MUSIC

Courses offered by the Department of Music are listed under the subject code MUSIC on the Stanford Bulletin's ExploreCourses web site.

Mission of the Department of Music

The Department of Music promotes the practice, understanding and enjoyment of music in the University, offering a broad array of educational opportunities with specialization in composition, performance, musicology, ethnomusicology, and music technology.

Learning Outcomes (Undergraduate)

The department expects undergraduate majors in the program to be able to demonstrate the following learning outcomes. These learning outcomes are used in evaluating students and the department's undergraduate program. Students are expected to:

1. select and outline a topic in tonal music analysis; choose methodologies for the explication of the topic.
2. demonstrate understanding of the underlying principles of tonal music analysis through the use of scholarly references and analytical tools and methodologies.
3. utilize primary source materials in written and oral presentations.
4. utilize secondary source materials in written and oral presentations.
5. demonstrate proficiency in academic writing on the subject of tonal music.
6. develop the skills to present a musical analysis to an audience.

Learning Outcomes (Graduate)

The purpose of the master’s program is to further develop knowledge and skills in Music, including concentration in the fields of Composition, Music History, Computer-Based Music Theory and Acoustics, or Music, Science, and Technology, and to prepare students for a professional career or doctoral studies. This is achieved through completion of courses, in the primary field as well as related areas, and experience with independent work and specialization.

Through completion of advanced course work and rigorous skills training, the doctoral program prepares students to make original contributions to the knowledge and practice of Music and to interpret and present the results of such work in appropriate venues and publications.

The Doctor of Philosophy (Ph.D.) is conferred upon candidates who have demonstrated substantial scholarship and the ability to conduct independent research and analysis in either Musicology or Computer-Based Music Theory and Acoustics, based at the Center for Computer Research in Music and Acoustics (CCRMA).

The Doctor of Musical Arts (D.M.A.) in Composition is conferred upon candidates who have demonstrated substantial abilities in creating new musical works as demonstrated by their completed works under the supervision of composition faculty.

Bachelor of Arts in Music

The undergraduate major in Music is built around a series of foundational courses in theory, musicianship, and music history in addition to performance and the proficiency requirements outlined below. Majors must complete 66 units within the department to earn a Bachelor of Arts degree. All required courses for the B.A. in Music must be taken for a letter grade, as must all courses taken toward concentration requirements. Electives may be taken credit/no credit.

Suggested Preparation for the Major

Students should allow more than two years for completion of the major, in part because of sequential courses with prerequisite requirements. Early planning is especially important for students who plan to double-major, study abroad or pursue any of the concentrations described below. Music majors should attempt to complete MUSIC 21 Elements of Music I, MUSIC 22 Elements of Music II, and MUSIC 23 Elements of Music III in their freshman year; the series should be completed no later than Autumn Quarter of their junior year. It is recommended that majors complete MUSIC 40 Music History to 1600, MUSIC 41 Music History 1600-1830, and MUSIC 42 Music History Since 1830 in their sophomore year; the series should be completed by the end of their junior year.

<table>
<thead>
<tr>
<th>Learning Outcomes (Graduate)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The purpose of the master’s program is to further develop knowledge and skills in Music, including concentration in the fields of Composition, Music History, Computer-Based Music Theory and Acoustics, or Music, Science, and Technology, and to prepare students for a professional career or doctoral studies. This is achieved through completion of courses, in the primary field as well as related areas, and experience with independent work and specialization.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Degree Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prospective majors are required to choose a faculty adviser and submit a course plan. (Course plans and adviser agreement forms are available from the undergraduate student services officer.) It is recommended that students schedule a consultation meeting with the undergraduate student services officer as early as possible to plan a program of study.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Required Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>The following courses are required of all majors.</td>
</tr>
</tbody>
</table>

1. **Theory**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 21</td>
<td>Elements of Music I</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 22</td>
<td>Elements of Music II</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 23</td>
<td>Elements of Music III</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 24A</td>
<td>Ear Training I</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 24B</td>
<td>Ear Training II</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 24C</td>
<td>Ear Training III</td>
<td>1</td>
</tr>
</tbody>
</table>

**Additional Music Theory Requirements**

- **Piano Proficiency:** Majors are required to pass a piano proficiency examination as part of the music theory core (MUSIC 21 Elements of Music I, MUSIC 22 Elements of Music II, MUSIC 23 Elements of Music III, MUSIC 24A Ear Training I, MUSIC 24B Ear Training II, MUSIC 24C Ear Training III).
of Music III). The examination is given in the first two weeks of MUSIC 21. Students who do not pass the piano proficiency examination are required to enroll in either MUSIC 12A Introductory Piano Class, MUSIC 12B Introductory Piano Class, or MUSIC 12C Introductory Piano Class concurrently with the music theory core until they are able to pass the examination. The examination consists of scales and arpeggios, performance of a simple tune to be set by the examiner, sight-reading, and the performance of prepared pieces. Download additional information regarding the proficiency examination (https://music.stanford.edu/sites/default/files/pianoprofexaminfo.pdf).

- **Ear Training Elective:** In addition to the theory requirements listed above, majors must successfully complete one unit of an ear training elective course from the list below:

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 65A</td>
<td>Voice Class I</td>
</tr>
<tr>
<td>MUSIC 126</td>
<td>Introduction to Thoroughbass</td>
</tr>
<tr>
<td>MUSIC 127</td>
<td>Instrumentation and Orchestration</td>
</tr>
<tr>
<td>Or any course, upon approval from Ear Training Advisor</td>
<td></td>
</tr>
</tbody>
</table>

- **Ear Training Exit Exam:** in conjunction with the music theory series, majors are required to pass an aural skills proficiency examination administered at the end of their junior year. This assesses the ability to transcribe, represent, and reproduce music vocally and at the keyboard, and must be passed before June of the senior year.

### 2. History

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 40</td>
<td>Music History to 1600</td>
</tr>
<tr>
<td>MUSIC 41</td>
<td>Music History 1600-1830</td>
</tr>
<tr>
<td>MUSIC 42</td>
<td>Music History Since 1830</td>
</tr>
</tbody>
</table>

### 3. Analysis

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 122A</td>
<td>Counterpoint</td>
</tr>
<tr>
<td>MUSIC 122B</td>
<td>Analysis of Tonal Music</td>
</tr>
<tr>
<td>MUSIC 122C</td>
<td>Introduction to 20th-Century Composition</td>
</tr>
</tbody>
</table>

### 4. Writing in the Major (WIM)

Select three courses, including at least two at the 4-unit level, as follows:

#### One course numbered 140, 141, or 142

- **Pre- or corequisites for WIM credit:** MUSIC 21, MUSIC 40*

#### One course numbered 143, 144, or 145

- **Pre- or corequisites for WIM credit:** MUSIC 22, MUSIC 41*

#### MUSIC 146: Studies in Ethnomusicology

- **Pre- or corequisites for WIM credit:** MUSIC 22*

### Concentration Requirements

#### A. Concentration in Performance

In addition to degree requirements required of majors listed above, students in the Performance concentration must:

1. Complete at least 6 additional units for a letter grade in one area of performance. Acceptable courses are described under "Applied" in the section describing private instruction and ensemble course work above. Additional courses might include but are not limited to:

   - **Units**

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 126</td>
<td>Introduction to Thoroughbass</td>
</tr>
<tr>
<td>MUSIC 154</td>
<td>History of Electronic Music</td>
</tr>
<tr>
<td>MUSIC 182</td>
<td>Diction for Singers</td>
</tr>
<tr>
<td>MUSIC 269</td>
<td>Research in Performance Practices</td>
</tr>
<tr>
<td>MUSIC 183A</td>
<td>German Art Song Interpretation</td>
</tr>
<tr>
<td>MUSIC 183B</td>
<td>French Art Song Interpretation</td>
</tr>
<tr>
<td>MUSIC 184A</td>
<td>Editing and Performing Early Music</td>
</tr>
<tr>
<td>MUSIC 184B</td>
<td>Topics in Opera Stagecraft</td>
</tr>
</tbody>
</table>

2. Register for an independent project (MUSIC 198 Concentrations Project, 4 units) in the senior year under faculty supervision, leading to a faculty adjudicated senior recital with a writing component. In preparation for their senior recital, students should refer to the Recitals-at-a-Glance planning page (https://sites.stanford.edu/
B. Concentration in Conducting
In addition to degree requirements required of majors listed above, students in the Conducting concentration must:

1. Complete at least 6 additional units for a letter grade in conducting. Additional courses might include, but are not limited to:
   - MUSIC 127 Instrumentation and Orchestration
   - MUSIC 130A Introduction to Conducting
   - MUSIC 130B Elementary Orchestral Conducting
   - MUSIC 130C Elementary Choral Conducting
   - MUSIC 230 Advanced Orchestral Conducting
   - MUSIC 231 Advanced Choral Conducting

2. Register for an independent project (MUSIC 198 Concentrations Project, 4 units) in the senior year under faculty supervision, leading to a senior conducting project.

   In preparation for their senior recital, students should refer to the Recitals-at-a-Glance planning page (https://sites.stanford.edu/music-dept/venues-spaces/reserve/recitals) for calendar links and reservation deadlines.

C. Concentration in Composition
In addition to degree requirements required of majors listed above, students in the Composition concentration must:

1. Complete MUSIC 127 Instrumentation and Orchestration

2. Composition concentrators must take at least 2 quarters of individual study in composition MUSIC 125 Individual Undergraduate Projects in Composition, and at least one quarter of MUSIC 123 Undergraduate Seminar in Composition. These may count as 3 of the 5 quarters of required applied music classes for the major (the remaining two quarters of applied music must be taken in an instrumental or vocal area, as defined in the requirements for the music major).

3. Complete at least 3 additional units for a letter grade in composition. Additional courses might include, but are not limited to:
   - MUSIC 123 Undergraduate Seminar in Composition
   - MUSIC 125 Individual Undergraduate Projects in Composition
   - MUSIC 127 Instrumentation and Orchestration
   - MUSIC 150 Musical Acoustics
   - MUSIC 154 History of Electronic Music
   - Select one of the following Series:
     - Series A
       - MUSIC 220A Fundamentals of Computer-Generated Sound
       - MUSIC 220B Compositional Algorithms, Psychoacoustics, and Computational Music
       - MUSIC 220C Research Seminar in Computer-Generated Music
     - Series B
       - Any of the series in computer-generated sound, music, and composition

4. Register for an independent project (MUSIC 198 Concentrations Project, 4 units) in the senior year under faculty supervision, leading to a faculty-adjudicated composition project. For preparation for their senior recital, students should refer to the Recitals-at-a-Glance planning page (https://sites.stanford.edu/music-dept/venues-spaces/reserve/recitals) for calendar links and reservation deadlines.

D. Concentration in History and Theory
In addition to degree requirements required of majors listed above, students in the History and Theory concentration must:

1. Complete at least 6 additional units for a letter grade in history and theory. Additional courses might include, but are not limited to:

   Select any course not taken in fulfillment of the major requirement:

   - MUSIC 140: Studies in Music of the Middle Ages
   - MUSIC 141: Studies in Music of the Renaissance
   - MUSIC 142: Studies in Music of the Baroque
   - MUSIC 143: Studies in Music of the Classical Period
   - MUSIC 144: Studies in Music of the Romantic Period
   - MUSIC 145: Studies in Western Art Music Since 1900
   - MUSIC 146: Studies in Ethnomusicology
   - MUSIC 147: Studies in Music, Media, and Popular Culture
   - MUSIC 148: Studies in Performance Practice

2. Register for an independent project (MUSIC 198 Concentrations Project 4 units) in the senior year under faculty supervision, leading to a senior research paper.

E. Concentration in Music, Science, and Technology
Requires completion of 62 units. Some of these differ from the general Music major, and are delineated below. This field of study is designed for students interested in the musical ramifications of rapidly evolving computer technology and digital audio, and in the acoustic and psychoacoustic foundations of music. This program can serve as a complementary major to students in the sciences and engineering.

Students in the program are required to fulfill the following requirements:

1. Theory and Analysis

   - MUSIC 21 Elements of Music I
   - MUSIC 24A Ear Training I
   - MUSIC 22 Elements of Music II
   - MUSIC 24B Ear Training II

2. Piano Proficiency. Majors are required to pass a Piano Proficiency examination as part of the music theory core as described above in “Degree Requirements,” “Additional Music Theory Requirements.” Download additional information regarding the proficiency examination (http://music.stanford.edu/private/downloads/PIANO%20PROFICIENCY%20EXAM.doc).

3. Ear Training. In addition to the three ear training courses above, MST students are also required to take an elective course in ear training, and pass an aural skills proficiency examination at the end of the
junior year. This examination tests the ability to accurately transcribe, represent, and reproduce music vocally and at the keyboard.

4. Applied

- Individual studies in performance, MUSIC 172/272-177/277 (6 units) or MUSIC 192A Foundations of Sound-Recording Technology and MUSIC 192B Advanced Sound Recording Technology (6 units)
- A minimum of five quarters totaling at least 5 units of work in one or more of the department’s performance organizations or chamber groups, or 5 units of MUSIC 192C Session Recording. To fulfill the ensemble requirement, Music majors need at least three quarters of participation in the department’s traditional large ensembles (MUSIC 159–167), with the exception of students whose primary instrument is harp, keyboard, or guitar, who need to participate at least one quarter in the ensembles above, but who may fulfill the rest of the requirement with chamber music (MUSIC 192C Session Recording). MUSIC 156 "sic": Improvisation Collective may count for up to two of the ensemble-unit requirements for the Music major.

5. History

Select two of the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 40</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 41</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 42</td>
<td>4</td>
</tr>
</tbody>
</table>

6. Research Project

The program requires a senior research project (4 units) completed under faculty guidance. May be completed in conjunction with enrollment in any of the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 220D</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 199</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 198</td>
<td>4</td>
</tr>
</tbody>
</table>

Overseas Study or Study Abroad

Courses in Music are often available at Stanford overseas programs, especially in Berlin, Paris, Florence, and Oxford. See the “Overseas Studies Program” section of this bulletin for this year’s listings. Music majors and minors should talk to the Department of Music undergraduate administrator prior to going overseas.

Joint Major Program in Music and Computer Science

The joint major program (JMP), authorized by the Academic Senate for a pilot period of six years beginning in 2014-15, permits students to major in both Computer Science and one of ten Humanities majors. See the "Joint Major Program (http://exploredegrees.stanford.edu/schoolofengineering/computerscience/#jointmajorprogramtext)" section of this bulletin for details on Computer Science requirements.

Students majoring in the joint major program in Computer Science and Music must complete the following:

1. Music Theory

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 21</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 22</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 23</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 24A</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 24B</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 24C</td>
<td>1</td>
</tr>
</tbody>
</table>

Total Units 12

Additional Music Theory Requirements

- Piano Proficiency: Majors are required to pass a piano proficiency examination as part of the music theory core (MUSIC 21 Elements of Music I, MUSIC 22 Elements of Music II, MUSIC 23 Elements of Music III). The examination is given in the first two weeks of MUSIC 21. Students who do not pass the piano proficiency examination are required to enroll in either MUSIC 12A Introductory Piano Class, MUSIC 12B Introductory Piano Class, or MUSIC 12C Introductory Piano Class concurrently with the music theory core until they are able to pass the examination. The examination consists of scales and arpeggios, performance of a simple tune to be set by the examiner, sight-reading, and the performance of prepared pieces. For additional information about this requirement, see Piano Proficiency Examination (https://music.stanford.edu/sites/default/files/pianoprofexaminfo.pdf).

- Ear Training Elective: In addition to the theory requirements listed above, majors must successfully complete one unit of an ear training elective course from the list below:

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 65A</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 126</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 127</td>
<td>3</td>
</tr>
</tbody>
</table>

Or any course upon approval of the Ear Training adviser

- Ear Training Exit Exam: in conjunction with the music theory series, majors are required to pass an aural skills proficiency examination administered at the end of their junior year. This assesses the ability to accurately transcribe, represent, and reproduce music vocally and at the keyboard, and must be passed before June of the senior year.

2. Music History

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 40</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 41</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 42</td>
<td>4</td>
</tr>
</tbody>
</table>

Select 2 of 3 from the list below

3. Analysis

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 122B</td>
<td>4</td>
</tr>
</tbody>
</table>
4. Computing and Music

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 220A</td>
<td>Fundamentals of Computer-Generated Sound</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 256A</td>
<td>Music, Computing, Design I: Art of Design for</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Computer Music</td>
<td></td>
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</tbody>
</table>

Total Units: 8

5. WIM

WIM at 4 units must be taken. Course below is recommended, but can be replaced with any Music WIM course depending on student’s area of interest.

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 251</td>
<td>Psychophysics and Music Cognition</td>
<td>4</td>
</tr>
</tbody>
</table>

Total Units: 4

6. Electives

Students must submit 12 unit elective course plan to the JMP faculty adviser for approval no later than the beginning of the junior year. MUSIC 220B and MUSIC 250A are recommended, but elective course plan can consist of any courses from list below, or other Music department course(s) with permission of adviser.

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 122A</td>
<td>Counterpoint</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 122C</td>
<td>Introduction to 20th-Century Composition</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 128</td>
<td>Stanford Laptop Orchestra: Composition, Coding,</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>and Performance</td>
<td></td>
</tr>
<tr>
<td>MUSIC 150</td>
<td>Musical Acoustics</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 220B</td>
<td>Compositional Algorithms, Psychoacoustics, and</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Computational Music</td>
<td></td>
</tr>
<tr>
<td>MUSIC 220C</td>
<td>Research Seminar in Computer-Generated Music</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 250A</td>
<td>Physical Interaction Design for Music</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 256B</td>
<td>Music, Computing, Design II: Virtual and Augmented Reality for Music</td>
<td>4</td>
</tr>
</tbody>
</table>

Total Units: 12

7. Applied Music

Students may elect to take either of the following to fulfill the applied music requirement:

7.1 Lesson and Ensemble Study
- 6 units of individual studies in performance, MUSIC 172/172/177/177
- 5 quarters totaling 5 units of work in one or more of the department's ensembles or chamber music groups. To fulfill the ensemble requirement, Music majors need at least three quarters of participation in the department's traditional large ensembles (MUSIC 159-167) with the exception of students whose primary instrument is harp, keyboard, or guitar, who need to participate at least one quarter in the ensembles above, but who may fulfill the rest of the requirement with chamber music.

7.2 Sound Recording
- 1 quarter (3 units) of MUSIC 192A Foundations of Sound-Recording Technology
- 1 quarter (3 units) of MUSIC 192B Advanced Sound Recording Technology
- 5 units of MUSIC 192C Session Recording

8. Capstone Project

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 220D</td>
<td>Research in Computer-Generated Music (3 units</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>taken in conjunction with CS Capstone)</td>
<td></td>
</tr>
</tbody>
</table>

9. Optional Concentrations

Students who would also like to complete an additional capstone project in Performance, Conducting, Composition, Music History and Theory, or Music, Science, and Technology must consult the Department of Music student services office in Braun Music Center, Room 101 to submit a proposal for an optional concentration.

Declaring a Joint Major Program

To declare the joint major, students must first declare each major through Axess, and then submit the Declaration or Change of Undergraduate Major, Minor, Honors, or Degree Program. (https://stanford.box.com/change-UG-program) The Major-Minor and Multiple Major Course Approval Form (https://stanford.box.com/MajMin-MultMaj) is required for graduation for students with a joint major.

Dropping a Joint Major Program

To drop the joint major, students must submit the Declaration or Change of Undergraduate Major, Minor, Honors, or Degree Program. (https://stanford.box.com/change-UG-program) Students may also consult the Student Services Center (http://studentservicescenter.stanford.edu) with questions concerning dropping the joint major.

Transcript and Diploma

Students completing a joint major graduate with a B.A.S. degree. The two majors are identified on one diploma separated by a hyphen. There will be a notation indicating that the student has completed a "Joint Major". The two majors are identified on the transcript with a notation indicating that the student has completed a "Joint Major".

Minor in Music

The Music minor provides students with a core of essential Music courses in the disciplines that establish both a foundation for informed appreciation of music and a basis for more advanced study, should the student wish to pursue it.

Degree Requirements

Total of 36 units required course work as delineated below, and passage of the piano proficiency and ear training examinations. To fulfill Music minor requirements, courses must be taken for a letter grade.

