Music

(Email of Letters and Science)

Henry Spiller, Ph.D., Chairperson of the Department

Department Office: 112 Music Building, 530.752.5537; Fax 530.752.0983; http://music.ucdavis.edu

Faculty

Christian Baldini, Ph.D., Associate Professor
Ross Bauer, Ph.D., Professor
Anna Maria Busse Berger, Ph.D., Professor
Belt Levy, Ph.D., Associate Professor
Jessie Ann Owens, Ph.D., Professor
Pablo Ortiz, D.M.A., Professor
Mika Pelo, Ph.D., Associate Professor
Christopher A. Reynolds, Ph.D., Professor
Academic Senate Distinguished Teaching Award, UC Davis Prize for Teaching and Scholarly Achievement
Kurt Rohde, M.M., Professor
Laurie San Martin, Ph.D., Professor
Henry Spiller, Ph.D., Associate Professor
Jeffrey Thomas, Professor
Emeriti Faculty

Robert S. Bloch, M.A., Professor Emeritus
Sydney R. Charles, Ph.D., Professor Emeritus
Andrew D. Frank, M.A., Professor Emeritus
D. Kern Holoman, Ph.D., Professor Emeritus
Academic Senate Distinguished Teaching Award, UC Davis Prize for Teaching and Scholarly Achievement
Albert J. McNeil, M.S., Professor Emeritus
David A. Nutter, Ph.D., Professor Emeritus
Wayne Swanston, Ph.D., Professor Emeritus

Affiliated Faculty

Phebe Craig, M.M., Lecturer
Sam Nichols, Ph.D., Lecturer
Academic Federation Award for Excellence in Teaching
Nancy A rosa, Lecturer
Amalia Triest, B.A., Lecturer

Faculty Affiliates in Applied Music

Lois Brandwynne, M.A., Lecturer (piano)
Tod Brody, B.A., Lecturer (flute)
Scott Choate, Lecturer (tuba)
Bruce Chrisp, M.M., Lecturer (trombone)
Sue Cook, Lecturer (cello)
Phebe Craig, M.M., Lecturer (harp/psaltery)
Thomas Derthick, B.M., Lecturer (double bass)
Daniel Flanagan, M.M., Lecturer (violin)
Jølán Friedholl, M.M., Lecturer (violin)
Christopher Froh, M.M., Lecturer (percussion)
Michael Goldberg, M.A., Lecturer (guitar)
David Granger, M.M., Lecturer (bassoon)
Sam Griffen, D.M.A., Lecturer (jazz)
Ann Lavin, D.M.A., Lecturer (clarinet)
Scott Macomber, M.M., Lecturer (trumpet)
Zoila Muñoz, M.M., Lecturer (voice)
Peter Nowlen, B.M., Lecturer (French horn)
Michael Seth Orland, A.B., Lecturer (piano)
Laura Reynolds, M.M., Lecturer (oboe)
Ellen Ruth Rose, M.M., Lecturer (viola)
Rita Sahai, M.A., Lecturer (Hindustani vocal music)
Michael Sand, M.M., Lecturer (violin)
Marilyn Swan, B.M., Lecturer (piano)

The Major Program

The Bachelor of Arts degree in music provides both a broad liberal arts education and the skills neces-
sary to explore music through its history, composition, theory, and performance. Students majoring in music may choose from three tracks: the major: (1) composition, (2) music history, theory, and ethno-

musicology, or (3) performance. After a common core of courses in the lower division, students pursue their chosen track with specialized courses leading to an appropriate senior project.

All majors are expected to complete a substantial project (composition, research presentation, recital) in the senior year (Music 195). Music majors who intend to pursue graduate studies in music are encouraged to satisfy the requirements of one of the honors programs in music.

Study Abroad and the Music Major. The department encourages students to pursue a portion of their studies abroad. In close collaboration with their undergraduate advisors, students plan a course of study abroad that complements their coursework at Davis. UC Davis Music majors have completed upper division courses at many other institutions in Australia, England, France, Germany, and Italy. Music faculty members lead a summer program in Argentina.

