

MUSIC COMPOSITION CURRICULUM (Corrected by the faculty, 2019)

The music division of CCS strives to maintain a highly malleable curriculum design, so that an individual's course of study may bend in the direction of personal interests and goals, even as it maintains solid integrity in the form of a core curriculum. The heart of the curriculum, of course, is *individualized instruction* with a faculty composer/teacher.

However, the successful composer is one who has wrestled with those time-honored disciplines at the core of the art form, as traditionally taught through such vehicles as sight-singing, counterpoint and orchestration. This document sets forth that core curriculum, particularly as concerns Letters & Science (L&S) offerings in the Music Department. It also lays the ground rules for the CCS jury and recital system. It contains all the information on music emphasis requirements within CCS.

ALL STUDENTS

Meet with your advisor *every* quarter before registration, to determine the next quarter's classes and make sure that you are making good progress toward the degree requirements. If you fail to meet with your advisor, a requirement in CCS, your registration will eventually be blocked. As important as meeting with your advisor is following through--take the classes that are discussed in that session.

YOU MUST PARTICIPATE IN THE CCS "READINGS IN NEW MUSIC" CLASS EACH YEAR THAT IT IS OFFERED. (Normally in Winter Quarter). You must enroll in at least one unit of this class. This is our way of ensuring that your exit portfolio will contain as many good tapes as possible. Students may be excused from this requirement only with permission of the faculty.

CCS courses are variable unit. Unless otherwise noted, enroll in 4 units per quarter. The number of units awarded in the class will depend on your progress in the course. Only in *exceptional* circumstances will a student ever be awarded more than 4 units.

The Following classes (or their equivalent) are considered to be the heart of the music curriculum. Students are rarely, if ever, excused from them:

- Music CS-101, Individual Instruction in Music Composition, each quarter
- Music 4ABCDEF – Aural Skills
- Music 5ABC - Harmony
- One course in counterpoint, either through CCS or the Music Department.
- Music 10ABC or other courses, approved by the faculty advisor, to fulfill the requirement for three courses in Music History.
- Music 101 ABC – Contemporary Techniques
- Music 106 ABC – Orchestration
- Readings in New Music, when offered (generally winter quarter of each year).
- Every student must successfully complete a sophomore Jury, a Junior Jury, and a Senior Recital.

FRESHMAN AND SOPHOMORE STUDENTS (WITH FEW OR NO TRANSFER UNITS):

COMPLETION OF THE FOLLOWING COURSES or the equivalent:

1. Enrollment in 4 units/quarter of Music CS-101 (composition lessons).

If a student requests it, he/she may use Music 8, Class Composition, to satisfy a limited number of quarters of this requirement during the first 2 years ONLY. Music 8 is not individualized instruction, but class instruction, taught by a graduate student in the Music Department. With advisor and faculty approval, students may also

2. Completion of Music 4 A B C D E F (Ear Training) and Music 5 A B C (Music Theory) **with a grade of C or better.**

3. Lower division students are expected to make ample progress toward completing their General Education requirements. To that end, we recommend a *minimum* of one general education course per quarter.

4. Readings in New Music.

5. Completion of the CCS Sophomore Jury, normally at the close of the sophomore year.

6. Completion of Music 10ABC, normally in the sophomore year. Music 10 is the default for fulfilling the minimum number of music history classes required by the program. CCS faculty will occasionally offer seminar courses, as alternatives. These will be clearly marked as fulfilling the requirement. These and any other alternate classes must be approved by the student's faculty advisor.

7. Additional course work as advised. Most students will take either Music 106 ABC (Orchestration) or Music 101 ABC (Contemporary Techniques) starting in the sophomore year. As noted elsewhere, these two course sequences, offered in alternate years, are required of CCS Music Composition majors.

UPPER-DIVISION AND/OR TRANSFER STUDENTS:

ALL BASIC MUSIC COURSES (i.e. Music 4, 5, and 10) SHOULD BE COMPLETED NO LATER THAN THE END OF THE JUNIOR YEAR.

1. Move towards completion of the 6-quarter minimum residency requirement for CCS.

2. Enrollment in 4 units/quarter of Music CS-101

3. Minimum of one academic music course per quarter in CCS Music or L&S Music. These courses will almost always come from this list:

CCS Seminar: Analysis--Materials (Mus CS-102)	
CCS Seminar: Analysis--Forms (Mus CS-103)	
CCS Seminar: Special Topics (Mus CS-105)	
Music 101ABC	Contemporary Techniques
Music 106ABC	Orchestration
Music 109LABC	Real-Time Digital Synthesis, Processing, and Composition
Music 109I ABC	Direct Digital Synthesis, Processing, and Composition
Music 109N	Special Topics in Computer Music and Digital Sound Processing
Music 102	Fundamentals of Counterpoint
Music 103	18th Century Counterpoint
Various	Upper Division Music History classes
Music 160	Analysis, by topic: A/Tonal Analysis B/Non-tonal Analysis C/Schenkerian Analysis or other D/Tuning and Temperament
Music 182	Proseminar in Classical Music
Music 183	Proseminar in Romantic Music
Music 184	Proseminar in Contemporary Music
Music 17	World Music (general survey)
Music 175A-X	Seminars in World Music (by region)
Music 176	Introduction to Ethnomusicology
Music 120ABC	Conducting

Conducting courses are not deemed "academic" but have proven useful to CCS Music Majors, and are strongly recommended.