Required Courses: General Music

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 21</td>
<td>Elements of Music I</td>
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</tr>
<tr>
<td>MUSIC 22</td>
<td>Elements of Music II</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 23</td>
<td>Elements of Music III</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 24A</td>
<td>Ear Training I</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 24B</td>
<td>Ear Training II</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 24C</td>
<td>Ear Training III</td>
<td>1</td>
</tr>
</tbody>
</table>

Additional Music Theory Requirements

- Piano Proficiency: minors are required to pass a piano proficiency examination as part of the music theory core (MUSIC 21 Elements of Music I, MUSIC 22 Elements of Music II, MUSIC 23 Elements of Music III). The examination is given in the first two weeks of MUSIC 21. Students who do not pass the piano proficiency examination are required to enroll in either MUSIC 12A Introductory Piano Class, MUSIC 12B Introductory Piano Class, or MUSIC 12C Introductory Piano Class concurrently with the music theory core until they are able to pass the examination. The examination consists of scales and arpeggios, performance of a simple tune to be set by the examiner, sight-reading, and the performance of prepared pieces. Download additional information regarding the proficiency examination (http://exploredegrees.stanford.edu/schoolofhumanitiesandsciences/music/pianoprofexaminfo.pdf).
• **Ear Training Exit Exam:** in conjunction with the music theory series, minors are required to pass an aural skills proficiency examination administered at the end of their junior year. This examination tests the ability to accurately transcribe, represent, and reproduce music vocally and at the keyboard, and must be passed before June of the senior year.

2. **History**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 40</td>
<td>Music History to 1600</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 41</td>
<td>Music History 1600-1830</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 42</td>
<td>Music History Since 1830</td>
<td>4</td>
</tr>
</tbody>
</table>

3. **WIM, 4 units**

Two quarters at 3 units per quarter, 6 units total.

4. **Applied: Individual**

Two quarters at 3 units per quarter, 6 units total.

5. **WIM, 4 units**

4 units in any course numbered Music 140-149, except MUSIC 140G, or MUSIC 251. Offerings in 2017-2018 include:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 140J</td>
<td>Studies in Music of the Middle Ages: Music and Memory</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 141J</td>
<td>Studies in Music of the Renaissance</td>
<td>2-4</td>
</tr>
<tr>
<td>MUSIC 143J</td>
<td>Studies in Music of the Classical Period: Franz Joseph Haydn</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 145J</td>
<td>Studies in Western Art Music Since 1900: The Music &amp; Ideas of Charles Ives</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 146J</td>
<td>Studies in Ethnomusicology: Listening to the Local: Music Ethnography of the Bay Area</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 147J</td>
<td>Studies in Music, Media, and Popular Culture: The Soul Tradition in African American Music</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 147K</td>
<td>Studies in Music, Media, and Popular Culture: Music and Urban Film</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 147L</td>
<td>Studies in Music, Media, and Popular Culture: Latin American Music and Globalization</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 148J</td>
<td>Studies in Perf Practice: Reactions to the Record: Early Recordings, Lost Styles, and Music's Future</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 251</td>
<td>Psychophysics and Music Cognition</td>
<td>4</td>
</tr>
</tbody>
</table>

**Required Courses: Music, Science and Technology**

1. **Theory**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 21</td>
<td>Elements of Music I</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 22</td>
<td>Elements of Music II</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 23</td>
<td>Elements of Music III</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 24A</td>
<td>Ear Training I</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 24B</td>
<td>Ear Training II</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 24C</td>
<td>Ear Training III</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 150</td>
<td>Musical Acoustics</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 220A</td>
<td>Fundamentals of Computer-Generated Sound</td>
<td>2-4</td>
</tr>
<tr>
<td>MUSIC 220B</td>
<td>Compositional Algorithms, Psychoacoustics, and Computational Music</td>
<td>2-4</td>
</tr>
</tbody>
</table>

2. **Applied**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 192A</td>
<td>Foundations of Sound-Recording Technology</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 192B</td>
<td>Advanced Sound Recording Technology</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 192C</td>
<td>Session Recording (two quarters, 3 units total)</td>
<td>1-2</td>
</tr>
</tbody>
</table>

Alternatively, students pursuing the MST minor may elect to fulfill the applied music requirement with ensemble units and individual lessons as described in the Applied requirements for the General Music minor above.

3. **WIM, 4 units**

MUSIC 251 Psychophysics and Music Cognition 4

**Performance Certificate Program for Non Music Majors**

As a locus of great academic and artistic depth and diversity, the Department of Music’s performance programs have long engaged students who, even though they are not music majors, are serious and dedicated to furthering their skills in music performance. The Certificate in Music Performance program provides a select cohort of these students the opportunity for further recognition of their artistic achievement.

This program is open by audition to undergraduate students who already demonstrate a high degree of accomplishment in their area of music performance, study privately with one of the Department of Music's faculty, and who wish to bolster their performance studies with coursework that may be drawn from the Department of Music’s other areas of academic focus: history, theory, computer music, and composition. The Certificate in Music Performance is issued by the Department of Music and will not appear on any University record, including the student’s transcript.

**Admission**

Students are admitted to the Certificate in Music Performance program based on an audition adjudicated by Department of Music faculty at the beginning of Winter Quarter. To request an audition, the student should speak with the private lesson instructor and the Department of Music’s undergraduate student services officer. Email ugmusicinquiries@lists.stanford.edu (ugmusicinquiries@stanford.edu) for additional information. At the time of the audition, students must have already declared a major outside of music.

**Requirements**

Once admitted into the program, students must complete a course plan to be approved by department faculty based on the requirements below.

1. **Performance**

   • A minimum of six quarters of individual lessons of private instruction and/or vocal performance (MUSIC 172/272-177/277). Any quarters of instruction taken prior to admission into the program may also count towards these requirements. Requirements for the minimum levels of proficiency in each instrument for private instruction are posted on the Music Department’s (http://exploredegrees.stanford.edu/schoolofhumanitiesandsciences/music/%20http://music.stanford.edu/Auditions.html) web site (https://sites.stanford.edu/music-dept/academics/undergraduates). All six quarters of lesson study must be in the same instrument area.

   • A minimum of six quarters of ensemble experience in the Department of Music’s ensembles and chamber groups. For students whose primary instrument area is guitar, keyboard or harp, at least one quarter of ensemble experience must be in one of the department's traditional large ensembles (MUSIC 159-167, MUSIC 184). The remaining ensemble requirements may be filled with chamber music (MUSIC 171). Keyboard students may also take MUSIC 171 Chamber Music, MUSIC 171 Chamber Music, and MUSIC 171 Chamber Music to fulfill this requirement. All non-keyboard, guitar or harp students must successfully complete three quarters in the department’s traditional large ensembles (MUSIC 159-167, MUSIC 184), and three quarters in conductor-less, small ensembles such as chamber music or jazz combos MUSIC 171 Chamber Music. MUSIC 156 "sic": Improvisation Collective may count for up to two of the ensemble unit
requirements. Any quarters of ensemble taken prior to admission into the program may also count towards these requirements.

2. Music Theory
Students are required to complete one course in music theory (MUSIC 21 Elements of Music I, MUSIC 22 Elements of Music II, or MUSIC 23 Elements of Music III). For the purposes of the Performance Certificate, the student may elect to take these courses on a Credit/No Credit grading basis. However, students must also pass the associated piano proficiency exam and take one course in ear training.

3. Elective Courses
Six or more total units in Music, dependent upon course plan document submitted following acceptance into the program.

4. Final Project
To complete the Performance Certificate, students must enroll in a 4-unit MUSIC 199 Independent Study or 4-unit MUSIC 198 Concentrations Project and complete a final, performance-based capstone project. Students must pass faculty adjudication, and, in addition, complete a writing project (essay or program notes) pre-approved by the lesson instructor. Students should refer to the Department of Music website’s Recitals-at-a-Glance (https://sites.stanford.edu/music-dept/venues-spaces/reserve/recitals) page for reservation deadlines and calendar links.

Master of Arts in Music
University requirements for the M.A. are described in the "Graduate Degrees (http://exploredegrees.stanford.edu/graduatedegrees)" section of this bulletin.

None of Stanford’s required undergraduate courses may be credited toward an advanced degree unless specifically required for both degrees. Graduate credit in Music that is recognized as fulfilling the advanced-degree requirements is awarded only in courses numbered 100 or higher taken for a letter grade, and only for work that receives a grade of ‘A,’ ‘B,’ or ‘Satisfactory’ (a passing grade in an instructor-mandated credit/no credit course). Courses numbered 100 or higher taken as electives in other departments may be taken for credit or letter grade. Students may need to devote more than the minimum time in residence if preparation for graduate study is inadequate.

Admission
Applicants are required to submit evidence of accomplishment (scores, recordings, and/or research papers) when they complete the application form. Applicants should arrange to take the Graduate Record Examination (GRE) well in advance of the second Tuesday in December application deadline. All components of the application are due by the second Tuesday in December. International students whose first language is not English are also required to take the TOEFL exam (with certain exceptions: see the Office of Graduate Admissions (http://studentaffairs.stanford.edu/gradadmissions) web site.

Degree Options
All of the following fields of study are declarable as subplans in Axess via the "Declaration or Change to a Field of Student" form; they appear on the transcript and the diploma:

- Master of Arts degree (M.A.) in Music—Composition subplan.
- Master of Arts degree (M.A.) in Music—Music History subplan.
- Master of Arts degree (M.A.) in Music—Computer-Based Music Theory and Acoustics subplan.
- Master of Arts degree (M.A.) in Music—Music, Science, and Technology subplan
  - Note: The M.A./M.S.T. program is the only terminal master’s degree; it is two years in duration. It is available to current Stanford undergraduates as a coterminal MA, current Stanford graduates, and external applicants.

Degree Requirements
A minimum of 45 academic units is required for the master’s degree in Music. The Department of Music does not accept students for study only towards the M.A. degree except in the Music, Science, and Technology program, described below.

1. Composition
Students are not admitted into the M.A. as a terminal degree for composition: rather, students in the D.M.A. program in composition who enter directly from the bachelor’s level may, upon completing 45 graduate-level units and advancing to candidacy by passing the qualifying examination, be recommended for the M.A. degree in composition.

2. Music History
Students are not admitted into the M.A. as a terminal degree for music history: rather, students in the Ph.D. program in musicology who enter directly from the bachelor’s level may, upon completing 45 graduate-level units and advancing to candidacy by passing the qualifying examination, be recommended for the M.A. degree in music history.

3. Computer-Based Music Theory and Acoustics
Students are not admitted into the M.A. as a terminal degree for computer-based music theory and acoustics: rather, students in the Ph.D. program in computer-based music theory and acoustics who enter directly from the bachelor’s level may, upon completing 45 graduate-level units and advancing to candidacy by passing the qualifying examination, be recommended for the M.A. degree in computer-based music theory and acoustics.

4. Music, Science, and Technology (M.S.T.)
The M.A. in Music, Science, and Technology is the department’s only terminal master’s degree. This is a two-year program of 45 graduate-level units focusing on the integration of music perception, music-related signal processing and controllers, synthesis, performance, and composition. The program is designed for students who have an undergraduate music, engineering, or science degree.

University Coterminal Requirements
Coterminal master’s degree candidates are expected to complete all master’s degree requirements as described in this bulletin. University requirements for the coterminal master’s degree are described in the "Coterminal Master’s Program (http://exploredegrees.stanford.edu/cotermdegrees)" section. University requirements for the master’s degree are described in the "Graduate Degrees (http://exploredegrees.stanford.edu/graduatedegrees/#masterstext)" section of this bulletin.

After accepting admission to this coterminal master’s degree program, students may request transfer of courses from the undergraduate to the graduate career to satisfy requirements for the master’s degree. Transfer of courses to the graduate career requires review and approval of both the undergraduate and graduate programs on a case by case basis.

In this master’s program, courses taken during or after the first quarter of the sophomore year are eligible for consideration for transfer to the graduate career; the timing of the first quarter is not a factor. No courses taken prior to the first quarter of the sophomore year may be used to meet master’s degree requirements.

Course transfers are not possible after the bachelor’s degree has been conferred.

The University requires that the graduate adviser be assigned in the student’s first graduate quarter even though the undergraduate career may still be open. The University also requires that the Master’s Degree
Required course work is listed below. A complete program with an individually-tailored list of electives will be formed in consultation with the student’s adviser.

### Required Courses

<table>
<thead>
<tr>
<th>Units</th>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>MUSIC 201</td>
<td>CCRMA Colloquium</td>
</tr>
<tr>
<td></td>
<td>MUSIC 220A</td>
<td>Fundamentals of Computer-Generated Sound</td>
</tr>
<tr>
<td></td>
<td>MUSIC 251</td>
<td>Psychophysics and Music Cognition</td>
</tr>
<tr>
<td></td>
<td>MUSIC 255</td>
<td>Intermedia Workshop</td>
</tr>
<tr>
<td></td>
<td>MUSIC 256A</td>
<td>Music, Computing, Design I: Art of Design for Computer Music</td>
</tr>
<tr>
<td></td>
<td>MUSIC 320A</td>
<td>Introduction to Audio Signal Processing Part I: Spectrum Analysis</td>
</tr>
<tr>
<td></td>
<td>MUSIC 320B</td>
<td>Introduction to Audio Signal Processing Part II: Digital Filters</td>
</tr>
</tbody>
</table>

### Electives

The remaining units of graduate level work are determined in consultation with the student's adviser and include CCRMA electives, and may include courses taken outside the department.

### Doctor of Musical Arts (D.M.A.) and Doctor of Philosophy (Ph.D.) in Music

University requirements for the D.M.A and Ph.D. are described in the "Graduate Degrees" section of this bulletin. The following statements apply to all the graduate degrees described below, unless otherwise indicated.

#### Admission

Applicants are required to submit evidence of accomplishment (scores, recordings, and/or research papers, according to the proposed field of concentration) when they complete the application form. Applicants should arrange to take the Graduate Record Examination (GRE) well in advance of the application deadline of the second Tuesday in December. All components of the application are due by the second Tuesday in December. International students whose first language is not English are also required to take the TOEFL exam (with certain exceptions: see the Office of Graduate Admissions [http://studentaffairs.stanford.edu/gradadmissions] web site.

#### Department Examinations

All entering doctoral graduate students are required to take:

1. a diagnostic examination testing the student in theory (counterpoint, harmony, and analysis), a proficiency examination in sight-singing; and,
2. for musicologists and composers only, a proficiency examination in piano sight-reading; and
3. for musicologists only, the history of Western art music.

These exams are given the week before classes begin in September each year. Teaching Assistant assignments and the funding associated with this portion of a graduate student's financial aid package are determined based upon successful completion of these exams.

#### Graduate Credit

None of Stanford's required undergraduate courses may be credited toward an advanced degree unless specifically required for both degrees. Only work that receives a grade of 'A,' 'B,' or 'S' (a passing grade in an instructor-mandated credit/no credit course) is recognized as fulfilling the advanced-degree requirements. Students may need to devote more than the minimum time in residence if preparation for graduate study is inadequate.

The following may be taken as electives for graduate credit:

1. any course in another department numbered 100 or over (with adviser's consent)
2. any course in the Music department numbered 100 or over except those required for the B.A. degree. A letter grade of 'A,' 'B,' or 'S' (a passing grade in an instructor-mandated credit/no credit course) is required.
3. Music department group instruction (enroll in MUSIC 199 Independent Study after speaking with instructor):

### Degree Options

All of the following fields of study are declarable as subplans in Axess via the "Declaration or Change to a Field of Study for Graduate Students" form; they appear on the transcript and the diploma:

- **Doctor of Musical Arts degree (D.M.A.) in Composition**
  The D.M.A. is offered to a limited number of students who demonstrate substantial training in the field and high promise of attainment as composers. Students may work in academic and/or electronic forms. Breadth is given through studies in other branches of music and in relevant fields outside music, as desirable. The final project for this degree is a large-scale composition.

- **Doctor of Philosophy degree (Ph.D.) in Musicology**

- **Doctor of Philosophy degree (Ph.D.) in Computer-Based Music Theory and Acoustics**
  The Ph.D. is offered in areas of the research of Stanford's graduate faculty: Musicology, and Computer-Based Music Theory and Acoustics (CCRMA). The department seeks students who demonstrate substantial scholarship, high promise of attainment, and the ability to do independent investigation and present the results of such research in a dissertation.

#### Degree Requirements

**Residence**

The candidate must complete a minimum of 135 academic units (see Residency under the Graduate Degrees [http://exploreddegrees.stanford.edu/graduatedegrees] section of this bulletin). Doctoral candidates working on Ph.D. dissertations or Doctor of Musical Arts (D.M.A.) final projects that require consultation with faculty members continue enrollment in the University under Terminal Graduate Registration (TGR), after they have reached the required 135 academic units and have completed their Special Area Examinations.

**Qualifying Examination**

A written and oral examination given just prior to the fourth quarter of residence for D.M.A. students and Ph.D. students in the Computer-Based Music Theory and Acoustics programs; for Ph.D. students in Musicology, the exams are given just prior to the eighth quarter of residence. For
D.M.A. students a Special Area Examination topic proposal is due at the time of the Qualifying Examination.

Admission to Candidacy

Upon successful completion of the Qualifying Examination and 45 units of graduate level work, faculty consider the student’s overall progress and academic achievement and determines if the student has the potential to successfully complete the requirements of the degree program. If a student’s progress and potential are deemed sufficient to continue in the degree program, the student is directed to complete the Application for Candidacy for Doctoral Degree (http://studentaffairs.stanford.edu/sites/default/files/registrar/files/appcanddoct.pdf). Failure to advance to candidacy will result in the dismissal of the student from the program.

Teaching

All students in the Ph.D. or D.M.A. degree programs, regardless of sources of financial support, are required to complete six quarters of supervised teaching (Teaching Assistantship) at half time. MUSIC 280 TA Training Course (offered in Spring Quarter and taken at the end of the first year) is a required course for Teaching Assistants. Additional quarters of teaching may be offered by the department.

I. Composition

The Doctor of Musical Arts (D.M.A.) degree in Composition is given breadth through collateral studies in other branches of music and in relevant studies outside music as seems desirable. In addition to degree requirements of all doctoral graduate students and listed above, students must complete the following required courses:

<table>
<thead>
<tr>
<th>Required Courses</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 280 TA Training Course</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 305C Analysis and Repertoire: Late-Romantic to Contemporary</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 305D Analysis from a Compositional Perspective</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 323 Doctoral Seminar in Composition (4 quarters within the first two years of study)</td>
<td>3-4</td>
</tr>
<tr>
<td>MUSIC 324 Graduate Composition Forum</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 325 Individual Graduate Projects in Composition</td>
<td>1-5</td>
</tr>
</tbody>
</table>

One elective course from the Ph.D. CBMTA curricula chosen from the following:

- MUSIC 220A Fundamentals of Computer-Generated Sound
- MUSIC 251 Psychophysics and Music Cognition
- MUSIC 255 Intermedia Workshop
- MUSIC 320A Introduction to Audio Signal Processing Part I: Spectrum Analysis
- MUSIC 320B Introduction to Audio Signal Processing Part II: Digital Filters

* The requirement is for all six quarters during years 1 & 2, and 6 quarters during years 3-5 with no three consecutive quarters unenrolled.

† Two or more quarters per year are required until advancement to candidacy; by the end of the second year the student shall have enrolled with a minimum of two different faculty members; but the end of the third year the student shall have enrolled with a minimum of three different faculty.

1. Besides those requirements listed above, candidates are expected to produce a number of works demonstrating their ability to compose in a variety of forms and for the common media: vocal, instrumental, and electronic music. If possible, the works submitted are presented in public performance prepared by the composer. Annual progress is reviewed by the composition faculty with a major portfolio review conducted during the Fall Quarter of the third year.

2. Foreign Language Requirement—At the time of advancement to candidacy, all D.M.A. students are required to have demonstrated a reading knowledge of one language other than English and the ability to translate it into idiomatic English.

3. Special Area Examination—A written examination in the candidate’s field of concentration, one-hour presentation followed by questions in MUSIC 324 Graduate Composition Forum, sample course syllabus, and final project proposal are required to be completed during the Winter Quarter of the fourth year of study, no later than the ninth week of classes.

4. Final Project Presentation—Required during the last quarter of residence, no later than the ninth week of classes, the purpose of the presentation is to demonstrate the ability of the candidate to organize and present the topic of the final project for public review. It should be one hour in length, followed by questions, treating aspects of the final project. Details regarding the D.M.A. final project presentation may be found in the Department of Music Graduate Handbook.

5. Final Project—Candidate’s work culminates in a required Final Project. The final project in composition must be a substantial composition, the scope of which shall be agreed upon by the members of the committee. Typically, work on the final project encompasses several quarters. Usually, smaller works, for specific performances, are composed at the same time.

6. Reading Committee—The membership of the reading committee is the principal final project adviser and a minimum of two additional members. The notice of appointment of a D.M.A. Final Project Reading Committee should be submitted to the department at the same time as the approved final project proposal and the completion of the Special Area Exam. It is the responsibility of the student, with the advice of his or her adviser, to approach appropriate faculty members and obtain their consent to serve on the reading committee. Download the D.M.A. reading committee form (https://stanford.box.com/v/MusicDMAReadingCommitteeForm); fill it out; obtain committee members’ signatures; return to the graduate administrator.