The Program. A fundamental grounding in music theory, music history, and performance during the first two years of study leads to more specialized study of composition, history, or performance during the last two years of undergraduate work.

Career Alternatives. Students who graduate with a B.A. in music from UC Davis have gone on to careers as composers and performers, in academia, and in the concert, media, and computing industries. Others have continued in medicine, law and busi-

ness.

A.B. Major Requirements:

Preparatory Subject Matter: 27-45

| Music 6A, 6B, 6C |.............................| 9 |
| Music 2A, 2B, 2C |.............................| 6 |
| And Music 16A, 16B, 16C |.............................| 6 |
| Music 7A, 7B, 7C |.............................| 9 |
| Plus Music 17A, 17B, 17C |.............................| 6 |
| Music 24A, 24B, 24C |.............................| 9 |

* May be excused by diagnostic examination at the beginning of each quarter.

Depth Subject Matter: 36-40

Choose upper division courses from one of the following tracks:

Track 1: Music Composition: 39

| Music 124A, 124B |.............................| 6 |
| Music 121 or 122 |.............................| 4 |
| Music 131 (one year) |.............................| 6 |

Music 195: 2

At least 6 units selected from:

Music 140-150: 6

Music 101A, 101B: 8

Music 121 or 122 (twice): 8

Music 124A, 124B: 8


A student becomes eligible for graduation with honors by meeting the minimum GPA and course requirements established by the College of Letters and Science. To qualify for high or highest honors, students must also complete the Music Department honors program with a GPA of 3.500 or above and write a thesis or submit a project that meets the criteria for high or highest honors. Students apply to participate in the department honors program during the latter part of their junior year. Admission to the program is based on GPA, a thesis proposal, examples of previous writing, and the recom-

mendation of a faculty member who is willing to sponsor the student's project. Students who antici-

pate seeking admission to the honors program are urged to meet at least one offering of Music 121 or 122 before the end of their junior year. Interested students are urged to consult with faculty in their field early in their junior year.

Major Advisers. C. Reynolds (A-F), A. Triest (G-M), L. San Martin (N-Z)

Minor Program Requirements:

Miniature music: 22

A minimum of 16 units of upper division music courses:

Courses chosen from: Music 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150

Quarter Offered: I-Fall, II-Winter, III-Spring, IV-Summer: 2013-2016 offering in parentheses

Pre-Fall 2011 General Education (GE): AH-L-Arts and Humanities; SE-Science and Engineering; SS-Social Sciences; DD-Domestic Diversity; Wrt-Writing Experience

Fall 2011 and on Revised General Education (GE): AH-L-Arts and Humanities; SE-Science and Engineering; SS-Social Sciences; AQG-Amercian Cultures; DD-Domestic Diversity; OL-Oral Skills; QL-Quantitative; SL-Scientific; VL-Visual; WC-World Cultures; WE-Writing Experience
Graduate Advisers.

Composition/Theory, Musicology, and Ethnomusicology.

degree in composition/theory, musicology, ethnomusicology.

remaining in the Music 6 diagnostic exam during the first class meetings.

Beginning and transfer students are required to take Music 2A-2B-2C (Keyboard Competence) unless they can show proficiency in one or more of the classes by demonstrating proficiency through a diagnostic exam given at the beginning of each quarter. Transfer students should take the Music 6 diagnostic exam given during the first class meetings.

Library, adjacent to the Music Building. A partner of the Robert and Margrit Mondavi Center for the Performing Arts, where several of the ensemble are resident.

Chamber ensembles perform frequently in the popular weekly concert series. Performance groups have collaborated with the Department of Theatre and Dance in productions of musical theater and opera. Study of instruments and voice with professional performers and teachers is required of all majors. Similar opportunities exist for qualified non-majors.

Faculty and Facilities. The faculty is noted for its achievements in a variety of areas. The music scholars are active in research, writing, and performance; the music of the composers is performed and recorded nationally and internationally. The journal, 19th-Century Music, is housed in the department.

