of dissertation. Graded IP/CR/NC.