II. Musicology

In addition to degree requirements required of all doctoral graduate students and listed above, students must complete the following required courses:

<table>
<thead>
<tr>
<th>Required Courses</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 200A Proseminar in Musicology and Music Bibliography</td>
<td>3-4</td>
</tr>
<tr>
<td>MUSIC 200B Proseminar in Ethnomusicology</td>
<td>3-5</td>
</tr>
<tr>
<td>MUSIC 280 TA Training Course</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 300A Medieval Notation</td>
<td>3-4</td>
</tr>
<tr>
<td>MUSIC 300B Renaissance Notation</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 305A Analysis and Repertoire: Medieval and Renaissance</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 305B Analysis and Repertoire: Baroque to Early Romantic</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 305C Analysis and Repertoire: Late-Romantic to Contemporary</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 310 Research Seminar in Musicology</td>
<td>3-5</td>
</tr>
<tr>
<td>MUSIC 312A Aesthetics and Criticism of Music, Ancients and Moderns: Plato to Nietzsche</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 312B Aesthetics and Criticism of Music, Contemporaries: Heidegger to Today</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 330 Musicology Dissertation Colloquium</td>
<td>1</td>
</tr>
</tbody>
</table>

Stanford University
One elective course from the D.M.A. Composition or Ph.D. CBMTA curricula chosen from the following (or other, by instructor and advisor consent):

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 220A</td>
<td>Fundamentals of Computer-Generated Sound</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 251</td>
<td>Psychophysics and Music Cognition</td>
<td>4</td>
</tr>
<tr>
<td>MUSIC 253</td>
<td>Symbolic Musical Information</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 254</td>
<td>Music Query, Analysis, and Style Simulation</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 323</td>
<td>Doctoral Seminar in Composition</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 324</td>
<td>Graduate Composition Forum</td>
<td>3</td>
</tr>
</tbody>
</table>

* The requirement is for eight seminars of 3-5 units each. Up to two graduate seminars in other departments may be counted toward this requirement, pending adviser's approval.
† The requirement is for enrollment each quarter offered beginning in year four and continuing to graduation.

1. Foreign Language Requirement—At the time of advancement to candidacy, all Ph.D. students in Musicology must have passed a Ph.D. Language examination in German and in a second language, chosen from French, Italian, or Latin (or, on a case-by-case basis, another language, if it has significant bearing on the candidate's field of study). If one of these languages is the student's native language, the student may be exempted from an examination.

2. Special-Area Examination—A written and oral examination testing the student's knowledge of music and research in the student's field of concentration is completed during the fourth year of study, no later than the last day of classes in Autumn Quarter of that year. This includes an oral defense of the dissertation proposal. The examining committee comprises prospective readers of the dissertation.

3. University Oral Examination—Taken once the dissertation is substantially under way; an oral presentation is a defense of dissertation research methods and results.

4. Dissertation—After the first two years of graduate study, the student concentrates on research and writing of the dissertation. The dissertation demonstrates the student's ability to work systematically and independently to produce an essay of competent scholarship.

5. Reading Committee—The minimum membership of the reading committee is 1) the principal dissertation adviser, 2) a second member from the department, and 3) a third member from the major department or another department. If a third member is from another institution, a fourth member must be appointed from the department. The principal dissertation adviser and all other members of the committee must belong to the Academic Council. The notice of appointment of a Reading Committee should be submitted to the department at the same time as the approved dissertation proposal and the completion of the Special-Area Exam. It is the responsibility of the student, with the advice of his or her adviser, to approach appropriate faculty members and obtain their consent to serve on the reading committee.

Emeriti: (Professors) John M. Chowning, Albert Cohen, George Houle, William H. Ramsey; (Professors, Performance) Arthur P. Barnes, Marie Gibson

Chair: Jaroslav Kapuscinski

Professors: Mark Applebaum, Jonathan Berger (on leave), Karol Berger, Chris Chafe, Brian Ferneyhough, Thomas Grey, Stephen Hinton (on leave), Julius O. Smith

Associate Professors: Heather Hadlock, Jaroslav Kapuscinski, William P. Mahrt, Jesse Rodin, Anna Schultz

Assistant Professors: Takako Fujioka (on leave Winter, Spring), Charles Kronengold (on leave), Ge Wang (on leave)

Professors (Teaching): George Barth (Piano; on leave Winter, Spring), Stephen M. Sano (Director of Choral Studies)

Courtesy Professors: Paul DeMarinis, Doug L. James

Senior Lecturers: Giancarlo Aquilanti (Director of Theory; Wind Ensemble), Talya Berger (Theory), Stephen Harrison (Cello), Thomas Schultz (Piano),
Gregory A. Wait (Voice; Director of Vocal Studies; (on leave Autumn), Frederick R. Weldy (Piano)

Lecturers: Akwasi Papa Abrefah (Steelpan), Kumaran Arul (Piano), Erika Arulanantham (Theory), Fredrick Berry (Jazz Ensemble), Mark Brandenburg (Clarinet), Marie-Louise Catsalis (Voice), Marjorie Chauvel (Harp), Tony Clements (Tuba), Laura Dahl (Resident Collaborative Pianist), Anthony Doheny (Violin), John Dornenburg (Viola da Gamba), Greer Ellison (Flute, Baroque Flute), Charles A. Ferguson (Guitar), Debra Fong (Violin), Claire Giovannetti (Voice), Dawn Harms (Violin, Viola), Alexandra Hawley (Flute), David Henderson (Classical Saxophone), Wendy Hillhouse (Voice), Melody Holmes-Vedder (Flute), Nova Jiménez (Voice), McDowell Kenley (Trombone), Jay LeBeouf (CCRMA), Joo-Mee Lee (Violin), Mary Linduska (Voice, Summer), Murray Low (Jazz & Jazz Piano), Adam Luftman (Trumpet), Anthony Martin (Baroque Violin), Robin May (Oboe), Charles McCarthy (Jazz Saxophone), Robert Huw Morgan (University Organist, Organ), Bruce Moyer (Contrabass), Herbert Myers (Early Winds), James Nadel (Jazz), Rufus Olivier (Bassoon), Lawrence Ragent (French Horn), David Roekach (Drum Set), Kelly Savage (Theory), Robin Sharp (Violin), Livia Sohn (Violin), Elaine Thornburgh (Harpsichord), Erik Ulman (Composition, Theory), Linda Uyechi (Taiako), Rick Vandivier (Jazz Guitar), Mark Verege (Percussion), John Worley (Jazz Trumpet), Hui (Daisy) You (Gu-Zheng), Timothy Zerlang (University Carillonneur, Piano)

Adjunct Professors: Jonathan Abel (CCRMA), David Berners (CCRMA), Marina Bosi (CCRMA), Poppy Crum (CCRMA), Pierre Divenyi (CCRMA), Walter Hewlett (Computer-Assisted Research in the Humanities), Gautham Mysore (CCRMA), Thomas Rossing (CCRMA), Craig Sapp (Computer-Assisted Research in the Humanities), Eleanor Selfridge-Field (Computer-Assisted Research in the Humanities), Malcolm Slaney (CCRMA), Jeffrey C. Smith (CCRMA)

Artists-in-Residence (St. Lawrence String Quartet): Geoff Nuttall (Violin), Owen Dalby (Violin), Lesley Robertson (Viola), Christopher Costanza (Cello)

Courses

MUSIC 1A. Music, Mind, and Human Behavior. 3 Units.
An introductory exploration of the question of why music is a pervasive and fundamental aspect of human existence. The class will introduce aspects of music perception and cognition as well as anthropological and cultural considerations.

MUSIC 1SI. Introduction to Indian Classical Music. 1 Unit.
This is an introductory course in the classical music of India, with emphasis on learning to listen to and appreciate Indian classical music concerts. It will cover a broad overview of the two main genres of Indian classical music - Carnatic and Hindustani. We will have several in-class demonstrations of instruments unique to the Indian classical music tradition. Class meetings will include discussions of landmark performances and artists as well as fundamentals of this music style, such as Raaga (melody), Taala (rhythm), song structure, and improvisation.

MUSIC 2C. An Introduction to Opera. 3 Units.
The lasting appeal of opera as a lavishly hybrid genre from the 1600s to the present. How and why does opera set its stories to music? What is operatic singing? Who is the audience? How do words, music, voices, movement, and staging collaborate in different operatic eras and cultures? Principal works by Monteverdi, Handel, Mozart, Verdi, Wagner, Strauss, Britten, and Adams. Class studies and attends two works performed by the San Francisco Opera.

MUSIC 4SI. Interactive Introduction to North American Taiko. 1 Unit.
Taught by Stanford Taiko members. Techniques and history. No experience necessary. May be repeated for credit. This course was initiated by Mitchell Fukumoto and Stanford Taiko.

MUSIC 5SSI. Insiders Guide to Music Production: The Modern Applications of Digital Audio. 2 Units.
Learn how to produce music on computer. Class focus on achieving fluence in a digital audio workstation and fostering creativity within the music-making process. Practical mixing techniques, fundamental editing practices, and ow to create sounds from scratch. Final project (song) that utilizes techniques taught in class. No prior music production experience is required.

MUSIC 6A. From Gamelan to Kabuki: Musical Traditions of Far East Asia. 3 Units.
Introduction to the musical traditions of Far East Asia. Study of prominent examples from diverse regions with an emphasis on Indonesia, China and Japan. Exploration of ethnic, social, cultural, and global perspectives. Survey of instruments and ensembles in a wide range of performance contexts, from sacred rituals to secular dance and theater. Traditional genres and their impact on contemporary composers. No musical background required. Lectures, listening to live and recorded music, attendance of a concert, video screenings.

MUSIC 6F. Art is My Occupation: Professional Development in Music. 1 Unit.
Open to majors and non-majors. This course is designed for students who are considering careers in performance or the music industry to explore their personal and artistic identity. Weekly guest speakers provide real world insight on topics related to professional advancement.

MUSIC 7B. Musical Cultures of the World. 3 Units.
An overview of selected musical cultures from Africa, Asia, Europe, and the Americas. Course objectives: cultivate an appreciation for the diversity of human musical expression; discover how music is used to shape social interactions and systems of meaning; develop active listening skills that can be used when encountering any music; gain a preliminary understanding of ethnomusicological concepts and vocabulary. No musical experience is necessary. Class format: Lecture, discussion, listening, guest performances, musical participation, and a concert analysis.

MUSIC 8A. Rock, Sex, and Rebellion. 3 Units.
Development of critical listening skills and musical parameters through genres in the history of rock music. Focus is on competing aesthetic tendencies and subcultural forces that shaped the music. Rock's significance in American culture, and the minority communities that have enriched rock's legacy as an expressively diverse form. Lectures, readings, listening, and video screenings. Attendance at all lectures is required.

MUSIC 10AX. Science of Sound. 2 Units.
Science of Sound will explore sound and sound-related technology from the perspectives of mathematics, physics, and acoustics. Scientists and engineers will have a chance to apply their technical knowledge to the field of music while musicians will learn how sound behaves physically and how it can be recorded, processed, and reproduced. Using the newly opened Bing Concert Hall as a focal point, we will study the science of sound recording, room acoustics, and multi-channel mixing and playback. Students will use what they learn to create short multi-channel compositions using special techniques to place sounds spatially. These pieces will be performed during the annual outdoor Summer CCRMA Transitions concert and again during the Fall 2014 CCRMA concert at Bing Concert Hall. We will use the textbook by Jay Kadis entitled Science of Sound Recording as our primary text and incorporate plenty of hands-on experience with sound equipment and electronics.

MUSIC 11A. Orchestral Repertoire and Technique for Violin. 1 Unit.
Open to major and non-majors who would like to learn orchestral pieces and performance technique, including the works from the Stanford Symphony Orchestra's concert program. Priority is given to students who sign up for SSO and SPO. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.
MUSIC 11AZ. Orchestral Repertoire and Technique for Violin. 0 Units.
Open to major and non-majors who would like to learn orchestral pieces and performance technique, including the works from the Stanford Symphony Orchestra's concert program. Priority is given to students who sign up for SSO and SPO. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 11N. A View from the Podium: The Art of Conducting. 3 Units.
This course introduces music, realizes a personal vision through the rehearsal process, and communicates with orchestra and audience. Conducting as based on human communication skills. How to apply these lessons to other fields of endeavor.

MUSIC 12A. Introductory Piano Class. 1 Unit.
(A=level 1; B=level 2; C=level 3) There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fee and signup information. Class is closed by design. Please register on the waitlist and show up on the first day of class to receive a permission number for enrollment. Preference to department majors. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 12AS. Introductory Piano Class, Level 1. 1 Unit.
Piano: Introductory Level 1 (Group; 10 students to a section) (A=Level 1; B=Level 2; C=Level 3). Class is closed by design. Please register on the wait-list and show up on the first day of class to receive a permission number for enrollment. Complete registration form available for download at: http://tinyurl.com/q43c48g. May be repeated for credit 5 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.
Same as: Group

MUSIC 12AZ. Introductory Piano Class. 0 Units.
(A=level 1; B=level 2; C=level 3) There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fee and signup information. Class is closed by design. Please register on the waitlist and show up on the first day of class to receive a permission number for enrollment. Preference to department majors. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. May be repeat for credit 0 unit and total completion allowed 99.

MUSIC 12B. Introductory Piano Class. 1 Unit.
This class is closed by design. To enroll, please sign up on the Axess waitlist and show up on the first day to receive a permission number for re-enrollment. Your place on the waitlist will be considered a reservation. If the waitlist is closed, there are no more spaces in the class. (A=level 1; B=level 2; C=level 3) There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fee and signup information. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 12BS. Introductory Piano Class, Level 2. 1 Unit.
Piano: Introductory Level 2 (Group; 10 students to a section) (A=Level 1; B=Level 2; C=Level 3). Class is closed by design. Please register on the wait-list and show up on the first day of class to receive a permission number for enrollment. Complete registration form available for download at: http://tinyurl.com/q43c48g. May be repeated for credit 5 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.
Same as: Group

MUSIC 12BZ. Introductory Piano Class. 0 Units.
This class is closed by design. To enroll, please sign up on the Axess waitlist and show up on the first day to receive a permission number for re-enrollment. Your place on the waitlist will be considered a reservation. If the waitlist is closed, there are no more spaces in the class. (A=level 1; B=level 2; C=level 3) There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fee and signup information. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 12C. Introductory Piano Class. 1 Unit.
This class is closed by design. To enroll, please sign up on the Axess waitlist and show up on the first day to receive a permission number for re-enrollment. Your place on the waitlist will be considered a reservation. If the waitlist is closed, there are no more spaces in the class. (A=level 1; B=level 2; C=level 3) May be repeated for credit a total of 14 times. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fee and signup information. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 12CS. Introductory Piano Class, Level 3. 1 Unit.
Piano: Introductory Level 3 (Group; 10 students to a section) (A=Level 1; B=Level 2; C=Level 3). Class is closed by design. Please register on the wait-list and show up on the first day of class to receive a permission number for enrollment. Complete registration form available for download at: http://tinyurl.com/q43c48g. May be repeated for credit 5 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.
Same as: Group

MUSIC 12CZ. Introductory Piano Class. 0 Units.
This class is closed by design. To enroll, please sign up on the Axess waitlist and show up on the first day to receive a permission number for re-enrollment. Your place on the waitlist will be considered a reservation. If the waitlist is closed, there are no more spaces in the class. (A=level 1; B=level 2; C=level 3) There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fee and signup information. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 12SC. Musical Collisions and Radical Creativity. 2 Units.
The margins of musical culture; nonconformist, maverick, and eccentric creative impulses that expand the definition of art. Laboratory atmosphere and daily rehearsals in which students create collaborative works with a final public concert involving collaborations with local musicians and presentations of student-composed works created during the course.

MUSIC 12SZ. Introductory Piano. 0 Units.
Introductory Piano (zero-unit option). Complete registration form available for download at: http://tinyurl.com/q43c48g. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.
MUSIC 13N. Bollywood and Beyond: South Asian Popular and Folk Music. 3 Units.
This seminar is an introduction to regional and popular music of South Asia (India, Pakistan, Sri Lanka, Bangladesh, and Nepal). An immense variety of South Asian music is woven into the social lives of both audiences and performers. Through their music, people across South Asia express social criticism, bring about political change, engage in worship, mark rites of passage, and cope with rapid and unsettling socio-economic changes. For example, Marathi kirtan, a form of devotional song/storytelling from Western India, has been used to teach spiritual lessons and oppose colonial occupation; musicians from South Indian oppressed castes enlist drums to protest their low social status; and the ever-popular Bollywood dance music creates a sense of home for Indians living abroad. In this seminar you will have the opportunity to acquire listening skills that will enhance your appreciation of the variety and depth of South Asian folk and popular music. We will draw on areas such as folklore and ethnomusicology to gain an understanding about what makes these musical practices thrive. And we will go on three field trips, which will give you an opportunity to engage first-hand with South Asian music and musicians in our local community. No musical experience is required.

MUSIC 13Q. Classical Music and Politics: Western Music in Modern China. 3 Units.
Preference to sophomores. Social history, cultural studies, China studies, international relations, and music. From the Italian Jesuit, Matteo Ricci who presented a clavichord to the Chinese emperor to the emergence of a modern generation of Chinese musicians.

MUSIC 13SC. Performing America: The Broadway Musical. 2 Units.
This seminar explores how the themes, characters, stories, and, above all, the songs of the Broadway musical have played a key role in forming ideas of American identity from the early 20th century to the present. Musical theater is a perennial site for negotiating social themes of race, class, gender roles, and sexual identity. The American musical has been in constant dialogue with vernacular song and dance idioms, from ragtime and early jazz to rock, pop, disco, hip-hop, and electronic dance music. Jazz musicians have regularly looked to musical theater for their own standards, as have talent shows from the vaudeville era to American Idol. Disney musicals, the television series Glee and Smash, and the High School Musical franchise all illustrate how musical theater continues to serve as a medium for negotiating personal identity from childhood through early adulthood, staging the conflicts and attachments that define our everyday lives while connecting these with the culture we live in through the collective medium of song. We will look at a variety of influential historical musicals (Oklahoma, Guys and Dolls, Gypsy, The Music Man, West Side Story) and a few recent shows such as Wicked, Hairspray, Bloody Bloody Andrew Jackson, American Idiot, and a few recent shows such as Wicked, Hairspray, Bloody Bloody Andrew Jackson, American Idiot, and The Book of Mormon, asking what the relation is between individual numbers and the overall themes and structures of the shows. How do lyrics and music combine in a successful song, and how does a song contribute to shape of the show? How do the dynamics of live theater relate to the presentation of musicals in the mediums of film and television? In addition to working on selected songs and scenes with the help of Stanford voice and drama faculty, students will attend, discuss, and review Bay area productions (San Jose, San Francisco), including the Broadway by the Bay (Redwood City) production of Cabaret opening on September 13, 2013. Grading will be based on class discussion, production analysis and reviews, and a choice between a final creative project and a short research paper.

MUSIC 14AX. Real StartUp. 2 Units.
Got a startup idea at the intersection of tech and new media? Dream of creating the next Pandora, Pixar or PlayStation? Maybe a passion project you've been hacking on? Real StartUp is an individually tailored program for student initiated teams to incubate a start up project at the intersection of tech and media - music, video, gaming, digital arts, etc. Teams of 2-4 students will be selected and work collaboratively with industry mentors from Pandora, Apple, Twitter, Adobe, Autodesk, DTS, Universal Audio, and more. Teams will develop deep industry connections and entrepreneurial insights for commercializing creative technologies.

MUSIC 14N. Women Making Music. 3 Units.
Preference to freshmen. Women's musical activities across times and cultures; how ideas about gender influence the creation, performance, and perception of music.

MUSIC 15A. A 24 Hour Decade History of Popular Music with Taylor Mac. 2 Units.
Performance collaboration with Stanford Live and the Curran Theater, San Francisco-br-Students selected for this Arts Intensive course will have the opportunity to participate with Taylor Mac in creating four 6-hr performances that encompass the whole of the 24-hr project. (Note: performances on Fri 9/22, Sun 9/24, Fri 9/29, and Sun 10/1, 2017).

MUSIC 15N. The Aesthetics of Data. 3 Units.
Focus on visual and auditory display of data, specifically, the importance of aesthetic principles in effective data display, and the creative potential of scientific, biological, environmental and other data as inspiration for artistic expression.

MUSIC 17N. The Operas of Mozart. 3 Units.
Preference to freshmen. Four of Mozart's mature operas, the earliest works in the operatic repertoire never to go out of fashion. What accounts for this extraordinary staying power? Focus on the history of their composition, performance, and reception, and their changing significance from Mozart's time to the present.

MUSIC 17Q. Perspectives in North American Taiko. 4 Units.