The department’s facilities include a large collection of Renaissance, Baroque, and modern instruments along with non-western instruments including a Sundanese gamelan. The arts quadrangle houses the Computer and Electronic Music Studio, practice and performance rooms, and excellent music library with over 12,000 CDs, several hundred videos and a collection of music reference materials. Scores and music monographs are housed in the Peter J. Shields Library, adjacent to the Music Building. A partnership of campus libraries affords online access to more than 100,000 tracks of classical and world music by streaming audio.

Courses in Music (MUS)

Lower Division

2A. Keyboard Competence, Part 1 (2)

Performance—2 hours. Prerequisite: course 6A and 16A concurrently; consent of instructor. Training to meet the minimum piano requirements for the major in music. Harmonic progressions, modulations and score reading at the piano. (P/NP grading only.) GE credit: AH—I. (I) Triest

2B. Keyboard Competence, Part 2 (2)

Performance—2 hours. Prerequisite: courses 6B and 16B concurrently; consent of course 2A or demonstration of required keyboard proficiency level on diagnostic exam; consent of instructor. Training to meet the minimum piano requirements for the major in music. Harmonic progressions, modulations and score reading at the piano. (P/NP grading only.) GE credit: AH—II. (II) Triest

2C. Keyboard Competence, Part 3 (2)

Performance—2 hours. Prerequisite: course 6C and 16C concurrently; successful completion of course 2A or demonstration of required keyboard proficiency level on diagnostic exam; consent of instructor. Training to meet the minimum piano requirements for the major in music. Harmonic progressions, modulations and score reading at the piano. (P/NP grading only.) GE credit: AH—III. (III) Triest

3A. Introduction to Music Theory, Part 1 (4)

Lecture—1 hour; recitation—3 hours. Fundamentals of music theory, ear-training, harmony, counterpoint, and analysis in the development of musical techniques. Intended for General. GE credit: ArtHum | AH—I. (I) Triest

3B. Introduction to Music Theory, Part II (4)

Lecture—1 hour; recitation—3 hours. Prerequisite: completion of course 3A. Inversion of the diatonic system. Development of harmonic and musical writing skills. Basic analysis training. Intended for General. GE credit: ArtHum | AH—II. (II) Triest

6A. Elementary Theory, Part 1 (3)

Lecture—3 hours. Prerequisite: Admission by examination during first class meeting; concurrent enrollment in courses 16A and 2A or demonstration of required proficiency level on diagnostic exam. Development of musical literacy through the study of music fundamentals, species counterpoint, harmony, analysis of repertory. Intended primarily for music majors. GE credit: ArtHum | AH—I. (I) Nicholas

6B. Elementary Theory, Part 2 (3)

Lecture—3 hours. Prerequisite: course 6A; concurrent enrollment in course 16C and 2B or demonstration of required proficiency level on diagnostic exam. Continuation of course 6A. GE credit: ArtHum | AH—II. (II) Nicholas

6C. Elementary Theory, Part 3 (3)

Lecture—3 hours. Prerequisite: course 6B; concurrent enrollment in course 16C and 2C or demonstration of required proficiency level on diagnostic exam. Continuation of courses 6A-B. GE credit: ArtHum | AH—III. (III) Nicholas

7A. Intermediate Theory, Part 1 (3)

Lecture—3 hours. Prerequisite: course 6C; course 17B concurrently. Focus on the music of the Classical era with a focus on analysis of music by Haydn, Mozart, and Beethoven. Composition of pieces in the harmonic language of minor and major and the contrapuntal language of the romantic era. GE credit: ArtHum | AH—I. (I) San Martin

7B. Intermediate Theory, Part 2 (3)

Lecture—3 hours. Prerequisite: course 7A; course 17B concurrently. Exploration of harmony and voice leading through the music of the Romantic era. Focus on analysis of music by Chopin, Schumann, Brahms, Wagner, and Wolf. Composition of character pieces and songs. Intended for Music majors. GE credit: ArtHum | AH—I. (I) Craig

7C. Intermediate Theory, Part 3 (3)

Lecture—3 hours. Prerequisite: course 7B; course 17C concurrently. The music of the first thirty years of the twentieth century and various analytical tools pertaining to it. Works of Debussy, Stravinsky, Schoenberg, Berg, and others. Composition of small pieces for solo instruments, voice and piano. Intended for Music majors. GE credit: ArtHum | AH—I. (I) Craig

10. Introduction to Musical Literature (4)

Lecture—3 hours; listing—1 hour. Introduction to composers and major styles of Western music. Lectures, listening sections, and selected readings. For non-majors. GE credit: ArtHum, Wrt | AH, VL, WC—II, III. (I, III) Hess, Levy, Pelo, San Martin

11. Musics of the World (4)

Lecture—3 hours; listing—1 hour. Survey of selected art, folk, and popular music cultures from different parts of the world. Emphasis on understanding relationship of musical style, aesthetic principles, and performance practice to wider cultural contexts. GE credit: ArtHum, Div | AH, VI, WC—II, III. (I, III) Lee, Skiriner

16A. Elementary Musicianship, Part 1 (2)

Lecture/laboratory—2 hours. Prerequisite: concurrent enrollment in course 6A is required; students must pass a short diagnostic exam, at the beginning of the quarter, in order to be placed in the correct course. The melodic, rhythmic, and harmonic materials of Western music. Includes sight singing, drills, melodic/rhythmic/harmonic dictations, and listening analysis. GE credit: ArtHum | AH—I. (I) Triest

16B. Elementary Musicianship, Part 2 (2)

Lecture/laboratory—2 hours. Prerequisite: concurrent enrollment in course 6B is required; course 16A or demonstration of required proficiency level on diagnostic exam. The melodic, rhythmic, and harmonic materials of Western music. Includes sight singing, drills, melodic/rhythmic/harmonic dictations, and listening analysis. GE credit: ArtHum | AH—II. (II) Triest

16C. Elementary Musicianship, Part 3 (2)

Lecture/laboratory—2 hours. Prerequisite: concurrent enrollment in course 6C is required; course 16B or demonstration of required proficiency level on diagnostic exam. The melodic, rhythmic, and harmonic materials of Western music. Includes sight singing, drills, melodic/rhythmic/harmonic dictations, and listening analysis. GE credit: ArtHum | AH—III. (III) Triest

17A. Intermediate Musicianship, Part 1 (2)

Lecture/laboratory—2 hours. Prerequisite: course 7A concurrently; successful completion of course 16A or demonstrate required proficiency level on diagnostic exam. The melodic, rhythmic, and harmonic materials of Western music. Includes sight singing, drills, melodic/rhythmic/harmonic dictations, and listening analysis. GE credit: ArtHum | AH—I. (I) Craig

17B. Intermediate Musicianship, Part 2 (2)

Lecture/laboratory—2 hours. Prerequisite: course 7B concurrently; successful completion of course 17A or demonstrate required proficiency level on diagnostic exam. The melodic, rhythmic, and harmonic materials of Western music. Includes sight singing, drills, melodic/rhythmic/harmonic dictations, and listening analysis. GE credit: ArtHum | AH—I. (I) Craig

17C. Intermediate Musicianship, Part 3 (2)

Lecture/laboratory—2 hours. Prerequisite: course 7C concurrently; successful completion of course 17B or demonstrate required proficiency level on diagnostic exam. The melodic, rhythmic, and harmonic materials of Western music. Includes sight singing, drills, melodic/rhythmic/harmonic dictations, and listening analysis. GE credit: ArtHum | AH—I. (I) Craig
24A. Introduction to the History of Music I (3)
Lecture—3 hours. Prerequisite: course 24A or course 68 (may be taken concurrently). History of music from the late Baroque to Beethoven. Intended primarily for majors in music. GE credit: ArtHum, Wrt | AH, VL, WE.—I.

24B. Introduction to the History of Music II (3)
Lecture—3 hours. Prerequisite: course 24A, course 68 (may be taken concurrently). The history of music from the Romantic Period to the nineteenth century. Intended primarily for majors in music. GE credit: ArtHum, Wrt | AH, VL, WE.—II.