Same as: ASNAMST 17Q

MUSIC 18A. Jazz History: Ragtime to Bebop, 1900-1940. 3 Units.
From the beginning of jazz to the war years.

Same as: AFRICAAM 18A

MUSIC 18B. Jazz History: Bebop to Present, 1940-Present. 3 Units.
Modern jazz styles from Bebop to the current scene. Emphasis is on the significant artists of each style.

Same as: AFRICAAM 18B

MUSIC 19A. Introduction to Music Theory. 3 Units.
For non-music majors and Music majors or minors unable to pass the proficiency test for entry to MUSIC 21. The fundamentals of music theory and notation, basic sight reading, sight singing, ear training, keyboard harmony; melodic, rhythmic, and harmonic dictation. Skill oriented, using piano and voice as basic tools to develop listening and reading skills.

MUSIC 19B. Intermediate Music Theory. 3 Units.
This course is an introduction to music theory geared toward students who have basic literacy skills (i.e. fundamental notation, identifying major and minor scales, keys, etc). Using musical materials from repertoire selected from campus and area concerts, and incorporating the opportunity to attend these concerts, the course will introduce elements of harmony, melody, form, orchestration and arrangement. The course is an appropriate successor to Music 19A. Students who successfully complete Music 19B can go on directly to Music 21.
MUSIC 20A. Jazz Theory. 3 Units.
Introduces the language and sounds of jazz through listening, analysis, and compositional exercises. Students apply the fundamentals of music theory to the study of jazz. Prerequisite: 19 or consent of instructor.
Same as: AFRICAM 20A

MUSIC 20B. Advanced Jazz Theory. 3 Units.
Approaches to improvisation through listening and transcribing, and developing familiarity with important contributors to this music. Topics: scale theory, altered dominants, and substitute harmony. Prerequisite: 20A or consent of instructor.

MUSIC 20C. Jazz Arranging and Composition. 3 Units.
Jazz arranging and composition for small ensembles. Foundation for writing for big band. Prerequisite: 20A or consent of instructor.

MUSIC 21. Elements of Music I. 3 Units.
Preference to majors. Introduction to tonal theory. Practice and analysis. Diatonic harmony focusing on melodic and harmonic organization, functional relationships, voice-leading, and tonal structures. Students must concurrently enroll in an Ear-training and musicianship lab (MUSIC 24a, 24b, or 24c as appropriate). Music majors must take 4 courses in ear training, and pass an ear training exit exam in their Junior year. Enrollment limited to 40. Prerequisites: (1) Piano Proficiency Exam (must be passed within the first two weeks of the term) or MUSIC 12A (may be taken concurrently); (2) Passing grade on a basic musical skills proficiency examination on the first day of class or MUSIC 19.

MUSIC 22. Elements of Music II. 3 Units.
Preference to majors. Introduction to chromatic harmony focusing on secondary functions, modulations, harmonic sequences, mode mixture, and the Neapolitan, and augmented sixth chords. Analysis of musical forms and harmonizations complemented by harmonic and melodic dictation, sight singing, and other practical skills. Students must concurrently enroll in an Ear-training and musicianship lab (MUSIC 24a, 24b, or 24c as appropriate). Music majors must take 4 courses in ear training, and pass an ear training exit exam in their Junior year. Prerequisites: (1) MUSIC 21; (2) Piano Proficiency Exam or MUSIC 12B (may be taken concurrently).

MUSIC 23. Elements of Music III. 3 Units.
Preference to majors. Continuation of chromatic harmony and complex forms of late Romantic period. Students must concurrently enroll in an Ear-training and musicianship lab (MUSIC 24a, 24b, or 24c as appropriate). Music majors must take 4 courses in ear training, and pass an ear training exit exam in their Junior year. Prerequisites: (1) MUSIC 22; (2) Piano Proficiency Exam or MUSIC 12C (may be taken concurrently).

MUSIC 24A. Ear Training I. 1-2 Unit.
Class is closed by design. Please contact instructor Erika Arul (mailto:earul@stanford.edu) for permission to enroll.

MUSIC 24B. Ear Training II. 1-2 Unit.
Class is closed by design. Please contact instructor Erika Arul (mailto:earul@stanford.edu) for permission to enroll.

MUSIC 24C. Ear Training III. 1-2 Unit.
Class is closed by design. Please contact instructor Erika Arul (mailto:earul@stanford.edu) for permission to enroll.

MUSIC 24K. Keyboard Harmony. 1 Unit.
In this practical introduction to keyboard harmony, students learn to play, analyze and improvise chord progressions at the keyboard. The course covers reading figured bass, playing chord progressions in all major and minor keys, and score reading. Students also analyze and perform solo repertoire that progresses through the semester from simple pieces to the level of a Bach invention and chorale. Preference given to majors. Keyboard harmony supports material learned in MUSIC 24B and 24C and counts as an ear training course. Prerequisites: (1) Piano Proficiency Exam, (2) MUSIC 24A.

MUSIC 26N. Japanese Arts: a Creative Exploration. 4 Units.
The striking originality of Japanese contemporary culture seems to defy unifying pressures of globalization. What are the sources of this originality? Can it be traced to the unique and sophisticated art forms like rock gardens, haiku, tea ceremony, martial arts, ikebana and Noh Theater or to the illusive aesthetic notions of wabi, sabi, yugen, ma or jo-ha-kyu? Exploration of Japanese arts through comparative examination and direct engagement. Creative projects and workshops in traditional Japanese arts.

MUSIC 27N. The British Invasion. 3 Units.
Examination of three generations of British popular music in the 60s and 70s: the Beatles (and the Rolling Stones, the Kinks, the Who), progressive rock (art rock) as embodied in Pink Floyd, Yes, King Crimson, Genesis, and Emerson, Lake, and Palmer; the emergence of punk in its revolutionary (the Clash) and nihilistic (the Sex Pistols) forms. Among other issues, the manner in which marginal American culture (particularly African-American blues) is neglected by Americans and venerated by foreigners and the subsequent mainstream consumption of a transformed and repackaged American minority culture is discussed.

MUSIC 28N. Queer Lives in Music. 3 Units.
Queer Lives in Music examines music by queer musicians in genres including punk, opera, rock, symphony, musical theater, folk, and jazz. We will study lesbian, gay, bisexual, transgender, and queer composers, performers, and listeners, to learn how queer people have expressed individual identity and built communities through music. We will learn how sexual stigma, taboo, oppression, and resistance have impacted musical creativity and music history. Class is designed for students interested in music, social history, cultural studies, and gender/sexuality studies. Same as: FEMGEN 28N

MUSIC 30N. A Stranger in a Strange Land: Jewish Musics in Translation. 3 Units.
What does it mean to be a stranger in a strange land? For centuries Jewish people have struggled to shape their identities in unfamiliar surroundings, using music to remember the past and generate new, hybrid identities. In this class we adopt the metaphor of translation to think about how minority Jewish communities bridge distinct languages, musical idioms, and cultural practices. Our theme will take us on a journey across time and space from Italy to India, New York, Syria, Russia, and Israel. We consider the case of Salamone Rossi, a 17th-century Italian Jewish composer who moved uneasily between dual careers in the synagogue and a secular/Christian court. We also explore a group of Indian Jews (Bene Israel) who combine idioms learned from Jewish and Christian missionaries with local Hindu musical traditions. In all our examples musicians translate languages, musical styles, and cultures to unite memories of a Jewish past with the realities of minority status in the present. The class format includes listening, discussion, some singing, student presentations, and guest lectures.

MUSIC 32N. Sculpting with Sounds, Images, and Words. 3 Units.
Throughout history and from East to West, cultures abound in multimedia forms. Whether in Coldplay’s Music Video or Fantasia, Pepsi TV adds or Wagner’s opera, Miyazaki anime or traditional Noh Theater of Japan, the three modes of expression (sounds, images, and word) are interwoven in distinctive ways. What are their individual and combined powers? How can one harness them in an online context? Can Web be a stage for multimedia theater? What is unique about the poetry of intermodal forms? The course will be an opportunity to face these questions in creative web-based projects as well as through in-class viewing of multimedia works, analysis and debates, readings, and student presentations. The seminar will be taught at the Center for Computer Research in Music and Acoustics where students will have access to new media technologies. Prior experience in music, literature, art practice or computer programming is welcome but not required.
MUSIC 33N. Beethoven. 3 Units.
This seminar is designed as an in-depth introduction to the music of Ludwig van Beethoven. In addition to exploring the composer's principal works in a variety of genres (symphonies, piano sonatas, string quartets, opera, etc.), we will consider broader questions of biography and reception history. How have images of the composer and the fortunes of his music changed over time? How did his compositions come to define the paradigm of Western classical music? What impact has he had on popular culture? The class is open to all levels of musical expertise; the ability to read music is not a requirement. Come prepared to discover -- or rediscover -- some great music!

MUSIC 34N. Performing America: The Broadway Musical. 3 Units.
Musical theater as a site for the construction of American identity in the twentieth century to the present. Issues of class, race, gender, and sexuality; intersections with jazz, rock, and pop; roles of lyricist, composer, director, choreographer, producer, performers. Individual shows (Showboat, Oklahoma, South Pacific, Guys and Dolls, West Side Story, Wicked, Bloody Bloody Andrew Jackson, Book of Mormon), show tunes in jazz performance, film musicals, and television. Opportunities for performance and attendance at local productions.

MUSIC 36H. DANGEROUS IDEAS. 1 Unit.
Ideas matter. Concepts such as equality, progress, and tradition have inspired social movements, shaped political systems, and dramatically influenced the lives of individuals. Others, like freedom of the press, fact versus fiction, and citizenship play an important role in contemporary debates in the United States. All of these ideas are contested, and they have a real power to change lives, for better and for worse. In this one-unit class we will examine these dangerous ideas. Each week, a faculty member from a different department in the humanities and arts will explore a concept that has shaped human experience across time and space. Some weeks will have short reading assignments, but you are not required to purchase any materials.

Same as: ARTHIST 36, EALC 36, ENGLISH 71, HISTORY 3D, PHIL 36

MUSIC 36N. Humor in Music. 3 Units.
Through theoretical readings the course will touch on psychological and neurological bases of humor, explore contingent, tactical, modal, and ontological difficulties in the apprehension of humor, and address ethical issues surrounding humor in music. In addition to in-class listening and screening sessions, analytic discussions will be led by students who will find and present examples of humor in music. Students will also be invited to compose original humorous song lyrics and to create collaborative works of musical humor.

MUSIC 37N. Ki ho'alu: The New Renaissance of a Hawaiian Musical Tradition. 3 Units.
Preference to freshman. Developed in the Hawaiian Islands during the 1830s, ki ho'alu, or Hawaiian slack key guitar, is an art form experiencing newfound popularity coinciding with the growth of political activism in Hawaiian culture. The musical, cultural, historical, and political perspectives of Hawaiian music and ki ho'alu, through hands-on experience, readings, discussion, and workshops. Hawaiian music and history and relationships among performance, cultural expression, community, and identity.

MUSIC 38N. Singing Early Music. 3 Units.
Preference to freshmen. 15th- and 16th-century musical repertories and their contexts; performance practice.

MUSIC 39A. Music, Health, and Medicine. 3 Units.
Explore how music relates to health and medicine surveying recent medical literature. Review different techniques in music therapy, music-related health problems, and issues related to educational and medical applications. Course materials are chosen to clearly identify music as a component of health related activity or occupation, to describe responses to music in our mind and body, and to think about the roles of music in our health. The seminars also discuss related basics in psychology and neurology. Students learn how to do literature search and write essays about relevant topics.

MUSIC 39N. The Classical String Quartet: Haydn, Mozart, Beethoven & Schubert. 3 Units.
This seminar, an in-depth historical survey of canonic works from the string quartet repertory, is intended for performers and non-performers alike. Topics to be explored include the origins of the genre in the pre-classical period; the establishment of enduring conventions in the early quartets of Haydn; aesthetic criteria that distinguish the approaches of Haydn and Mozart; the epoch-defining shifts in musical composition that are reflected in Beethoven¿s works for the medium; the tension between classicism and romanticism in the chamber music of Schubert; and issues of historical performance practice. Field trips will include a visit to the Beethoven Center in San Jose and attending chamber music concerts on campus. The St. Lawrence String Quartet (Stanford¿s ensemble-in-residence) will be joining the seminar on a regular basis to provide live demonstrations and coaching. Students who are string players are strongly encouraged to bring their instruments to class. Class activities will cover history, criticism, analysis, and performance (usually in combination). Informed listening is a primary goal of the seminar. Assignments will be tailored to student interests and abilities.

MUSIC 40. Music History to 1600. 4 Units.
Pre- or corequisite: 21.

MUSIC 41. Music History 1600-1830. 4 Units.
Pre- or corequisite: 22.

MUSIC 42. Music History Since 1830. 4 Units.
Pre- or corequisite: 23.

MUSIC 60. Singing: How it¿s done, how to learn to do it, and how to work with people who do it.. 1 Unit.
A weekly lecture course for singers, pianists, directors, conductors, and anyone who is interested in the art and craft of the voice. Students will learn about the vocal instrument, how to use it efficiently and keep it healthy, how to lead and participate in vocal productions and ensembles of all periods and styles. Ability to sing and/or read music is not required; this is not a voice class. Required readings. Taught by Music Department Faculty; coordinated by Wendy Hillhouse.

MUSIC 65A. Voice Class I. 1 Unit.
Group (7 students to a section) beginning voice (A = level 1; B = level 2). May be repeated for credit. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and signup information. This class is closed by design. Please register on the waitlist and show up on the first day of class to receive a permission number for enrollment. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 65A. Voice Class I. 0 Units.
Same as: Group

MUSIC 65AS. Voice Class 1: Beginning Voice, Level 1. 1 Unit.
Group (7 students to a section) beginning voice (A = level 1; B = level 2). Complete registration form available for download at: http://tinyurl.com/q43c48g. May be repeated for credit 5 times. Zero unit enrollment option available with instructor permission. See website: (http://tinyurl.com/pomsuhn) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 65AS. Voice Class 1: Beginning Voice, Level 1. 0 Units.
Same as: Group

MUSIC 65AZ. Voice Class I. 0 Units.
Group (7 students to a section) beginning voice (A = level 1; B = level 2). There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and signup information. This class is closed by design. Please register on the waitlist and show up on the first day of class to receive a permission number for enrollment. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. May be repeated for credit for 0 unit and total completion allowed 99.
MUSIC 65B. Voice Class II. 1 Unit.
Group (7 students to a section) beginning voice for the non-major (A = level 1; B = level 2). May be repeated for credit. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and signup information. This class is closed by design. Please register on the waitlist and show up on the first day of class to receive a permission number for enrollment. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 65BS. Voice Class 2: Beginning Voice, Level 2. 1 Unit.
Group (7 students to a section) beginning voice (A = level 1; B = level 2). Complete registration form available for download at: http://tinyurl.com/q43c48g. May be repeated for credit 5 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University. Same as: Group

MUSIC 65BZ. Voice Class II. 0 Units.
Beginning Voice (zero-unit option). Complete registration form available for download at: http://tinyurl.com/q43c48g. May be repeated 5 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 65C. Intermediate Piano Class. 1 Unit.
For intermediate students. May be repeated for credit a total of 14 times. Prerequisites: 12C or equivalent, audition. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and signup information. This class is closed by design. Please register on the waitlist and show up on the first day of class to receive a permission number for enrollment. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 65SZ. Beginning Voice. 0 Units.
Beginning Voice (zero-unit option). Complete registration form available for download at: http://tinyurl.com/q43c48g. May be repeated 5 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 72A. Intermediate Piano Class. 1 Unit.
For intermediate students. May be repeated for credit a total of 14 times. Prerequisites: 12C or equivalent, audition. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and signup information. This class is closed by design. Please register on the waitlist and show up on the first day of class to receive a permission number for enrollment. Complete registration form available for download at: http://tinyurl.com/q43c48g. May be repeated for credit 5 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University. Same as: Group

MUSIC 72AZ. Intermediate Piano Class. 0 Units.
For intermediate students. Prerequisites: 12C or equivalent, audition. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and signup information. This class is closed by design. Please register on the waitlist and show up on the first day of class to receive a permission number for enrollment. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 72C. Harpsichord Class. 1 Unit.
For beginning harpsichord students who have keyboard skills. May be repeated for credit a total of 14 times. There is a fee for this class. May be repeated for credit 5 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 72CS. Harpsichord Class. 0 Units.
For beginning harpsichord students who have keyboard skills. There is a fee for this class. May be repeated for credit a total of 14 times. There is a fee for this class. Admission based on instructor consent. Contact instructor prior to enrolling to discuss availability. Class meets in Braun 201. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 72D. Jazz Piano Class. 1 Unit.
Priority to majors and jazz-ensemble participants. May be repeated for credit a total of 14 times. Prerequisites: 12C or equivalent, audition. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and signup information. This class is closed by design. Please register on the waitlist and show up on the first day of class to receive a permission number for enrollment. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 72EZ. Jazz Piano Class. 0 Units.
Priority to majors and jazz-ensemble participants. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and signup information. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 72G. Gu-Zheng Class. 1 Unit.
Introduction to Chinese music through learning how to play Gu-Zheng, a 21-stringed traditional Chinese instrument. The cultural, social, and historical significance of Gu-Zheng. 15 Gu-Zheng techniques, how to read Chinese music and Gu-Zheng notation, and two simple classic Gu-Zheng pieces. There is a fee for this class. May be repeated for credit a total of 14 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 72GZ. Introduction to Gu-Zheng. 0 Units.
Introduction to Chinese music through learning how to play Gu-Zheng, a 21-stringed traditional Chinese instrument. The cultural, social, and historical significance of Gu-Zheng. 15 Gu-Zheng techniques, how to read Chinese music and Gu-Zheng notation, and two simple classic Gu-Zheng pieces. There is a fee for this class. May be repeated for credit a total of 14 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 72SZ. Beginning Gu-Zheng. 0 Units.
Introduction to Chinese music through learning how to play Gu-Zheng, a 21-stringed traditional Chinese instrument. The cultural, social, and historical significance of Gu-Zheng. 15 Gu-Zheng techniques, how to read Chinese music and Gu-Zheng notation, and two simple classic Gu-Zheng pieces. There is a fee for this class. May be repeated for credit a total of 14 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 72Z. Intermediate Piano. 0 Units.
Intermediate Piano (zero-unit option). Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.
MUSIC 73. Intermediate Voice Class. 1 Unit.
For intermediate students. Admission by audition. May be repeated for credit a total of 14 times. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and signup information. This class is closed by design. Please register on the Axess waitlist and show up on the first day of class to receive a permission number for enrollment. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 73Z. Intermediate Voice Class. 0 Units.
For intermediate students. Admission by audition. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and signup information. This class is closed by design. Please register on the Axess waitlist and show up on the first day of class to receive a permission number for enrollment.

MUSIC 74A. Introductory Violin Class Level 1: Beginner. 1 Unit.
Open to majors and non-majors. Focus is on beginning violin skills. Topics include brief history and physics of the instrument, and survey of repertoire. There is a fee for this class. Please visit http://music.stanford.edu for class fees and signup information. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 74AAB. Introductory Violin Class Level 2: Intermediate. 1 Unit.
Open to majors and non-majors. Focus is on beginning violin skills. Topics include brief history and physics of the instrument, and survey of repertoire. There is a fee for this class. Please visit http://music.stanford.edu for class fees and signup information. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 74AAB. Introductory Violin Class Level 3: Advanced Intermediate. 1 Unit.
Open to majors and non-majors. Focus is on beginning violin skills. Topics include brief history and physics of the instrument, and survey of repertoire. There is a fee for this class. Please visit http://music.stanford.edu for class fees and signup information. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 74AC. Classical Guitar Class. 1 Unit.
May be repeated for credit a total of 14 times. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and signup information. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 74A. Classical Guitar Class. 1 Unit.
May be repeated for credit a total of 14 times. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and signup information. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 74D. Harp Class. 1 Unit.
May be repeated for credit a total of 14 times. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and signup information. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 74DZ. Harp Class. 0 Units.
There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and signup information. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 75B. Renaissance Wind Instruments Class. 1 Unit.
May be repeated for credit. There is a fee for this class. Please visit http://music.stanford.edu for class fees and signup information. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 75BZ. Renaissance Wind Instruments Class. 0 Units.
May be repeated for credit. There is a fee for this class. Please visit http://music.stanford.edu for class fees and signup information. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 76. Brass Instruments Class. 1 Unit.
May be repeated for credit a total of 14 times. There is a fee for this class. Please visit http://music.stanford.edu for class fees and signup information. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 76A. Tuba Class. 1 Unit.
Basic brass techniques as they apply to the tuba including warmups, breathing, and developing a daily routine. For beginning through intermediate players. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 76AZ. Tuba Class. 0 Units.
Basic brass techniques as they apply to the tuba including warmups, breathing, and developing a daily routine. For beginning through intermediate players. This course includes a fee of $175 for Music majors and minors, and $200 for non Music majors. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. May be repeated for credit.