24C. Introduction to the History of Music III (3)
Lecture—3 hours. Prerequisite: course 24B, course 6C (may be taken concurrently). The history of music of the 20th century. Intended primarily for majors in music. GE credit: ArtHum, Wrt | AH, VL, WE.—III.

28. Introduction to African American Music (4)
Lecture/discussion—2 hours; discussion—1 hour; listening; project. Survey of African American music, such as spirituals, blues, ragtime, jazz, theater, gospel, R&B, rap, and art music. Emphasis on historical and sociocultural contexts, as well as African roots. GE credit: ArtHum, Div, Wrt | ACGH, AH, DD, VL, WE.—II. (III.

98. Directed Group Study (1-5)
Prerequisite: consent of instructor. GE credit: AH.

99. Special Study for Undergraduates (1-5)
Prerequisite: consent of instructor. GE credit: AH.

Upper Division
101A. Advanced Theory, Part 1 (4)
Lecture—3 hours; lecture/laboratory—1 hour. Prerequisite: course 7C. Twentieth-century music from 1930 through 1950 and the various analytical tools pertaining to it. Works of Caplet, Sessions, Schoenberg, Bartok, and Stravinsky. Composition of small pieces for piano and voice. GE credit: ArtHum | AH.—I. (I.) San Martin

101B. Advanced Theory, Part 2 (4)
Lecture—3 hours; lecture/laboratory—1 hour. Prerequisite: course 101A. Music from 1950 to the present and the analytical tools pertaining to it. Works of Babbitt, Carter, Dallapiccola, Leliger, Messiaen, Reich and others. Composition of small pieces for ensemble. GE credit: ArtHum | AH.—II. (II.) San Martin

102. Tonal Counterpoint (4)
Lecture—3 hours; practice—1 hour. Prerequisite: course 7C. Imitative tonal counterpoint with an analytical approach. Twentieth-century figures and figures from the The Well-Tempered Klavier by J. S. Bach. Composition of exercises and short pieces using contrapuntal techniques. Intended for majors in music. GE credit: ArtHum | AH.—I. (III.) Bauer

103. Workshop in Composition (3)
Workshop—3 hours. Prerequisite: course 7C. Workshop in musical composition for undergraduates who are interested in pursuing serious compositional studies and interesting to follow the composition track of the major. Course will probe the techniques and materials of musical composition. May be repeated for credit. GE credit: ArtHum | AH.—I, II, III, (I, II, III.)

105. History and Analysis of Jazz (4)
Lecture—3 hours; discussion—1 hour. Prerequisite: course 10, 3A-3B, or 28. Jazz and the evolution of jazz styles in historical and cultural context. For non-majors. GE credit: ArtHum, Div, Wrt | ACGH, AH, DD, WE.—I. Bauer

106. History of Rock Music (4)
Lecture—3 hours; discussion—1 hour. Prerequisite: course 3A-3B, 10. Rock and the evolution of rock styles in historical and cultural context. For non-majors. GE credit: ArtHum, Wrt | ACGH, AH, VL, WE.—Reynolds

107A. Computer and Electronic Music (3)
Lecture—3 hours; laboratory—1 hour. Prerequisite: consent of instructor. Studies in electronic and computer music composition. The principles and procedures of composition in various electronic media are explored through compositional exercises. Limited enrollment. GE credit: ArtHum | AH.—(III.) Nichols

107B. Computer and Electronic Music (3)
Lecture—3 hours; laboratory—1 hour. Prerequisite: course 107A and consent of instructor. Continuation of course 107A. Limited enrollment. GE credit: ArtHum | AH.—(III.) Nichols

108A-108B. Orchestration (2-2)
Lecture—2 hours. Prerequisite: 108A—course 7C; 108B—course 108A. Techniques of orchestration from study of basic instrumental techniques to analysis of orchestral scores and scoring for various instrumental combinations. GE credit: ArtHum | AH, VL.—III, (III.) Ortiz

110A. The Music of a Major Composer: Beethoven (4)
Lecture—3 hours; discussion—1 hour. Prerequisite: course 10 or 3A-3B. The work of Beethoven will be studied in the context of his time and his contemporaries. Lectures, discussion/guided listening sections, and selected readings. For non-majors. GE credit: ArtHum, Wrt | AH, VL, WE.—II. (II.) San Martin

110B. The Music of a Major Composer: Stravinsky (4)
Lecture—3 hours; discussion—1 hour. Prerequisite: course 10 or 3A-3B. The work of Stravinsky will be studied in the context of his time and his contemporaries. Lectures, discussion/guided listening sections, and selected readings. For non-majors. GE credit: ArtHum, Wrt | AH, VL, WE.—II. San Martin

110D. The Music of a Major Composer: Mozart (4)
Lecture—3 hours; discussion—1 hour. Prerequisite: course 10 or 3A-3B. The work of Mozart will be studied in the context of his time and his contemporaries. Lectures, discussion/guided listening sections, and selected readings. For non-majors. GE credit: ArtHum, Wrt | AH, VL, WE.—II. Busse Berger

110E. The Music of a Major Composer: Haydn (4)
Lecture—3 hours; discussion—1 hour. Prerequisite: course 10 or 3A-3B. An overview of American concert music by master composers from Charles Ives to the present. Lectures, discussion/guided listening sections, and selected readings. For non-majors. GE credit: ArtHum, Wrt | AH, VL, WE.—II. Busse Berger

110F. American Masters (4)
Lecture—3 hours; discussion—1 hour. Prerequisite: course 10 or 3A-3B. An overview of American concert music by master composers from Charles Ives to the present. Lectures, discussion/guided listening sections, and selected readings. For non-majors. GE credit: ArtHum, Wrt | AH, VL, WE.—III

110G. Music of a Major Composer—Handel (4)
Lecture—3 hours; discussion—1 hour. Prerequisite: course 10 or 3A-3B. An overview of American concert music by master composers from Charles Ives to the present. Lectures, discussion/guided listening sections, and selected readings. For non-majors. GE credit: ArtHum, Wrt | AH, VL, WE.—III.

111. Intermediate Conducting (2)
Lecture—1 hour; performance—1 hour. Prerequisite: course 113. Intermediate conducting with a continued focus on principles that they apply to both choral and instrumental ensembles. GE credit: ArtHum | AH, II. Baldini, Thomas

114. Intermediate Conducting (2)
Lecture—1 hour; performance—1 hour. Prerequisite: course 113. Intermediate conducting with a continued focus on principles that they apply to both choral and instrumental ensembles. GE credit: ArtHum | AH, II. Baldini, Thomas

115. History of Film Music (4)
Lecture—2 hours; film viewing—1 hour. Prerequisite: courses 3A and 3B. Course 10. Film music from silent films to movies of the past decade. How music supports and shapes film narrative and structure. Use of jazz, rock and classical music in film. Offered in alternate years. GE credit: ArtHum, Wrt | AH, VL, WE.—II. Ortiz

116. Introduction to the Music of The Beatles (4)
Lecture—3 hours; listening—1 hour. Prerequisite: course 3A; course 10; course 11; or consent of instructor. Survey of music of The Beatles, focusing on the songs of Lennon and McCartney. Emphasis on understanding their evolution as musicians, composers and cultural figures. Discussion of their musical influences in wider cultural contexts. GE credit: AH, VL, WE.—III. (III.) Reynolds

121. Topics in Music Scholarship (4)
Seminar—4 hours. Prerequisite: courses 7C and 24C, or consent of instructor. Examination of problems of a historical period or musical style selected by the instructor and announced in advance. May be repeated for credit. GE credit: ArtHum | AH, OL.—I, II, III, (I, II, III.)

122. Topics in Analysis and Theory (4)
Seminar—4 hours. Prerequisite: course 7C and course 24C, or consent of instructor. Analysis of works of a composer or musical style selected by the instructor and announced in advance. Consideration of theoretical issues. May be repeated for credit. GE credit: ArtHum | AH, OL.—I, II, III, (I, II, III.)