MUSIC 76B. Brass Instruments Class. 0 Units.
May be repeated for credit a total of 14 times. There is a fee for this class. Please visit http://music.stanford.edu for class fees and signup information. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 76C. Classical Guitar Class. 1 Unit.
May be repeated for credit a total of 14 times. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and signup information. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 77. Percussion Class. 1 Unit.
May be repeated for credit a total of 14 times. There is a fee for this class. Please visit http://music.stanford.edu for class fees and signup information. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 77A. Percussion Class. 0 Units.
There is a fee for this class. Please visit http://music.stanford.edu for class fees and signup information. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.
MUSIC 80T. Jewish Music in the Lands of Islam. 4 Units.
An Interdisciplinary study of Music, Society, and Culture in communities of the Jewish Diaspora in Islamic countries. The course examines the diverse and rich musical traditions of the Jews in North Africa and the Middle East. Based on the "Maqamat" system, the Arabic musical modes, Jewish music flourished under Islamic rule, encompassing the fields of sacred music, popular songs, and art music. Using musicological, historical, and anthropological tools, the course compares and contrasts these traditions from their original roots through their adaptation, appropriation, and re-synthesis in contemporary art music and popular songs.
Same as: JEWISHST 80T

MUSIC 101. Introduction to Creating Electronic Sounds. 3-4 Units.
Students to explore their creative voices by learning the practical nuts and bolts of making sounds with computers and professional audio equipment. Basic concepts include mixing and production techniques used in podcasts, documentaries, live performance, electronic music, and sound art. Students will create a midterm soundscape project as well as a final class project that is focused on their particular creative interests.

MUSIC 112. Creative Expression: Musical Theater. 4 Units.
Students begin to create pieces that are fresh and innovative forms of musical theater that do not necessarily appeal to specifically popular audiences but perhaps to audiences more associated with high art, opera, or even contemporary independent music. Musical theater is an untapped resource of potential artistic innovation and has unfortunately become stuck in an ideal of universal accessibility. In present popular culture and the culture of contemporary art forms, musical theater almost exclusively refers to popular productions such as Phantom of the Opera, Rent, Wicked, Jesus Christ Superstar. Although excellent pieces of art in their own way, both dramatically and in their ability to evoke emotion through catchy melodies, for the most part each of them have their basis in popular and traditional musical idioms and theatrical forms, seldom exploring more advanced or avant-garde and experimental compositional and theatrical techniques.

MUSIC 122A. Counterpoint. 4 Units.
Analysis and composition of contrapuntal styles from the Renaissance and Baroque periods. Use of keyboard, ear training, and sight singing underlies all written work. Prerequisites: MUSIC 23 and MUSIC 24C, passing piano-proficiency examination; or, consent of instructor.

MUSIC 122B. Analysis of Tonal Music. 4 Units.
Complete movements, or entire shorter works of the 18th and 19th centuries, are analyzed in a variety of theoretical approaches. Prerequisites: MUSIC 23 and MUSIC 24C, passing piano-proficiency examination; or, consent of instructor.

MUSIC 122C. Introduction to 20th-Century Composition. 4 Units.
Contemporary works, with emphasis on music since 1945. Projects in free composition based on 20th-century models. Prerequisites: MUSIC 23 and MUSIC 24C, passing piano-proficiency examination; or, consent of instructor.

MUSIC 123. Undergraduate Seminar in Composition. 3 Units.
Current trends in composition. May be repeated for credit a total of 7 times. Prerequisites: Music major; 23 or consent of instructor.

MUSIC 124A. Songwriters Workshop. 1-2 Unit.
Laboratory for composers of any kind of vernacular music: singer-songwriters; folk singers; laptop dance music composers; rock and pop bands; rappers; writers of instrumetals or music with lyrics; solo artists and collaborators; etc. Compositional strategies for songwriting, overview of exemplars, discussion of aesthetic issues, and development of artistic persona. Weekly critique session for students and faculty to share work and offer feedback. Music theory and literacy not required. Aimed, however, at those with at least some experience as writers, whether casual or extensive. For bands at least half of members must be enrolled.

MUSIC 124B. Songwriters Workshop. 3 Units.
Laboratory for composers of any kind of vernacular music: singer-songwriters; folk singers; laptop dance music composers; rock and pop bands; rappers; writers of instrumentals or music with lyrics; solo artists and collaborators; etc. Compositional strategies for songwriting, overview of exemplars, discussion of aesthetic issues, and development of artistic persona. Weekly critique session for students and faculty to share work and offer feedback. Music theory and literacy not required. Aimed, however, at those with at least some experience as writers, whether casual or extensive. For bands at least half of members must be enrolled. Enrollment in 3-unit course is by permission of, and invites lessons with instructor.

MUSIC 125. Individual Undergraduate Projects in Composition. 1-3 Unit.
May be repeated for credit a total of 14 times. Prerequisites: music major, and one quarter of 123.

MUSIC 126. Introduction to Thoroughbass. 1-3 Unit.
The development of continuo techniques and skills for figured-bass realization. Performance and analysis of selected repertoire, using thoroughbass principles and exercises based on historical theoretical treatises. Prerequisite: 21.

MUSIC 127. Instrumentation and Orchestration. 3 Units.
Individual instruments, instrumental groups within the orchestra, and combinations of groups. Arrangements from piano to orchestral music. Score analysis with respect to orchestration. Practical exercises using chamber ensembles and school orchestra. Prerequisite: 23.

MUSIC 128. Stanford Laptop Orchestra: Composition, Coding, and Performance. 3-4 Units.
Classroom instantiation of the Stanford Laptop Orchestra (SLOrk) which includes public performances. An ensemble of more than 20 humans, laptops, controllers, and special speaker arrays designed to provide each computer-mediated instrument with its sonic identity and presence. Topics and activities include issues of composing for laptop orchestras, instrument design, sound synthesis, programming, and live performance. May be repeated four times for credit. Space is limited; see https://ccrma.stanford.edu/courses/128 for information about the application and enrollment process.

MUSIC 129. Advanced Ear-Training/Musicianship. 1-2 Unit.
A course in advanced aural analysis and musicianship skills for students who have completed the Music 24 series. Topics of study include analysis by ear of large scale forms, chromatic or extended-tertian harmony, modulations to distantly related keys, chromatic or atonal melodies, modal harmony and melody, as well as alternative forms of aural analysis.

MUSIC 130A. Introduction to Conducting. 3 Units.
Baton techniques and rehearsal procedures. The development of coordination of the members of the body involved in conducting; fluency in beat patterns and meters; dynamics, tempi, cueing, and use of the left hand in conducting. Prerequisites: 122B and diagnostic musicianship exam given first day of class.

MUSIC 130B. Elementary Orchestral Conducting. 3 Units.
Prerequisites: 127 or previous orchestral performance experience, 130A.

MUSIC 130C. Elementary Choral Conducting. 3 Units.
Techniques specific to the conducting of choral ensembles: warm-ups, breathing, balance, blend, choral tone, isolation principles, recitative conducting, preparation, and conducting of choral/orchestral works. Prerequisite: 130A.
MUSIC 133. Food, Text, Music: A Multidisciplinary Lab on the Art of Feasting. 3-5 Units.
Students cook a collection of unfamiliar recipes each week while learning about the cultural milieu in which they originated. The course focuses on the fourteenth and fifteenth centuries, a time of great banquets that brought together chefs, visual artists, poets, musicians, and dancers. Students read late-medieval cookbook extracts and guides to professional chefs, learn songs and poetry with the help of visiting performers, and delve into a burgeoning scholarly literature on food, history and sensory experience. We will also study trade routes and food networks, the environmental impact of large-scale banquets, the science of food, and the politics of plenty. This course may count towards the Medieval component of the French major, and corresponds to DLCL 121, a course requirement for the Medieval Studies Minor. Students interested in applying for course need to email Professors Galvez and Rodin (mailto:mgalvez@stanford.edu and mailto:jrodin@stanford.edu) with a statement of intent and dietary restrictions/preferences.
Same as: FRENCH 166, FRENCH 366, MUSIC 333

MUSIC 134. Theatricality and the String Quartet. 2-3 Units.
How might we imagine string quartet as a theatrical genre? This thought experiment informs a collaboration between Mohr Visiting Artist Majel Connery, Pulitzer Prize-winning composer Caroline Shaw, and the Saint Lawrence String Quartet. This seminar serves as a laboratory for that collaboration, offering a forum to explore side by side with Connery, SLSQ and Shaw the conceptual origins of the project and soliciting students' creative involvement. Orbiting around signal works for string quartet and voice, the course combines the critical rigor of graduate-level work with the practical grit of a studio workshop, and culminates in a suite of student performances. This course must be taken for a minimum of 3 units and a letter grade to be eligible for Ways credit. Enrollment limited to 15.
Same as: TAPS 134M

MUSIC 140J. Studies in Music of the Middle Ages: Music and Memory. 3-4 Units.
Prerequisites: MUSIC 21, MUSIC 40. (WIM at 4-unit level only.)
Same as: MUSIC 240J

MUSIC 141J. Studies in Music of the Renaissance. 2-4 Units.
Prerequisites: MUSIC 21, MUSIC 40. (WIM at 4-unit level only.)
Same as: MUSIC 241J

MUSIC 142J. Studies in Music of the Baroque: Monteverdi's Theater Music. 3-4 Units.
Prerequisites: MUSIC 22, MUSIC 41. (WIM at 4-unit level only.)
Same as: MUSIC 242J

MUSIC 142K. Studies in Music of the Baroque: Handel the Cosmopolitan. 4-5 Units.
Music history seminar on the operatic, sacred, and instrumental works of G.F. Handel as examples of the diversity, cosmopolitanism, expression, formal and technical features, and social uses of music in the first half of eighteenth century. Traces Handel's career from his native Germany to an elite Roman circle of musical connoisseurs, and to the Italian opera company he founded in London and his transformation of Italian opera into a new genre of English oratorio. By analyzing Handel's works in context, we examine the aesthetic, harmonic, and dramatic principles of the major European Baroque art-music genres. Prerequisites: MUSIC 22, MUSIC 41. (WIM at 4-unit level only.)
Same as: MUSIC 242K

MUSIC 143J. Studies in Music of the Classical Period: Franz Joseph Haydn. 3-4 Units.
Music and Musicians in the Age of EnlightenmentnPrerequisites: MUSIC 22, MUSIC 41. (WIM at 4-unit level only.)
Same as: MUSIC 243J

MUSIC 144J. Studies in Music of the Romantic Period: Faust in 19th-century Music. 3-4 Units.
Prerequisites: MUSIC 23, MUSIC 42 (WIM at 4-unit level only.)
Same as: MUSIC 244J

MUSIC 144K. The Symphonies of Gustav Mahler: Music, Meaning, and Modern Times. 3-4 Units.
The symphonic oeuvre of Gustav Mahler (1860-1919) examined through close study of selected works and movements, biographical and critical readings, cultural-political context of "fin-de-siècle" Vienna and Europe, paradigms of Romanticism and Modernism in European music. The background of ethnic diversity and conflict in late-Hapsburg Austria, the rise of European antisemitism, and outlines of the late 20th-century Mahler revival. Writing assignments emphasize live vs. critically mediated responses to the music, issues in orchestration and interpretation, and verbal mediation of musical meaning. Prerequisites: MUSIC 23, MUSIC 42. (WIM at 4-unit level only.)
Same as: MUSIC 244K

MUSIC 144L. Studies in Music of the Romantic Period: Wagner: The Ring of the Nibelung. 3-4 Units.
Richard Wagner's cycle of four operas, "Der Ring des Nibelungen" (1848-74), is one of the key documents of the mid-nineteenth-century revolutionary fervor in Europe and a monument of radical artistic modernism of the period. The course will examine the artistic features of this unique work and place it in the complex ideological context of its time. Prerequisites: MUSIC 23, MUSIC 42 (WIM at 4-unit level only.)
Same as: MUSIC 244L

MUSIC 145J. Studies in Western Art Music Since 1900: The Music & Ideas of Charles Ives. 4 Units.
Prerequisites: MUSIC 23, MUSIC 42. (WIM at 4-unit level only.)
Same as: MUSIC 245J

MUSIC 145K. Studies in Western Art Music Since 1900: Concepts of New Music. 4 Units.
A survey of the history of Western classical music in the twentieth century, concentrating on shifts in the concept of New Music in the first half of the century. The aim is twofold: to study in depth a representative selection of works and to develop a historiographical framework for that study. Relevant concepts to be examined include Expressionism, Neo-Classicism, New Objectivity, Serialism, Aleatoricism, and Minimalism ¿ all of them key terms used by music historians and critics to describe and delineate the multifaceted phenomenon of "New Music." Composers to be studied include Schoenberg, Stravinsky, Berg, Weill, Shostakovich, Reich and Glass, and others.
Same as: MUSIC 245K

MUSIC 146J. Studies in Ethnomusicology: Listening to the Local: Music Ethnography of the Bay Area. 3-5 Units.
An introduction to music ethnography through student research on musical life in the Bay Area. Focus is on the intersections of music, social life, and cultural practice by engaging with people as they perform music and culture in situ. Techniques taught include participant-observation, interviewing and oral history, writing fieldnotes, recording, transcription, analysis, and ethnographic writing. Pre-/corequisite (for music majors): MUSIC 22. (WIM at 4 units only.)
Same as: CSRE 146J, MUSIC 246J

MUSIC 146K. Studies in Ethnomusicology: Music of South Asia. 3-5 Units.
Focusses on the history, theory, and practice of South Asian music with particular emphasis on the classical traditions of North and South India. Also addresses regional folk, popular, and devotional musical styles of India, Pakistan, and Bangladesh. Topics include: raga, tala, vocal and instrumental genres, improvisation, aesthetics, music transmission, musical nationalism, social organization of musicians, music and ritual, music and gender, and technology. Lecture with discussion, some singing (no experience necessary), guest performances, reading, listening, and analysis. Pre-/corequisite (for music majors): MUSIC 22. (WIM at 4 or 5 units only.)
Same as: MUSIC 246K
MUSIC 147J. Studies in Music, Media, and Popular Culture: The Soul Tradition in African American Music. 3-4 Units.
The African American tradition of soul music from its origins in blues, gospel, and jazz to its influence on today's r&b, hip hop, and dance music. Style such as rhythm and blues, Motown, Southern soul, funk, Philadelphia soul, disco, Chicago house, Detroit techno, trip hop, and neo-soul. Soul's cultural influence and global reach; its interaction with politics, gender, place, technology, and the economy. Pre-/corequisite (for music majors): MUSIC 22. (WIM at 4 units only.).
Same as: AFRICAAM 19, AMSTUD 147J, CSRE 147J, MUSIC 247J

MUSIC 147K. Studies in Music, Media, and Popular Culture: Music and Urban Film. 3-4 Units.
How music and sound work in urban cinema. What happens when music's capacity to transform everyday reality combines with the realism of urban films? Provides an introduction to traditional theories of film music and sound composition; considers how new technologies and practices have changed the roles of music in film. Readings discuss film music, realistic cinema, urban musical practices and urban culture. Viewing includes action/adventure, Hindi film, documentary, film noir, hip hop film, the musical, and borderline cases by Jean-Luc Godard, Spike Lee, Wong Kar-Wai and Tsai Ming-Liang. Pre- or corequisite (for music majors): MUSIC 22. (WIM at 4 unit level only.).
Same as: MUSIC 247K

MUSIC 147L. Studies in Music, Media, and Popular Culture: Latin American Music and Globalization. 3-4 Units.
Focuses on vernacular music of Latin America and the Caribbean, including Mexico, Cuba, Dominican Republic, Peru, Brazil, Colombia, and Argentina. Musical examples discussed in relation to: globalization, migration, colonialism, nationalism, diaspora, indigeneity, politics, religion, dance, ethnicity, and gender. How music reflects and shapes cultures, identities, and social structures. Genres addressed: bachata, bossa nova, cumbia, forro, ranchero, reggae, rock, salsa, tango, and others. Seminar, guest performances, reading, listening, and analysis. Pre-/corequisite (for music majors): MUSIC 22. (WIM at 4 units only.).
Same as: CHILATST 147L, CSRE 147L, MUSIC 247L

MUSIC 148J. Studies in Perf Practice: Reactions to the Record: Early Recordings, Lost Styles, and Music's Future. 3-4 Units.
This is a seminar on the transmission of musical style in the era of recordings in light of their roots in cultural trends, including shifting hierarchies between composer and performer, work and notation, text and act. Early recordings will be studied as documents of musical values and conceptions different from those around us today. Methodologies of performance analysis will be explored and used to contextualize sources, which include historic recordings from Stanford's Archive of Recorded Sound, performance documents, and field research with performers, composers, critics, and listeners. Repertoire includes works for orchestra, piano, strings, chamber ensemble and voice. Outstanding contributions from seminar members may be featured in the Music Department's May 2014 Reactions to the Record symposium. May be repeated for credit. Pre- or corequisite (for music majors): MUSIC 22. (WIM at 4-unit level only.).
Same as: MUSIC 248J

MUSIC 150. Musical Acoustics. 3 Units.

MUSIC 150D. The Paradigm Shift. 1 Unit.
Examination of the idea of 'paradigm shift' by considering paradigm shifts in different academic fields of inquiry. Serial accumulation of guest lectures by distinguished faculty representing the University's many and varied departments, each asking and answering the question 'What is the most important paradigm shift in the history of my field? Are paradigm shifts revolution or evolution? Do they move us closer to truth? How frequently do they occur? Can humans plan for, cause, or resist them?.
Same as: POLISCI 133D

MUSIC 150P. The Changing World of Popular Music. 2 Units.
This course will cover changes in the business, economics, and practices of the popular music industry. It will provide a brief historical overview of the industry and its business models. The majority of the course will focus on the industry as it works today and on forces that are causing it to change rapidly. The course will feature guest artists and executives with current experience in the field, as well as project-based assignments designed to give students hands-on experience. Topics will include: Economics and business models of commercial music business, Technology and music production, Technology and music distribution, Technology and marketing, Leadership in the music industry: case studies, Managing creative projects, Copyright and legal issues.
Same as: ARTSINST 150

MUSIC 151R. Beyond Musical Notes: Analyzing and Contextualizing Orchestral Repertoire. 1-3 Unit.
The origin story of Gustav Mahler's first symphony begins, not with the composer, but with the history of orchestral music: how the symphony evolved from a set of court dances to a piece of philosophical contemplation. This course introduces analysis and historical contextualization of musical works by examining repertoire performed by the Stanford Symphony Orchestra and Stanford Philharmonia during the 2015-2016 academic year. The course is open to current members of Stanford's orchestra program as well as students with an interest in musical performance. Prerequisite: ability to read musical notation. (This course must be taken for a letter grade and a minimum of 3 units to satisfy a Ways requirement.).

MUSIC 152A. Careers in Media Technology. 2 Units.
Careers in Media Technology explores how leading audio, music, and video technology companies, such as Pandora, Adobe, Sonos, Dolby, Gracenote, iZotope, and Avid bring products from idea to market. We examine best practices, roles, day-to-day responsibilities, desired skillsets, and department/team function. This seminar is intended for all students considering full-time positions or internships in media technology industry. No prior engineering background required. Topics include: product management, project management (agile), software development in large organizations, UX/UI design, marketing, hardware development, R&D, sales, operations (HR, IP/patents), and the hiring process. Online lectures available. Class time includes discussion and meetings with industry professionals.

MUSIC 154. History of Electronic Music. 1-5 Unit.
What is electronic music? Acousmatic, computer music, algorithmic composition, tape music, glitch, electronic, musique concrète, noise, laptop music, DJing, organized sound... what do these labels mean? This course will provide a brief historical survey of electroacoustic music and discuss some of the most salient questions associated with it, from both a compositional and musicological point of view. Topics to be covered include: definitions of musical sounds; Schaefferian theory and musique concrète; serialism and électronische Musik; tape music and computer music in the USA; analysis of electroacoustic music; sampling and intellectual property; algorithmic and computer-assisted composition; live-electronics and improvisation. The course does not require previous experience in the field. Classes will be based on discussion of selected listening and reading materials, as well as hands-on digital experimentation with sounds.
MUSIC 154A. Sound Art I. 4 Units.
Acoustic, digital and analog approaches to sound art. Familiarization with techniques of listening, recording, digital processing and production. Required listening and readings in the history and contemporary practice of sound art. (Lower level).
Same as: ARTSTUDI 131

MUSIC 154B. Aesthetics of Experimental Electronic Music, 1980 to Today. 3-5 Units.
In this course, students will listen to, analyze, and interpret experimental electronic music since 1980. We will explore how technologies influence music making, audience experiences, distribution outlets and performance contexts for electronic music. How do artists generate meaning and expressivity when using experimental tools and styles? Emphasis on developing vocabulary and frameworks for informed discourse surrounding electronic music, drawing from both academic and journalistic traditions. Topics include electronic dance music, dubstep, hip hop, internet music culture, drone, noise, microsound, electroacoustic, and sound art. Highly recommended for music majors taking the MST specialization. For upper-level undergraduates and graduate students.