124A. History of Western Music: Middle Ages to 1600 (3)
Lecture—3 hours. Prerequisite: course 6C and 24C. Historical survey of composers and musical styles from the Middle Ages to the beginning of the 17th century. GE credit: ArtHum, Wrt | AH, VL, WE.—I. Berger

124B. History of Western Music: 1600-1750 (3)
Lecture—3 hours. Prerequisite: course 124A. Historical survey of composers and musical styles from the late 1600s to the mid 18th century. GE credit: ArtHum, Wrt | AH, VL, WE.—II. Busse Berger

126. American Music (4)
Lecture—3 hours; listening—1 hour. Prerequisite: course 10 or 3A-3B or consent of instructor. Introductory survey of American composers, focusing on Native American music, Hispanic polyphony, New England psalmody, and selected 20th-century composers and styles. Offered in alternate years. GE credit: ArtHum, Div, Wrt | ACGH, AH, DD, WE.—II. Levy

127. Music from Latin America (4)
Lecture—3 hours; discussion—1 hour. Prerequisite: consent of instructor. Examination of music from Latin America. Characteristic music (i.e., tango, bossa nova, samba, musica molena, musica andina) as well as its implications in other musical genres. Taught in Spanish. Not open to students who have taken Spanish 171 and 171S. [Same course as Spanish 171.] Offered in alternate years. GE credit: ArtHum, Div, Wrt | ACGH, AH, DD, WE.—II. Levy

129A. Musics of the Americas (4)
Lecture—3 hours; discussion—1 hour. Prerequisite: course 11 or 3A-3B. Survey of music from North, Central, and South America, including the Caribbean, with emphasis on the role of music in society and on the elements of music (instruments, theory, genres and form). Introduction to ethnomusicological theory, methods, approaches. Offered in alternate years. GE credit: ArtHum, Div, Wrt | AH, DD, VL, WE.—Spiller
143. University Concert Band (2)
Rehearsal—4 hours. Prerequisite: admission subject to audition before first class meeting. Open to any student in the University whose proficiency meets the requirements of concert performance. Rehearsal and performance of music for band. May be repeated for credit. (P/NP grading only.) GE credit: AH.—I, II, III, IV.

144. University Chorus (2)
Rehearsal—4 hours. Prerequisite: subject admission subject to audition before first class meeting. Open to any student in the University. Rehearsal and performance of choral music. May be repeated for credit. (P/NP grading only.) GE credit: AH.—I, II, III, IV.

145. Early Music Ensemble (2)
Rehearsal—4 hours. Prerequisite: admission subject to audition before first class meeting. Open to any student in the University. Rehearsal and performance of Medieval, Renaissance, and Baroque music for vocal ensemble and historical instruments. May be repeated for credit. (P/NP grading only.) GE credit: AH.—I, II, III, IV.

146. Chamber Music Ensemble (1)
Rehearsal—2 hours; practice—1 hour. Prerequisite: admission subject to audition before first class meeting. Open to any student in the University. Rehearsal and performance of music for strings, winds, voice, piano, harpsichord, and organ. May be repeated for credit. (P/NP grading only.) GE credit: AH.—I, II, III, IV.

147. University Wind Ensemble (2)
Rehearsal—4 hours. Prerequisite: consent of instructor. Rehearsal, study, and performance of full variety of wind ensemble literature. Students share their work in public performances. May be repeated for credit. (P/NP grading only.) GE credit: AH.—I, II, III, IV.

148. Hindustani Vocal Ensemble (2)
Rehearsal—2 hours. Basics of Hindustani music through theory and practice. Fundamentals of raga (mode) and tala (rhythms) with special emphasis on improvisation, a central feature of khyal (singing styles). Five ragas each quarter. May be repeated for credit. (P/NP grading only.) GE credit: AH.—I, II, III, IV.

149. Indonesian Gamelan Ensemble (2)
Rehearsal—2 hours. Prerequisite: consent of instructor. Basic instrumental technique and repertory. Focus on two styles of Sundanese gamelan (tuned percussion orchestras): salendro and degung. May be repeated for credit. (P/NP grading only.) GE credit: AH.—I, II, III, IV.