MUSIC 154D. Symposium on Manufacturing Techniques for Music and Art. 1-3 Unit.
A guided symposium on the many techniques for making music and art objects. The course will be tailored to student interest and needs as it covers computer controlled machining, traditional techniques, and innovative methods of creating physical objects for music and art.

MUSIC 155. Intermedia Workshop. 3-4 Units.
Students develop and produce intermedia works. Musical and visual approaches to the conceptualisation and shaping of time-based art. Exploration of sound and image relationship. Study of a wide spectrum of audiovisual practices including experimental animation, video art, dance, performance, non-narrative forms, interactive art and installation art. Focus on works that use music/sound and image as equal partners. Limited enrollment. Prerequisites: consent of instructors, and one of FILMPROD 114, ARTSTUDI 131, 138, 167, 177, 179, or MUSIC 123, or equivalent. May be repeated for credit.
Same as: ARTSTUDI 239, MUSIC 255

MUSIC 156. "sic": Improvisation Collective. 1 Unit.
Small ensemble devoted to learning trans-idiomatic improvisation techniques and composing indeterminate pieces in a workshop setting. One major concert. Prerequisite: access to an instrument. Improvisational experience and conventional instrumental virtuosity not required. May be repeated for credit for a total of 3 times.

MUSIC 156Z. "sic": Improvisation Collective. 0 Units.
Small ensemble devoted to learning trans-idiomatic improvisation techniques and composing indeterminate pieces in a workshop setting. One major concert. Prerequisite: access to an instrument. Improvisational experience and conventional instrumental virtuosity not required. May be repeated for credit for a total of 3 times.

MUSIC 158. Stanford Community Chorus. 1 Unit.
Chorus members explore many different types of music and singing in a fun and supportive environment, including folk, spirituals, popular songs, and traditional choral music. The course culminates in an informal performance. No audition is required to join; experienced music readers and non-readers alike are welcome. The ensemble is open to both Stanford students and community members. There is a $25 fee for music. Offered in collaboration with Stanford Continuing Studies. Enrollment limited to 15 students and 30 community members. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 159. Early Music Singers. 1 Unit.
Small choir specializing in Medieval, Renaissance, and early Baroque vocal music. One major concert per quarter. May be repeated for credit for a total of 15 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 159J. Performance as Analysis: Late-Medieval Music in Action. 1-3 Unit.
This experimental course channels embodied musical knowledge into text-based analysis and reflection. Part I features an intensive period of seven workshops and rehearsals: working closely with members of Cut Circle (http://cutcircle.org) as well as specialists in computer science and art history, students prepare a concert to be held during Week 2 of the quarter. Part II (Weeks 3–5) comprises a more typical twice-a-week schedule in which we reflect on, contextualize, and analyze the music and our experience performing it. A final paper is due in about Week 7; regular meetings conclude after Week 5. Prerequisites: good sight-singing skills; at least one quarter’s experience in MUSIC 165 (Chamber Chorale) or an ensemble of a similar caliber. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.
Week 1: Mon 4 January: 4:30 - 7:00, MemChu; Wed 6 January: 4:30 - 7:00, MemChu; Fri 8 January: 4:30 - 7:00, DinkReh; Sat 9, and Sun 10 January: 2:30 - 6pm, BRH moving to MemChu; Week 2: Tues 12 January: 4:30 - 7:00, MemChu; Wed 13 January: 6pm call for 7:30p concert, MemChu;; Weeks 3-5: Tues/Thurs, 4:30 - 5:50 Braun 105; Weeks 6-10: No class meeting. Final paper due in week 7.

MUSIC 159K. Stanford Facsimile Singers. 1 Unit.
Small vocal ensemble performing late-medieval and Renaissance music from original sources. Exposes students to unfamiliar notational systems through often lavish music manuscripts and prints; builds sight-singing skills. May be repeated for credit for a total of three times. Zero-unit enrollment option available with instructor permission. Prerequisites: basic sight-singing. Prior training in voice not required.

MUSIC 159KZ. Stanford Facsimile Singers. 0 Units.
Small vocal ensemble performing late-medieval and Renaissance music from original sources. Exposes students to unfamiliar notational systems through often lavish music manuscripts and prints; builds sight-singing skills. May be repeated for credit for a total of three times. Zero-unit enrollment option available with instructor permission. Prerequisites: basic sight-singing. Prior training in voice not required.

MUSIC 159Z Early Music Singers. 0 Units.
Small choir specializing in Medieval, Renaissance, and early Baroque vocal music. One major concert per quarter. May be repeated for credit for a total of 15 times for 0 unit. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 160. Stanford Symphony Orchestra. 1 Unit.
70- to 100-member ensemble performing major orchestral works; minimum one concert per quarter. Admission and enrollment based on audition. For audition and contact information, please refer to the SSO/SPO/SNE website at (http://sso.stanford.edu). All participants must enroll. May be repeated for credit a total of 14 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.
MUSIC 160A. Stanford Philharmonia. 1 Unit.
Prerequisite: audition, one year of 160, or consent of instructor. Admission and enrollment based on audition. For audition and contact information, please refer to the SSO/SPO/SNE website at (http://music.stanford.edu). All participants must register. May be repeated for credit a total of 14 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 160AZ. Stanford Philharmonia. 0 Units.
Prerequisite: audition, one year of 160, or consent of instructor. May be repeated for credit. Admission and enrollment based on audition. For audition and contact information, please refer to the SSO/SPO/SNE website at (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 160B. Stanford New Ensemble. 1 Unit.
Performing compositions of the 20th century, recent works of this century, and new works by Stanford faculty and student composers. Musicians collaborate with composers and artists visiting and performing at Stanford. One concert per quarter. Admission and enrollment based on audition. For audition and contact information, please refer to the SSO/SPO/SNE website at (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 160BZ. Stanford New Ensemble. 0 Units.
Performing compositions of the 20th century, recent works of this century, and new works by Stanford faculty and student composers. Musicians collaborate with composers and artists visiting and performing at Stanford. One concert per quarter. Admission and enrollment based on audition. For audition and contact information, please refer to the SSO/SPO/SNE website at (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 160C. Stanford Baroque Soloists. 1 Unit.
Elite string group focusing on concerti by Corelli, Vivaldi and other Italians, Bach, Handel and other Germans, as well as theater music by Purcell and Lully. Each member expected to solo as well as play backup. Performances each quarter, played standing, student-led without conductor. Coaching will emphasize leadership and ensemble techniques, intonation and blend, particulars of eighteenth century notation and performance practice. Modern instruments, modern pitch, baroque bows as available. Limited to six violins, three violas, three cellos, bass, admission by audition. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. Contact instructor for audition and enrollment information: apmartin@stanford.edu. May be repeated for credit for total completion of 15 and total 15 units. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 160CZ. Stanford Baroque Soloists. 0 Units.
Elite string group focusing on concerti by Corelli, Vivaldi and other Italians, Bach, Handel and other Germans, as well as theater music by Purcell and Lully. Each member expected to solo as well as play backup. Performances each quarter, played standing, student-led without conductor. Coaching will emphasize leadership and ensemble techniques, intonation and blend, particulars of eighteenth century notation and performance practice. Modern instruments, modern pitch, baroque bows as available. Limited to six violins, three violas, three cellos, bass, admission by audition. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. Contact instructor for audition and enrollment information: apmartin@stanford.edu. May be repeated for credit for 0 units. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 160S. Summer Orchestra. 1 Unit.
50- to 100-member ensemble performing major orchestral works. May be repeated for credit. Auditions: June 19 - Monday, June 20 in Braun Music Center, Room 121; First Rehearsal June 23, 7:00PM, Dinkelspiel Auditorium; Dress Rehearsal 7/14, 7:00-9:30PM; Performance: 7/15, 7:30PM, call 6:30PM: Bing Concert Hall. Email instructor with questions: mailedto: martinfraile@gmail.com. Nby enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 160SZ. Summer Orchestra. 0 Units.
50- to 100-member ensemble performing major orchestral works. May be repeated for credit. Auditions: June 19 - Monday, June 20 in Braun Music Center, Room 121; First Rehearsal June 23, 7:00PM, Dinkelspiel Auditorium; Dress Rehearsal 7/14, 7:00-9:30PM; Performance: 7/15, 7:30PM, call 6:30PM: Bing Concert Hall. Email instructor with questions: mailedto: martinfraile@gmail.com. Nby enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University. NZero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 160Z. Summer Orchestra. 0 Units.
50- to 100-member ensemble performing major orchestral works. May be repeated for credit. Auditions: June 19 - Monday, June 20 in Braun Music Center, Room 121; First Rehearsal June 23, 7:00PM, Dinkelspiel Auditorium; Dress Rehearsal 7/14, 7:00-9:30PM; Performance: 7/15, 7:30PM, call 6:30PM: Bing Concert Hall. Email instructor with questions: mailedto: martinfraile@gmail.com. Nby enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University. NZero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 161A. Stanford Wind Symphony. 1 Unit.
40- to 50-member ensemble performing transcriptions of symphonic music, brass band music, and repertoire composed specifically for symphonic band. One concert per quarter. May be repeated for credit a total of 14 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 161AZ. Stanford Wind Symphony. 0 Units.
40- to 50-member ensemble performing transcriptions of symphonic music, brass band music, and repertoire composed specifically for symphonic band. One concert per quarter. May be repeated for credit a total of 14 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.
MUSIC 161B. Jazz Orchestra. 1 Unit.
Jazz Orchestra is an undergraduate large ensemble performance class. Admission is by audition and/or permission of instructor. The class meets three times per week and presents a minimum of one formal concert per quarter with a major jazz artist. The class endeavors to provide students with the opportunity to perform, at the highest level, jazz compositions and arrangements of a serious nature, and provide opportunities for challenging and creative improvisational situations. Emphasis is placed on the understanding of the structural, psychological, and emotional components of the materials studied and performed. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. May be repeated for total of 15 times. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 161BZ. Jazz Orchestra. 0 Units.
Jazz Orchestra is an undergraduate large ensemble performance class. Admission is by audition and/or permission of instructor. The class meets three times per week and presents a minimum of one formal concert per quarter with a major jazz artist. The class endeavors to provide students with the opportunity to perform, at the highest level, jazz compositions and arrangements of a serious nature, and provide opportunities for challenging and creative improvisational situations. Emphasis is placed on the understanding of the structural, psychological, and emotional components of the materials studied and performed. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. May be repeated for total completion of 15 and 0 (zero) unit. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 161D. Stanford Brass Ensemble. 1 Unit.
Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. Performance of works for full brass choir and for smaller ensembles of brass instruments. Once weekly rehearsals. May be repeated for credit. Prerequisite: audition and consent of instructor. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 161DZ. Stanford Brass Ensemble. 0 Units.
Performance of works for full brass choir and for smaller ensembles of brass instruments. Once weekly rehearsals. May be repeated for credit. Prerequisite: audition and consent of instructor. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 161E. Stanford Afro-Latin Jazz Orchestra. 1 Unit.
Ensemble dedicated to the performance, interpretation and study of Afro-Latin music and its fusion with North American jazz. Repertoire includes the music of Brazil, Cuba, Dominican Republic, Puerto Rico, Peru and Argentina, as well as the United States. Idioms studied include Latin Jazz, Danzon, Son Montuno, Samba, Bossa, Traditional and Modern Salsa, Timba, Lando, and Candombe. African roots of the music are also presented including songs and rhythms from the Lucumi and Arara traditions. Focus is placed on learning rhythms, associated syncopations and also clave phrasing. One weekly rehearsal and a concert are required per quarter. Other playing opportunities available at the discretion of the group. Regular openings for brass/wind players, drummers, percussionists, pianists, bassists, and vocalists. Guest openings on violin, guitar and vibraphone. Inclusion of other instruments at the discretion of the director. Members should have basic reading ability and some related ensemble experience (e.g. jazz band). Ability to read and play complex syncopations are mandatory. Percussionists with experience in bongo, congas, timbales and pandeiro desired. Vocalists with fluency or exposure to Spanish and/or Portuguese also preferred. May be repeat for credit. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 161EZ. Stanford Afro-Latin Jazz Orchestra. 0 Units.
Ensemble dedicated to the performance, interpretation and study of Afro-Latin music and its fusion with North American jazz. Repertoire includes the music of Brazil, Cuba, Dominican Republic, Puerto Rico, Peru and Argentina, as well as the United States. Idioms studied include Latin Jazz, Danzon, Son Montuno, Samba, Bossa, Traditional and Modern Salsa, Timba, Lando, and Candombe. African roots of the music are also presented including songs and rhythms from the Lucumi and Arara traditions. Focus is placed on learning rhythms, associated syncopations and also clave phrasing. One weekly rehearsal and a concert are required per quarter. Other playing opportunities available at the discretion of the group. Regular openings for brass/wind players, drummers, percussionists, pianists, bassists, and vocalists. Guest openings on violin, guitar and vibraphone. Inclusion of other instruments at the discretion of the director. Members should have basic reading ability and some related ensemble experience (e.g. jazz band). Ability to read and play complex syncopations are mandatory. Percussionists with experience in bongo, congas, timbales and pandeiro desired. Vocalists with fluency or exposure to Spanish and/or Portuguese also preferred. May be repeat for credit for total of 0 (zero) unit. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 162. Symphonic Chorus. 1 Unit.
180- to 200-voice choral ensemble, performing major choral masterworks with orchestra. One concert per quarter. May be repeated for credit a total of 14 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 162Z. Symphonic Chorus. 0 Units.
180- to 200-voice choral ensemble, performing major choral masterworks with orchestra. One concert per quarter. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.
MUSIC 163. Memorial Church Choir. 1 Unit.
Official choir of Memorial Church, furnishing music for Sunday services and special occasions in the church calendar. May be repeated for credit a total of 14 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 163Z. Memorial Church Choir. 0 Units.
Official choir of Memorial Church, furnishing music for Sunday services and special occasions in the church calendar. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 165. Chamber Chorale. 1 Unit.
Select 24-voice choral ensemble, specializing in virtuoso choral repertoire from all periods of Western art music. Annual touring commitment required. May be repeated for credit a total of 14 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 165Z. Chamber Chorale. 0 Units.
Select 24-voice choral ensemble, specializing in virtuoso choral repertoire from all periods of Western art music. Annual touring commitment required. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 167. University Singers. 1 Unit.
Select, 50-voice choral ensemble, performing choral repertoire from all periods of Western art music. May be repeated for credit a total of 14 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 167Z. University Singers. 0 Units.
Select, 50-voice choral ensemble, performing choral repertoire from all periods of Western art music. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 167S. Summer Chorus. 1 Unit.
80- to 100-voice non-auditioned ensemble, performing major choral masterworks and choral repertoire from all periods of Western art music. Concert July 31, 2015 in Memorial Church. Details at: https://music.stanford.edu/academic-programs/summer-studies-standford-music/summer-session-ensembles. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. May be repeated for credit a total of 0 (zero) unit. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 167SZ. Summer Chorus. 0 Units.
80- to 100-voice non-auditioned ensemble, performing major choral masterworks and choral repertoire from all periods of Western art music. Concert July 31, 2015 in Memorial Church. For details see: https://music.stanford.edu/academic-programs/summer-studies-standford-music/summer-session-ensembles. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. May be repeated for credit a total of 0 (zero) unit. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 169. Stanford Taiko. 1 Unit.
Select 15- to 18-member North American taiko ensemble, performing all-original repertoire for Japanese drums. Multiple performances in Winter and Spring quarters, also touring; instrument construction and maintenance. Admission by audition in Autumn Quarter only. May be repeated for credit a total of 14 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 169Z. Stanford Taiko. 0 Units.
Select 15- to 18-member North American taiko ensemble, performing all-original repertoire for Japanese drums. Multiple performances in Winter and Spring quarters, also touring; instrument construction and maintenance. Admission by audition in Autumn Quarter only. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 170. Collaborative Piano. 1 Unit.
Performance class in a workshop setting. Techniques of collaboration with vocalists and instrumentalists in repertoire ranging from songs and arias to sonatas and concertos. Prerequisite: private-lesson proficiency level in piano, or consent of instructor.

MUSIC 171. Chamber Music. 1 Unit.
Admission based on audition. Weekly one-hour coachings from Music department faculty. Search for instructor section in Axess. Classical string quartets and piano/string groups are supervised by the St. Lawrence String Quartet. Two masterclasses and one performance per quarter are required. May be repeated for credit. All participants must enroll. Zero unit enrollment option available with instructor permission. See website for policy, procedure, and audition sign up: http://music.stanford.edu/ By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 171Z. Chamber Music. 0 Units.
Admission based on audition. Weekly one-hour coachings from Music department faculty. Search for instructor section in Axess. Classical string quartets and piano/string groups are supervised by the St. Lawrence String Quartet. Two masterclasses and one performance per quarter are required. May be repeated for credit. All participants must enroll. Zero unit enrollment option available with instructor permission. See website for policy, procedure, and audition sign up: http://music.stanford.edu/ By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 172A. Piano. 1-3 Unit.
Private lessons and group master class weekly. May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 172A. Piano. 1-3 Unit.
Private lessons and group master class weekly. May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.
MUSIC 172B. Organ. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 172C. Harpsichord. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 172D. Jazz Piano. 1-3 Unit.
By invitation only; priority to majors and jazz-ensemble participants. May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 172E. Fortepiano. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 172F. Carillon. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 172G. Gu-Zheng. 1-3 Unit.
Private lessons weekly. May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 173. Voice. 1-3 Unit.
Private lessons and group master classes weekly. May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 174A. Violin. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 174B. Viola. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 174C. Violoncello. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 174D. Contrabass. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 174E. Viola Da Gamba. 1-3 Unit.
Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 174F. Classical Guitar. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 174G. Harp. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 174H. Baroque Violin. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 174I. Jazz Bass. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 174J. Jazz Guitar. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.
MUSIC 175A. Flute. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 175B. Oboe. 1-3 Unit.
May be repeated for oboe a total of 15 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 175C. Clarinet. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 175D. Bassoon. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 175E. Recorder/Early Winds. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 175F. Saxophone. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 175G. Baroque Flute. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 175H. Jazz Saxophone. 1-3 Unit.
May be repeated for credit a total of 15 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 175A. French Horn. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 176A. Trumpet. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 176B. Trombone. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 176C. Jazz Trombone. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 176D. French Horn. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 176E. Bassoon. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 176F. Baroque Flute. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 176G. Jazz Saxophone. 1-3 Unit.
May be repeated for credit a total of 15 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 176H. French Horn. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 176I. Bassoon. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 176J. Baroque Flute. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.
MUSIC 183A. German Art Song Interpretation. 1 Unit.
By audition only. For advanced singers and pianists as partners. Performance class in a workshop setting. Composers include Beethoven, Schubert, Wolf and Strauss. May be repeated for credit a total of 2 times. Enrollment limit: 20 (ten singers maximum). Prerequisite: consent of instructor. Recommended prerequisite: 170 (pianists) or 182 (singers).

MUSIC 183B. French Art Song Interpretation. 1 Unit.
By audition only. For advanced singers and pianists as partners. Performance class in a workshop setting. Composers include Fauré, Debussy, Ravel and Poulenc. May be repeated for credit a total of 2 times. Enrollment limit: 20 (ten singers maximum). Prerequisite: consent of instructor. Recommended prerequisite: 170 (pianists) or 182 (singers).

MUSIC 183C. Interpretation of Musical Theater Repertoire. 1-2 Unit.
By audition only: Contact instructor prior to enrolling (bnies1@gmail.com). Ability to read music expected, but students with experience singing in musical theater can be accepted. For singers and pianists as partners. Performance class in a workshop setting along with lecture/discussion of important eras of musical theater history. Composers include Kern, Porter, Gershwin, Rodgers, Sondheim, Lloyd Weber, Jason Robert Brown and others. May be repeated for credit a total of 2 times. Enrollment limit: 20 (ten singers maximum). Prerequisite: consent of instructor. Recommended prerequisite: 170 (pianists).

MUSIC 183CZ. Interpretation of Musical Theater Repertoire. 0 Units.
By audition only: Contact instructor prior to enrolling (bnies1@gmail.com). Ability to read music expected, but students with experience singing in musical theater can be accepted. For singers and pianists as partners. Performance class in a workshop setting along with lecture/discussion of important eras of musical theater history. Composers include Kern, Porter, Gershwin, Rodgers, Sondheim, Lloyd Weber, Jason Robert Brown and others. May be repeated for credit a total of 2 times. Enrollment limit: 20 (ten singers maximum). Prerequisite: consent of instructor. Recommended prerequisite: 170 (pianists).

MUSIC 184A. Editing and Performing Early Music. 1-3 Unit.
This course is a practical workshop in early music vocal repertoire. The main focus of this course is to use original source material to explore editorial practice. Having prepared the score, students learn to perform the piece from an historically informed performance practice point of view. In addition to broadening the student’s knowledge of vocal repertoire, the following skills are developed: text preparation, foreign language translation and diction; rehearsal etiquette for performance and/or recording. Prerequisite: vocal or instrumental instruction, as the class is open to singers or collaborative artists. May be repeated for credit a total of 4 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 184B. Topics in Opera Stagecraft. 1-3 Unit.
This course is a practical workshop in vocal repertoire for the stage. Each quarter’s offering emphasizes a specific genre or period, therefore the course can be repeated with permission of the instructor. In addition to broadening the student’s knowledge of vocal repertoire, the following skills are developed: text preparation, foreign language translation and diction; rehearsal etiquette for performance and/or recording. Prerequisite: vocal or instrumental instruction, as the class is open to singers or collaborative artists. May be repeated for credit a total of 4 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 184C. Dramatic Vocal Arts: Songs and Scenes Onstage. 1-2 Unit.
Studies in stagecraft, acting and performance for singers, culminating in a public performance. Repertoire to be drawn from the art song, opera, American Songbook and musical theater genres. Audition or consent of instructor required. May be repeated for credit a total of 4 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 184CZ. Dramatic Vocal Arts: Songs and Scenes Onstage. 0 Units.
Studies in stagecraft, acting and performance for singers, culminating in a public performance. Repertoire to be drawn from the art song, opera, American Songbook and musical theater genres. Audition or consent of instructor required. May be repeated for credit a total of 4 times. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure. By enrolling in this course you are giving consent for the video and audio recording and distribution of your image and performance for use by any entity at Stanford University.

MUSIC 185. Music Across Media: Music Video to Postclassical Cinema. 4 Units.
What makes music videos, YouTube clips and musical numbers in today's films engaging? What makes them tick? Emphasis is on aesthetics and close reading. How music videos and its related forms work. Uses of the body, how visual iconography operates, what lyrics and dialogue can do, how and what music can say, and how it can work with other media. Questions of representation such as how class, ethnicity, gender, race, and nationality function. Viewersh and industry practices. Same as: FILMSTUD 141, FILMSTUD 341, MUSIC 385
MUSIC 186. Religion and Music in South Asia. 4-5 Units.
How music and other arts in South Asia are intertwined with religion. Classical, devotional, folk, and popular examples introduce Gods as musicians, sound as God, music as yoga, singing as devotion, music as ecstasy; inducing music as site for doctrinal argument, music and religion as vehicles for nationalism. Co-taught by professors of Music and Religious Studies, focusing Hinduism and Islam in India, Pakistan, and the diaspora. Music practice along with academic study; guest artists and films; no background required. Same as: MUSIC 286, RELIGST 259

MUSIC 186B. American Song in the 20th Century and after. 3-4 Units.
Critical and creative exploration of song in the Americas. About twenty-five key examples will guide discussion of the interactions between words, music, performance and culture. Weekly listening, reading and assignments will be organized around central themes: love, sex and romance; war and politics; labor and money; place; identity; society and everyday life. Genres include art song; blues, gospel, jazz and country; pop; soul, rock and hip-hop; bossa nova, nueva canción and salsa; electronic and experimental. Take-home and in-class assignments will include critical and creative writing, and music composition, production and performance; final projects may emphasize any of the above. Same as: AMSTUD 186B, MUSIC 286B

MUSIC 187. Music and Culture from the Land of Fire: Introduction to Azerbaijani Mugham. 1-5 Unit.
Nestled in the Caucasus, Azerbaijan is a crossroads between East and West; its rich musical heritage contains threads of Turkish, Central Asian, Persian, Caucasian, Russian, and Arabic traditions. In this course, master-musician Imamyar Hasanov teaches students to perform and appreciate Azeri music. Content includes classical mugham, Eastern theory, improvisation and microtonality. We'll discuss Azeri music culture, supplemented by guest lecturers and Skype interviews with musicians in Azerbaijan. Open to students with any experience playing a musical instrument (including voice). No previous experience with Azeri music necessary. Supported by the SF World Music Festival. Questions? Email schultza@stanford.edu.

MUSIC 192A. Foundations of Sound-Recording Technology. 3 Units.
For upper division undergraduates and graduate students; preference given to Music majors with MST specialization. Topics: elementary electronics; the physics of sound transduction and microphone operation, selection, and placement; mixing consoles; connectors and device interconnection; grounding and shielding; principles of analog magnetic recording; operation maintenance of recording equipment; and principles of recording engineering. Enrollment limited. Prerequisites: MUSIC 150, algebra, physics basics, and consent of instructor.

MUSIC 192B. Advanced Sound Recording Technology. 3 Units.
Topics: noise reduction techniques; dynamics and time-delay audio effects; the principles of digital audio; disk- and tape-based digital recorders; digital audio workstations and editing; advanced multitrack techniques; SMPTE and MIDI time code and device synchronization; MIDI sequencing and synchronization. See http://ccrma.stanford.edu/courses/Prerequisite: 192A.

MUSIC 192C. Session Recording. 1-2 Unit.
Independent engineering of recording sessions. May be repeated for credit a total of 14 times. Prerequisites: 192A, 192B.

MUSIC 197. Undergraduate Teaching Apprenticeship. 1-2 Unit.
Work in an apprentice-like relationship with faculty teaching a student-initiated course. Prerequisite: consent of instructor. (Staff).

MUSIC 198. Concentrations Project. 4 Units.
For concentration program participants only. Must be taken in senior year. Multiple concentrators may enroll in one section of 198 per concentration.

MUSIC 199. Independent Study. 1-5 Unit.
For advanced undergraduates and graduate students who wish to do work outside the regular curriculum. Before registering, student must present specific project and enlist a faculty sponsor. May be repeated for credit a total of 14 times.

MUSIC 200A. Proseminar in Musicology and Music Bibliography. 3-4 Units.
Introduction to research in music, bibliographical materials, major issues in the field, philosophy, and methods in music history. Guest lecturers and individual research topics.

MUSIC 200B. Proseminar in Ethnomusicology. 3-5 Units.
A graduate-level introduction to the field of ethnomusicology. Issues and debates are traced through the history of the discipline, with emphasis on influences from anthropology, performance studies, linguistics, and cultural studies. Topics include music and: social organization, "culture," structure, practice, comparison, representation, globalization, identity, transcription, and embodiment.

MUSIC 201. CCRMA Colloquium. 1 Unit.
Weekly review of work being done in the field, research taking place at CCRMA, and tools to make the most of the CCRMA technical facilities.

MUSIC 208C. Architecture, Acoustics and Ritual in Byzantium. 1-3 Unit.
Onassis Seminar "Icons of Sound: Architecture, Acoustics and Ritual in Byzantium." This year-long seminar explores the creation and operations of sacred space in Byzantium by focusing on the intersection of architecture, acoustics, music, and ritual. Through the support of the Onassis Foundation (USA), nine leading scholars in the field share their research and conduct the discussion of their pre-circulated papers. The goal is to develop a new interpretive framework for the study of religious experience and assemble the research tools needed for work in this interdisciplinary field. Same as: ARTHST 208C, ARTHST 408C, CLASS 175, MUSIC 408C, REES 208C, REES 408C, RELIGST 208C, RELIGST 308C

MUSIC 220A. Fundamentals of Computer-Generated Sound. 2-4 Units.
What are the basic tools that computer music researchers and artists use to create sound? This course will include a summary of digital synthesis techniques (additive, subtractive, wavetable, frequency modulation and physical-modeling), signal processing techniques for digital effects, (reverberation, panning, filters), and basic psychoacoustics. Programming experience is recommended, but not required. Course will use the ChucK computer music language. Majors (undergraduate or graduate) must take for 4 units. See http://ccrma.stanford.edu/.

MUSIC 220B. Compositional Algorithms, Psychoacoustics, and Computational Music. 2-4 Units.
The use of high-level programming language as a compositional aid in creating musical structures. Advanced study of sound synthesis techniques. Simulation of a reverberant space and control of the position of sound within the space. This course must be taken for a minimum of 3 units and a letter grade to be eligible for Ways credit. See http://ccrma.stanford.edu/. Prerequisite: 220A.

MUSIC 220C. Research Seminar in Computer-Generated Music. 2-4 Units.
Individual projects in composition, psychoacoustics, or signal processing. See http://ccrma.stanford.edu. May be repeated for credit. Prerequisite: 220B.

MUSIC 220D. Research in Computer-Generated Music. 1-10 Unit.
Independent research projects in composition, psychoacoustics, or signal processing. See http://ccrma.stanford.edu/. May be repeated for credit. Prerequisite: 220C.
MUSIC 221. Topics in the History of Theory. 3-5 Units.
The intersection of music theory and compositional practice in different eras of Western music history. Primary sources in music theory and issues such as notation, rhythm, mode, dissonance treatment, counterpoint, tonality, form, rhetoric, affect and imitation, expression, linear analysis, 12-tone and set theory, in light of relevant repertoire and modern scholarship. May be repeated for credit a total of 5 times.

MUSIC 222. Sound in Space. 1-4 Unit.
Historical background, techniques and theory on the use of space in music composition and diffusion. Listening and analysis of relevant pieces. Experimental work in spatialization techniques leading to short studies to be diffused in concert at the end of the quarter.

MUSIC 223. Composition for Electronic Musicians. 1-4 Unit.
Composition for any combination of acoustic and electroacoustic instrumentation, computer-generated sound, invented instruments, sound-sculptures, and multi-disciplinary elements including theater and visual media. Project-based laboratory to advance original student works, supported by lectures on the fundamentals of composition. Concert performance of final works. Taught at CCRMA with a focus on engendering deliberate conversation on the enrichment of a cultural context for new media. Open to undergraduates and graduates.

MUSIC 223T. Computer Music Improvisation and Algorithmic Performance. 2-4 Units.
This seminar will investigate how to approach configuring a set of composition tools for real time composition. Composition programming, ensemble rehearsal, and performance. Determining algorithmic composition beginning by imagining a process or a structure, applying a mapping process to transform that structure (which resides in the conceptual domain), into sound (which may reveal the original conception). Investigation of gestural mapping that occurs when a sonic result is achieved by an act of interpretation, whether it be reading a score and/or improvising.

MUSIC 230. Advanced Orchestral Conducting. 2-4 Units.
May be repeated for credit a total of 8 times. Prerequisite: 130B.

MUSIC 231. Advanced Choral Conducting. 2-4 Units.
Individual instruction continuing trajectory of Music 130C. Focus on gestural technique and analysis of works by genre and historical period. May be repeated for credit a total of 8 times. Prerequisite: 130C.

MUSIC 236. Future Media, Media Archaeologies. 3-4 Units.

MUSIC 240J. Studies in Music of the Middle Ages: Music and Memory. 3-4 Units.
Prerequisites: MUSIC 21, MUSIC 40. (WIM at 4-unit level only.)

MUSIC 241J. Studies in Music of the Renaissance. 2-4 Units.
Prerequisites: MUSIC 21, MUSIC 40. (WIM at 4-unit level only.)

MUSIC 242J. Studies in Music of the Baroque: Monteverdi's Theater Music. 3-4 Units.
Prerequisites: MUSIC 22, MUSIC 41. (WIM at 4-unit level only.)

MUSIC 242K. Studies in Music of the Baroque: Handel the Cosmopolitan. 4-5 Units.
Music history seminar on the operatic, sacred, and instrumental works of G.F. Handel as examples of the diversity, cosmopolitanism, expression, formal and technical features, and social uses of music in the first half of eighteenth century. Traces Handel's career from his native Germany to an elite Roman circle of musical connoisseurs, and to the Italian opera company he founded in London and his transformation of Italian opera into a new genre of English oratorio. By analyzing Handel's works in context, we examine the aesthetic, harmonic, and dramatic principles of the major European Baroque art-music genres. Prerequisites: MUSIC 22, MUSIC 41. (WIM at 4-unit level only.)

MUSIC 243J. Studies in Music of the Classical Period: Franz Joseph Haydn. 3-4 Units.
Music and Musicians in the Age of Enlightenment. Prerequisites: MUSIC 22, MUSIC 41. (WIM at 4-unit level only.)

MUSIC 244J. Studies in Music of the Romantic Period: Faust in 19th-century Music. 3-4 Units.
Prerequisites: MUSIC 23, MUSIC 42 (WIM at 4-unit level only.)

MUSIC 244K. The Symphonies of Gustav Mahler: Music, Meaning, and Modern Times. 3-4 Units.
The symphonic oeuvre of Gustav Mahler (1860-1911) examined through close study of selected works and movements, biographical and critical readings, cultural-political context of "fin-de-siècle" Vienna and Europe, paradigms of Romanticism and Modernism in European music. The background of ethnic diversity and conflict in late-Hapsburg Austria, the rise of European antisemitism, and outlines of the late 20th-century Mahler revival. Writing assignments emphasize live vs. critically mediated responses to the music, issues in orchestration and interpretation, and verbal mediation of musical meaning. Prerequisites: MUSIC 23, MUSIC 42. (WIM at 4-unit level only.)

MUSIC 244L. Studies in Music of the Romantic Period: Wagner: The Ring of the Nibelung. 3-4 Units.
Richard Wagner's cycle of four operas, "Der Ring des Nibelungen" (1848-74), is one of the key documents of the mid-nineteenth-century revolutionary fervor in Europe and a monument of radical artistic modernism of the period. The course will examine the artistic features of this unique work and place it in the complex ideological context of its time. Prerequisites: MUSIC 23, MUSIC 42 (WIM at 4-unit level only.)

MUSIC 245J. Studies in Western Art Music Since 1900: The Music & Ideas of Charles Ives. 4 Units.
Prerequisites: MUSIC 23, MUSIC 42. (WIM at 4-unit level only.)

MUSIC 245K. Studies in Western Art Music Since 1900: Concepts of New Music. 4 Units.
A survey of the history of Western classical music in the twentieth century, concentrating on shifts in the concept of New Music in the first half of the century. The aim is twofold: to study in depth a representative selection of works and to develop a historiographical framework for that study. Relevant concepts to be examined include Expressionism, Neo-Classicism, New Objectivity, Serialism, Aleatoricism, and Minimalism. All of them key terms used by music historians and critics to describe and delineate the multifaceted phenomenon of "New Music." Composers to be studied include Schoenberg, Stravinsky, Berg, Weill, Shostakovich, Reich and Glass, and others.

MUSIC 246J. Studies in Ethnomusicology: Listening to the Local: Music Ethnography of the Bay Area. 3-5 Units.
An introduction to music ethnography through student research on musical life in the Bay Area. Focus is on the intersections of music, social life, and cultural practice by engaging with people as they perform music and engage with it in the context. Techniques taught include participant-observation, interviewing and oral history, writing fieldnotes, recording, transcription, analysis, and ethnographic writing. Pre-/corequisite (for music majors): MUSIC 22. (WIM at 4 units only.).
Same as: CSRE 146J, MUSIC 146J

MUSIC 246K. Studies in Ethnomusicology: Music of South Asia. 3-5 Units.
Focuses on the history, theory, and practice of South Asian music with particular emphasis on the classical traditions of North and South India. Also addresses regional folk, popular, and devotional musical styles of India, Pakistan, and Bangladesh. Topics include: raga, tala, vocal and instrumental genres, improvisation, aesthetics, music transmission, musical nationalism, social organization of musicians, music and ritual, music and gender, and technology. Lecture with discussion, some singing (no experience necessary), guest performances, reading, listening, and analysis. Pre-/corequisite (for music majors): MUSIC 22. (WIM at 4 or 5 units only.).
Same as: MUSIC 146K

MUSIC 247J. Studies in Music, Media, and Popular Culture: The Soul Tradition in African American Music. 3-4 Units.
The African American tradition of soul music from its origins in blues, gospel, and jazz to its influence on today’s R&B, hip hop, and dance music. Style such as rhythm and blues, Motown, Southern soul, funk, Philadelphia soul, disco, Chicago house, Detroit techno, trip hop, and neo-soul. Soul’s cultural influence and global reach; its interaction with politics, gender, place, technology, and the economy. Pre-/corequisite (for music majors): MUSIC 22. (WIM at 4 units only.)
Same as: AFRICAAM 19, AMSTUD 147J, CSRE 147J, MUSIC 147J

MUSIC 247K. Studies in Music, Media, and Popular Culture: Music and Urban Film. 3-4 Units.
How music and sound work in urban cinema. What happens when music’s capacity to transform everyday reality combines with the realism of urban films? Provides an introduction to traditional theories of film music and film sound; considers how new technologies and practices have changed the roles of music in film. Readings discuss film music, realistic cinema, urban musical practices and urban culture. Viewing includes action/ adventure, Hindi film, documentary, film noir, hip hop film, the musical, and borderline cases by Jean-Luc Godard, Spike Lee, Wong Kar-Wai and Tsai Ming-Liang. Pre-or corequisite (for music majors): MUSIC 22. (WIM at 4 units only.)
Same as: MUSIC 147K

MUSIC 247L. Studies in Music, Media, and Popular Culture: Latin American Music and Globalization. 3-4 Units.
Focuses on vernacular music of Latin America and the Caribbean, including Mexico, Cuba, Dominican Republic, Peru, Brazil, Colombia, and Argentina. Musical examples discussed in relation to: globalization, migration, colonialism, nationalism, diaspora, indigeneity, politics, religion, dance, ethnicity, and gender. How music reflects and shapes cultures, identities, and social structures. Genres addressed: bachata, bossa nova, cumbia, forro, ranchero, reggaeton, rock, salsa, tango, and others. Seminar, guest performances, reading, listening, and analysis. Pre-/corequisite (for music majors): MUSIC 22. (WIM at 4 units only.).
Same as: CHILATST 147L, CSRE 147L, MUSIC 147L

MUSIC 248J. Studies in Perf Practice: Reactions to the Record: Early Recordings, Lost Styles, and Music’s Future. 3-4 Units.
This is a seminar on the transformation of musical style in the era of recordings in light of their roots in cultural trends, including shifting hierarchies between composer and performer, work and notation, text and act. Early recordings will be studied as documents of musical values and conceptions different from those around us today. Methodologies of performance analysis will be explored and used to contextualize sources, which include historic recordings from Stanford's Archive of Recorded Sound, performance documents, and field research with performers, composers, critics, and listeners. Repertoire includes works for orchestra, piano, strings, chamber ensemble and voice. Outstanding contributions from seminar members may be featured in the Music Department’s May 2014 Reactions to the Record symposium. May be repeated for credit. Pre- or corequisite (for music majors): MUSIC 22. (WIM at 4-unit level only.)
Same as: MUSIC 148J

MUSIC 250A. Physical Interaction Design for Music. 3-4 Units.
This lab and project-based course explores how we can physically interact with real-time electronic sound. Students learn to use and design sensors, circuits, embedded computers, communication protocols and sound synthesis. Advanced topics include real-time media, haptics, sound synthesis using physical model analogs, and human-computer interaction theory and practice. Course culminates in musical performance with or exhibition of completed design projects. A $50 lab fee will be added to your bill upon enrollment in this course. See http://ccrma.stanford.edu/.

MUSIC 250B. Interactive Sound Art. 1-4 Unit.
A project based course where students will create Interactive Sound Art Installations focusing on the acoustical properties of reverberation. See http://ccrma.stanford.edu/courses/250b/.

MUSIC 251. Psychophysics and Music Cognition. 1-5 Unit.
Lecture, lab and experiment-based course in perception, psychoacoustics, cognition, and neuroscience of music. (WIM at 4 or 5 units only.)

MUSIC 252. Introduction to Music Notation Software. 1-2 Unit.
Learn to use music notation programs Finale®, Sibelius® and open-source alternatives.