150. Brazilian Samba School (2)
Rehearsal—2 hours. Prerequisite: consent of instructor. Practice of Brazilian music. Basic instrumental technique and repertory. Focus on the percussion traditions of Rio de Janeiro and Bahia. May be repeated up to six times for credit. (P/NP grading only.) GE credit: AH.—I, II, III, IV.

151. Korean Percussion Ensemble (2)
Rehearsal—2 hours; listening—2 hours; practice—2 hours. Prerequisite: consent of instructor. Class size limited to 20 students. Practice of Korean percussion styles. Basic instrumental technique and repertory. Focus on the percussion traditions of samulnori and basic concepts of p’ungmul. (P/NP grading only) May be repeated six times for credit. GE credit: AH.—I, II, III, IV.

194HA-194HB. Special Study for Honors Students (2-4)
Independent study—6-12 hours. Prerequisite: course 7C. 124B. Open only to students who qualify for the honors program and admission to Music Senior Honors Program. Preparation and presentation of a culminating project (e.g., a research paper, a composition, a performance [a public recital], or in music history and theory [public presentation of research results]). Restricted to majors with senior standing. GE credit: AH.—I, II, III, IV.

195. Senior Project (2)
Project—6 hours. Prerequisite: Consent of instructor and undergraduate advisor. Preparation of a senior project in music composition (public presentation of a new work), in music performance (a public recital), or in music history and theory (public presentation of research results). Restricted to majors with senior standing. GE credit: AH.—I, II, III, IV.
Native American Studies

(College of Letters and Science)

Steven J. Crum, Ph.D., Chairperson of the Department
Department Office. 2407 Hart Hall
S/U grading only

Native American Studies

with some course work integrating that region with areas to the north.

Career Alternatives. Native American Studies is excellent preparation for a scholarly career or a professional career such as teaching, law, human services, health, tribal administration, social work, and inter-ethnic relations. Graduate schools and agencies in these and related areas are looking for students with broad interdisciplinary preparation and who possess knowledge and sensitivity relating to ethnic issues and cultural diversity.

A.B. Major Requirements:

Preparatory Subject Matter. 16-24

One or two courses from: African American and African Studies 12, 20, 24, Asian 1, 2, 4.

Chicana/o Studies 10, 21, 23, Comparative Literature 25, Community and Regional Development 2, Environmental Science and Policy 10, History 2A, 2B, 2C, Linguistics 1, Religious Studies 90, Technocultural Studies 2. 4-8

Depth Subject Matter. 24

One or two courses from: African American and African Studies 130A, 130B, 130C, 135, and 180 or 135. 2-12


Note: If a course is counted for either Plans I, II, or III below, it cannot also be counted as part of the 24 units of Depth Subject Matter.

Areas of Specialization (complete one plan)

Plan I—North American Emphasis. 20


One course from: American Studies 100, Anthropology 103, 136, 172, 173, 175, 176, African American and African Studies 100, 105, 107, 110, 115, 122, 130A, 133A, 185, 188, 191. 8

One or two courses from: American Studies 100, Anthropology 103, 136, 172, 173, 175, 176, African American and African Studies 100, 105, 107, 110, 115, 122, 130A, 133A, 185, 188, 191. 8

One other upper division Native American Studies course, selected in consultation with adviser. 4

Plan II—Mexico-Central America Emphasis. 20

Native American Studies 107, 133 or 133E. 8


One course from: Art History 151, Native American Studies 122, 133A, 184 (Study Abroad), 185, Political Science 143B, Sociology 158, Spanish 177. 8


One other upper division Native American Studies course, selected in consultation with adviser. 4

Plan III—South American Emphasis. 20

Two courses from: African American and African Studies 107, 110A, 110B, 110C, 110D, 120 (Study Abroad). 16


One other upper division Native American Studies course, selected in consultation with adviser. 4

The Major Program

Students electing a major in Native American Studies may complete Plan I, Plan II, or Plan III. Plan I enables students to concentrate chiefly upon the Native experience in North America (north of Mexico). Plan II encourages interested students to focus upon Meso-America with some course work integrating Meso-America with North America and South America. Plan III focuses upon South America and the cultural values and ideologies implicit in notation. Offered in alternate years.