MUSIC 253. Symbolic Musical Information. 2-4 Units.
Focus on symbolic data for music applications including advanced notation systems, optical music recognition, musical data conversion, and internal structure of MIDI files. Same as: CS 275A

MUSIC 254. Music Query, Analysis, and Style Simulation. 2-4 Units.
Leveraging off three synchronized sets of symbolic data resources for notation and analysis, the lab portion introduces students to the open-source Humdrum Toolkit for music representation and analysis. Issues of data content and quality as well as methods of information retrieval, visualization, and summarization are considered in class. Grading based primarily on student projects. Prerequisite: 253 or consent of instructor. Same as: CS 275B

MUSIC 255. Intermedia Workshop. 3-4 Units.
Students develop and produce intermedia works. Musical and visual approaches to the conceptualisation and shaping of time-based art. Exploration of sound and image relationship. Study of a wide spectrum of audiovisual practices including experimental animation, video art, dance, performance, non-narrative forms, interactive art and installation art. Focus on works that use music/sound and image as equal partners. Limited enrollment. Prerequisites: consent of instructors, and one of FILMPROD 114, ARTSTUDI 131, 138, 167, 177, 179, or MUSIC 123, or equivalent. May be repeated for credit.
Same as: ARTSTUDI 239, MUSIC 155
MUSIC 256A. Music, Computing, Design I: Art of Design for Computer Music. 3-4 Units.
Creative design for computer music software. Programming, audiovisual design, as well as software design for musical tools, instruments, toys, and games. Provides paradigms and strategies for designing and building music software, with emphases on interactive systems, aesthetics, and artful product design. Course work includes several programming assignments and a "design+implement" final project. Prerequisite: experience in C/C++ and/or Java. See https://ccrma.stanford.edu/courses/256a/
Same as: CS 476A

MUSIC 256B. Music, Computing, Design II: Virtual and Augmented Reality for Music. 3-4 Units.
Aesthetics, design, and exploration of creative musical applications of virtual reality (VR) and augmented reality (AR), centered around VR and mobile technologies. Comparison between AR, VR, and traditional software design paradigms for music. Topics include embodiment, interaction design, novel instruments, social experience, software design + prototyping. Prerequisite: MUSIC 256A / CS 476A.
Same as: CS 476B

MUSIC 257. Neuroplasticity and Musical Gaming. 3-5 Units.
What changes in a musician's brain after hours and years of daily practice? How do skills that make a great violinist transfer to other abilities? Can directed neuroplasticity be used to target skill learning? This course will include fundamentals of psychoacoustics and auditory neuroscience. Focus will be development of video games that use perceptually motivated tasks to drive neural change. Emphasis will be on music, linguistic, and acoustic based skills. Programming experience is highly recommended, but not required.

MUSIC 264. Musical Engagement: Use correlation analysis and big data to identify and predict musical behaviors. 1-3 Unit.
The course will use data analysis to explore why people engage in music. The course will be one part lab, one part seminar, meeting once a week for two hours. Students will learn to apply correlation analysis to a vast corpus of actual performance data using the latest analytics and query tools, developing insights into what motivates the musical preferences and behaviors of both performers and listeners. A basic proficiency in Java, Matlab, and SQL query language will be developed along the way.

MUSIC 269. Research in Performance Practices. 1-5 Unit.
Directed reading and research. May be repeated for credit a total of 5 times.

MUSIC 272A. Advanced Piano. 1-3 Unit.
Private lessons and group masterclass weekly. May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 272B. Advanced Organ. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 272C. Advanced Harpsichord. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 272D. Advanced Jazz Piano. 1-3 Unit.
By invitation only; priority to majors and jazz-ensemble participants. May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 272E. Advanced Fortepiano. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 272F. Advanced Carillon. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 272G. Advanced Gu-Zheng. 1-3 Unit.
Private lesson weekly. May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 273. Advanced Voice. 1-3 Unit.
Private lessons and group master class weekly. May be repeated for credit. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 274A. Advanced Violin. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 274B. Advanced Viola. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 274C. Advanced Violoncello. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 274D. Advanced Contrabass. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.
MUSIC 274E. Advanced Viola da Gamba. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 274F. Advanced Classical Guitar. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 274G. Advanced Harp. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 274H. Advanced Baroque Violin. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 274I. Advanced Jazz Bass. 1-3 Unit.
Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 274J. Advanced Jazz Guitar. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 275A. Advanced Flute. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 275B. Advanced Oboe. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 275C. Advanced Clarinet. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 275D. Advanced Bassoon. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 275E. Advanced Recorder/Early Winds. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. http://music.stanford.edu/Academics/LessonSignups.html.

MUSIC 275F. Advanced Saxophone. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. http://music.stanford.edu/Academics/LessonSignups.html.

MUSIC 275G. Advanced Baroque Flute. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 275H. Advanced Jazz Saxophone. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 276A. Advanced French Horn. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 276B. Advanced Trumpet. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 276C. Advanced Trombone. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 276D. Advanced Tuba. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.
MUSIC 276E. Advanced Jazz Trumpet. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 277. Advanced Percussion. 1-3 Unit.
May be repeated for credit a total of 14 times. Admission is by audition only. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 277A. Advanced Drum Set. 1-3 Unit.
May be repeated for credit a total of 15 times. There is a fee for this class. Please visit http://music.stanford.edu/Academics/LessonSignups.html for class fees and audition information. All participants must enroll. Zero unit enrollment option available with instructor permission. See website: (http://music.stanford.edu) for policy and procedure.

MUSIC 280. TA Training Course. 1 Unit.
Required for doctoral students serving as teaching assistants. Orientation to resources at Stanford, guest presentations on the principles of common teaching activities, supervised teaching experience. Students who entered in the Autumn should take 280 in the Spring prior to the Autumn they begin teaching.

MUSIC 286. Religion and Music in South Asia. 4-5 Units.
How music and other arts in South Asia are intertwined with religion. Classical, devotional, folk, and popular examples introduce Gods as musicians, sound as God, music as yoga, singing as devotion, music as "ecstasy"-inducing, music as site for doctrinal argument, music and religion as vehicles for nationalism. Co-taught by professors of Music and Religious Studies, focusing Hinduism and Islam in India, Pakistan, and the diaspora. Music practice along with academic study; guest artists and films; no background required. Same as: MUSIC 186, RELIGST 259

MUSIC 286B. American Song in the 20th Century and after. 3-4 Units.
Critical and creative exploration of song in the Americas. About twenty-five key examples will guide discussion of the interactions between words, music, performance and culture. Weekly listening, reading and assignments will be organized around central themes: love, sex and romance; war and politics; labor and money; place; identity; society and everyday life. Genres include art song; blues, gospel, jazz and country; pop, soul, rock and hip-hop; bossa nova, nueva canción and salsa; electronic and experimental. Takehome and in-class assignments will include critical and creative writing, and music composition, production and performance; final projects may emphasize any of the above. Same as: AMSTUD 186B, MUSIC 186B

MUSIC 300A. Medieval Notation. 3-4 Units.
Western notation of the Middle Ages and Renaissance: principles, purposes, and transcription.

MUSIC 300B. Renaissance Notation. 3-4 Units.
Western notation of the Middle Ages and Renaissance: principles, purposes, and transcription.

MUSIC 300C. Medieval Methodologies. 1-3 Unit.
An introduction to the essential tool-kit for medievalists, this course will give all medievalists a great head start in knowing how to access and interpret major works and topics in the field. Stanford’s medieval faculty will explain the key sources and methods in the major disciplines from History to Religion, French to Arabic, English to Chinese, and Art History to German and Music. In so doing, students will be introduced to the breadth and interdisciplinary potential of Medieval Studies. A workshop devoted to Digital Technologies and Codicology/Palaeography will offer elementary training in these fundamental skills. Same as: DLCL 300

MUSIC 302. Research in Musicology. 1-5 Unit.
Directed reading and research. May be repeated for credit a total of 14 times.

MUSIC 305A. Analysis and Repertoire: Medieval and Renaissance. 4 Units.
Analytical approaches to genres, styles, forms, and techniques of Western music from [chant and early polyphony through the sixteenth century]. Issues of aesthetics, history, and interpretation viewed through representative repertoire, readings, and analytical methods.

MUSIC 305B. Analysis and Repertoire: Baroque to Early Romantic. 4 Units.
Analytical approaches to genres, styles, forms, and techniques of Western music from the seventeenth through the mid-nineteenth centuries. Issues of aesthetics, history, and interpretation viewed through representative repertoire, readings, and analytical methods.

MUSIC 305C. Analysis and Repertoire: Late-Romantic to Contemporary. 3-4 Units.
Analytical approaches to genres, styles, materials and techniques of Western music from the mid-nineteenth century through the present. Questions of aesthetics, history and performance explored through musical analysis. Representative repertoire and readings, and a range of analytical methods.

MUSIC 305D. Analysis from a Compositional Perspective. 4 Units.
Introduction to analysis, examining diverse examples in part chosen from, otherwise supplementing and illuminating, the graduate composers’ qualifying exam list; consideration of aesthetic premises and motivations, and of implications for contemporary compositional practice.

MUSIC 310. Research Seminar in Musicology. 3-5 Units.
For graduate students. Topics vary each quarter. May be repeated for credit a total of 8 times.

MUSIC 310A. Music and Critical Theory. 3-5 Units.
The seminar provides an opportunity to study some of the seminal texts of Critical Theory dealing with music. Concentrating on Theodor Adorno’s writings on music, we will also include key philosophers who informed Adorno’s thinking (in particular Kant, Hegel and Nietzsche), influential nineteenth-century aesthetics of music (Hoffmann, Schoenhammer and Hanslick), other contemporaries of Adorno (for example, Ernst Bloch), and some later authors whose work was influenced by the Frankfurt School (such as Carl Dahlhaus). We will also consider the impact of Critical Theory on recent scholarship. Weekly meetings will be organized around various topics, ranging from central concepts such as “Enlightenment” and “musical material” to individual composers. Music by Wagner, Mahler, Schoenberg, Stravinsky and Weill will feature prominently on the syllabus. Same as: GERMAN 310A

MUSIC 312A. Aesthetics and Criticism of Music, Ancients and Moderns: Plato to Nietzsche. 3-4 Units.
For graduate students. Primary texts focusing on the nature, purposes, and uses of music and other arts.
MUSIC 312B. Aesthetics and Criticism of Music, Contemporaries: Heidegger to Today. 3-4 Units.
For graduate students. Primary texts focusing on the nature, purposes, and uses of music and other arts.

MUSIC 318. Advanced Acoustics. 1-5 Unit.
Current topics. May be repeated for credit.

MUSIC 319. Research Seminar on Computational Models of Sound Perception. 1-3 Unit.
All aspects of auditory perception, often with emphasis on computational models. Topics: music perception, signal processing, auditory models, pitch perception, speech, binaural hearing, auditory scene analysis, basic psychoacoustics, and neurophysiology. See http://ccrma.stanford.edu/courses/320/.

MUSIC 320A. Introduction to Audio Signal Processing Part I: Spectrum Analysis. 3-4 Units.
Digital signal representations and transforms for music and audio research. Topics: complex numbers, sinusoids, spectrum representation, sampling and aliasing, the Discrete Fourier Transform (DFT), Fourier theorems, z transform, Laplace transform, and associated Matlab software. See http://ccrma.stanford.edu/courses/320/.

MUSIC 320B. Introduction to Audio Signal Processing Part II: Digital Filters. 3-4 Units.

MUSIC 321. Readings in Music Theory. 1-5 Unit.
Directed reading and research. May be repeated for credit a total of 15 times.

MUSIC 323. Doctoral Seminar in Composition. 3-4 Units.
Illustrated discussions of compositional issues and techniques. Presentation of relevant topics, including students' own compositional practice. May be repeated for credit a total of 14 times.

MUSIC 324. Graduate Composition Forum. 1 Unit.
Community forum for all graduate student composers. Discussion of completed and in-progress work by students, faculty, and visiting composers. Repertoire listening sessions. Planning of upcoming Department events. Special area exam topic presentations, final doctoral project presentations, and review of portfolios. Many sessions are open to the public. May be repeated for credit.

MUSIC 325. Individual Graduate Projects in Composition. 1-5 Unit.
May be repeated for credit.

MUSIC 330. Musicology Dissertation Colloquium. 1-4 Unit.
Weekly meetings for all musicology students 4th year and beyond to discuss research and writing strategies, share and critique work in progress, and discuss issues in professional development (preparing abstracts, conference papers, C.V. and job interviews, book reviews, submitting articles for publication). Open to 3rd-year students.

MUSIC 333. Food, Text, Music: A Multidisciplinary Lab on the Art of Feasting. 3-5 Units.
Students cook a collection of unfamiliar recipes each week while learning about the cultural milieu in which they originated. The course focuses on the fourteenth and fifteenth centuries, a time of great banquets that brought together chefs, visual artists, poets, musicians, and dancers. Students read late-medieval cookbooks under the guidance of professional chefs, learn songs and poetry with the help of visiting performers, and delve into a burgeoning scholarly literature on food history and sensory experience. We will also study trade routes and food networks, the environmental impact of large-scale banquets, the science of food, and the politics of plenty. This course may count towards the Medieval component of the French major, and corresponds to DLCL 121, a course requirement for the Medieval Studies Minor. Students interested in applying for course need to email Professors Galvez and Rodin (mailto:mgalvez@stanford.edu andmailto:jrodin@stanford.edu) with a statement of intent and dietary restrictions/preferences. Same as: FRENCH 166, FRENCH 366, MUSIC 133

MUSIC 341. Ph.D Dissertation. 1-10 Unit.
May be repeated for credit a total of 5 times.

MUSIC 351A. Seminar in Music Perception and Cognition I. 1-3 Unit.
A seminar on topics in music perception and cognition. Students will study and discuss recent research as well as design and implement experiments.

MUSIC 351B. Seminar in Music Perception and Cognition II: Musical Gesture. 1-3 Unit.
Exploring how musical activities are related to gestural communication by surveying recent human behavioural literature and forming own interest-driven research questions. Reviewed research topics include different techniques in music gesture recording and analysis, auditory perception related to gesture, and issues related to educational and therapeutic applications. The class activities involve discussions on articles and on experimental designs for possible research proposals.

MUSIC 354. Data-Driven Research in Music Cognition. 2-4 Units.
Project-based course exploring the impact of music on human behavior using evidence of user engagement with music in large-scale datasets including publicly available industrial and social-media data and corpuses published for research purposes. Data-driven research complements laboratory-based behavioral and imaging research by focusing on framing and addressing music-related questions using pre-existing datasets. Class meetings include lectures, guest speakers, and student discussions of background literature and projects. Assignments include weekly readings, labs, and a final project. Basic musical proficiency is required. Experience with programming, data visualization, statistics, or music cognition is desirable.

MUSIC 385. Music Across Media: Music Video to Postclassical Cinema. 4 Units.
What makes music videos, YouTube clips and musical numbers in today's films engaging? What makes them tick? Emphasis is on aesthetics and close reading. How music videos and its related forms work. Uses of the body, how visual iconography operates, what lyrics and dialogue can do, how and what music can say, and how it can work with other media. Questions of representation such as how class, ethnicity, gender, race, and nationality function. Viewership and industry practices. Same as: FILMSTUD 141, FILMSTUD 341, MUSIC 185

MUSIC 390. Practicum Internship. 1 Unit.
On-the-job training under the guidance of experienced, on-site supervisors. Meets the requirements for curricular practical training for students on F-1 visas. Students submit a concise report detailing work activities, problems worked on, and key results. May be repeated for credit. Prerequisite: qualified offer of employment and consent of adviser.

MUSIC 399. D.M.A. Final Project. 1-10 Unit.
May be repeated for credit a total of 5 times.
MUSIC 408C. Architecture, Acoustics and Ritual in Byzantium. 1-3 Unit.
Onassis Seminar "Icons of Sound: Architecture, Acoustics and Ritual in Byzantium". This year-long seminar explores the creation and operations of sacred space in Byzantium by focusing on the intersection of architecture, acoustics, music, and ritual. Through the support of the Onassis Foundation (USA), nine leading scholars in the field share their research and conduct the discussion of their pre-circulated papers. The goal is to develop a new interpretive framework for the study of religious experience and assemble the research tools needed for work in this interdisciplinary field.
Same as: ARTHIST 208C, ARTHIST 408C, CLASSICS 175, MUSIC 208C, REES 208C, REES 408C, RELIGST 208C, RELIGST 308C

MUSIC 420A. Signal Processing Models in Musical Acoustics. 3-4 Units.
Computational methods in musical sound synthesis and digital audio effects based on acoustic physical models. Topics: mass-spring-dashpot systems; electric circuit analogies; finite difference schemes; state-space models and the modal representation; impedance; ports; acoustic simulation using delay lines, digital filters, and nonlinear elements; interpolation and sampling-rate conversion; delay effects; wave digital filters; real-time computational models for musical instruments and effects, both acoustic and electronic. See http://ccrma.stanford.edu/

MUSIC 420B. Algorithms of Sound. 1-3 Unit.
Exercises in advanced electroacoustics using digital audio techniques and software. Students experience the physical parameters of musical synthesis and effects, and learn to write their own computer programs for music. See http://ccrma.stanford.edu/

MUSIC 421A. Audio Applications of the Fast Fourier Transform. 3-4 Units.
Spectrum analysis and signal processing using Fast Fourier Transforms (FFTs) with emphasis on audio applications. Topics: Fourier theorems; FFT windows; spectrum analysis; spectrograms; sinusoidal modeling; spectral modeling synthesis; FFT convolution; FIR filter design and system identification; overlap-add and filter-bank-summation methods for short-time Fourier analysis, modification, and resynthesis. See http://ccrma.stanford.edu/courses/421/. Prerequisites: MUSIC 320A and MUSIC 320B or equivalent; PHYSICS 21 or equivalent course applying Newton's laws of motion; and CS 106B or equivalent programming in C and C++.

MUSIC 422. Perceptual Audio Coding. 3 Units.
History and basic principles: development of psychoacoustics-based data-compression techniques; perceptual-audio-coder applications (radio, television, film, multimedia/internet audio, DVD, EMD). In-class demonstrations: state-of-the-art audio coder implementations (such as AC-3, MPEG) at varying data rates; programming simple coders. Topics: audio signals representation; quantization; time to frequency mapping; introduction to psychoacoustics; bit allocation and basic building blocks of an audio codec; perceptual audio codecs evaluation; overview of MPEG-1, 2, 4 audio coding and other coding standards (such asAC-3). Prerequisites: knowledge of digital audio principles, familiarity with C programming. Recommended: 320, EE 261. See http://ccrma.stanford.edu/

MUSIC 423. Graduate Research in Music Technology. 1-10 Unit.
Research discussion, development, and presentation by graduate students, visiting scholars, and CCRMA faculty in the areas of music and/or audio technology. Permission of instructor required. See http://ccrma.stanford.edu/courses/423/ for latest information. May be repeated for credit.

MUSIC 424. Signal Processing Techniques for Digital Audio Effects. 3-4 Units.
Techniques for dynamic range compression, reverberation, equalization and filtering, panning and spatialization, digital emulation of analog processors, and implementation of time-varying effects. Single-band and multiband compressors, limiters, noise gates, de-essers, convolutional reverberators, parametric and linear-phase equalizers, wah-wah and envelope-following filters, and the Leslie. Students develop effects algorithms of their own design in labs. Prerequisites: digital signal processing, sampling theorem, digital filtering, and the Fourier transform at the level of 320 or EE 261; Matlab and modest C programming experience. Recommended: 420 or EE 264; audio effects in mixing and mastering at the level of 192.

MUSIC 434. Gender and Performance. 5 Units.
This seminar seeks to investigate relationships between performance, gender, and the body politic through a discussion of embodiment, body cultures, queerness, desire, representation. Through a weekly engagement with film texts from across the world as well as theoretical perspectives on gender and performance in various geo-political contexts, we will explore the intersections of gender with race, class, national discourse, and performance traditions. The seminar is conceived to be interdisciplinary and participants are encouraged to introduce and work with texts from other disciplines, including visual arts, theatre, dance, literature etc. No prior engagement with film studies is required. Screening times may range from 90 to 180 minutes.

MUSIC 434A. Musical Sound in Digital Culture. 5 Units.
Survey of musical sound in digital culture. Historical and contemporary perspectives, including music production, recording, composition, performance, distribution, and consumption. Focuses on the intersection of music and digital culture from the 1970s to the present. Required: experience and skills in music technology. Recommended: basic knowledge of music technology. Prerequisites: MUSIC 320A, MUSIC 320B.

MUSIC 434B. Gender and Performance. 5 Units.
Same as: ARTHIST 208C, ARTHIST 408C, CLASSICS 175, MUSIC 208C, REES 208C, REES 408C, RELIGST 208C, RELIGST 308C.

MUSIC 801. TGR Project. 0 Units.
Advising individual students on problems and research in music technology. Prerequisite: Music 451A.

MUSIC 801A. Advanced TGR Project. 0 Units.
Advising individual students on problems and research in music technology. Prerequisite: Music 451A.

MUSIC 801B. Advanced TGR Project. 0 Units.
Advising individual students on problems and research in music technology. Prerequisite: Music 451A.

MUSIC 801C. Advanced TGR Project. 0 Units.
Advising individual students on problems and research in music technology. Prerequisite: Music 451A.

MUSIC 801D. Advanced TGR Project. 0 Units.
Advising individual students on problems and research in music technology. Prerequisite: Music 451A.
MUSIC 802. TGR Dissertation. 0 Units.