4. Additional course work, as advised.

By the beginning of the junior year, students should begin to plan for the future. While all Creative Studies composers are expected to take the courses in music theory, music history, and composition which will ensure the development of a solid compositional technique, the course of study can be and will be individualized, in consultation with the faculty advisor, to best prepare the student for his or her future. For example, students planning to attend graduate school are likely to have a slightly different set of course objectives than those students planning for some other career in the music field.

5. Transfer students with or without existing units in Music History will consult with the faculty advisor to determine which music history classes will best fulfill the minimum of three (3) required for graduation.

6. Completion of the Junior Jury, normally by the end of Spring Quarter, Junior Year.

7. Meet with a CCS Student Affairs Officer at the start of the Senior Year, for a Graduation Check, followed by a similar meeting with your faculty advisor.

8. Present a Senior Recital in adherence to guidelines below, in the Senior Year.

9. Complete the CCS General Education courses, outlined below.

GENERAL EDUCATION COURSE REQUIREMENTS

Since CCS general education requirements differ substantially from those in the College of Letters and Science, always consult your CCS faculty advisor, a CCS Student Affairs Officer, or the General Catalog if you have questions about those requirements. Don't depend on word-of-mouth to get the right information!

University of California Requirements, fulfilled by examination or coursework.

Analytical Writing Placement Exam
American History and Institutions (AH&I)
Ethnicity Requirement

College of Creative Studies Breadth Courses

1) TWO courses related to the emphasis (music composition). In general, except for classes offered through the music department, any course in Area F of the College of Letters and Science general education guidelines can be used to fulfill this requirement. Other courses may apply, depending on the specific interests and emphasis of the individual.

2) EIGHT courses broadly distributed in fields unrelated to the emphasis.

As a rule, in order to meet the requirement that the 8 courses be "broadly distributed," no more than two courses in any one discipline may be counted toward that total. Any student with an interest in a specific area outside of music should consult with his or her advisor to discover courses from a variety of departments that would apply to that particular interest.

Courses in other disciplines, offered through the College of Creative Studies, may be used as breadth courses, with advisor approval.

JURIES and RECITAL

General Information

1. Jury portfolios are due no later than the last day of instruction of the Spring Quarter. It is possible to submit juries early, before the concluding quarter in a year, provided consulting faculty do not think such action premature.
2. During finals week for spring quarter, students submitting juries are required to meet individually with the faculty. In those meetings, students are given the results, feedback from the faculty on the strengths and weaknesses of the portfolio, and have a chance to raise questions of their own.
3. The Jury Timeline: Although your age, the number of units you've completed, or when you came to CCS may seem to indicate otherwise, it's actually the jury system that dictates where you stand in CCS Music (as in L&S composition). It is pointless to argue your status when a jury has not been submitted on the appropriate timeline.
4. The jury timeline is strictly enforced. Unless a student has been required to resubmit a jury, it is not permitted to move on to the next step in the same academic year. Any other exceptions to the rule must be approved unanimously by the faculty.
5. In the event that a jury submitted on time does not pass, the student will be given a specific assignment, in writing, designed to address the deficiency perceived by the faculty. That work or works is due by the last day of instruction of the fall quarter, though earlier submission is encouraged. While any student not passing a jury should expect to work independently during the summer, the deadline will allow for faculty input in polishing the revised portfolio.
6. As stated in #4, any student required to resubmit a jury will be permitted to go on to the next step in the same academic year.
7. Works included in jury portfolios, whether at the sophomore or junior level, must not have been previously submitted, either with the initial application to CCS or with the previous jury.
8. There is no requirement to write entirely new material for the Senior Recital.
9. Once a student has successfully completed both the Sophomore and the Junior Jury, he or she is cleared to present a Senior Recital.

Sophomore Jury in music composition

The sophomore jury is a portfolio of compositions written during the first two years of study at the College of Creative Studies. As a rule, students should plan to submit the jury at the end of the spring quarter of the sophomore year. An average portfolio will contain a minimum of the following:

SHORT WORKS: 5 short pieces. They need not all be for the same instrument or instrumental combination. While pieces written as class assignments in CCS seminars or in Music 101 may be used to fulfill this requirement, it is important that not *all* of the short works be of that nature.

A SINGLE-LINE WORK: One or more movements written for any single instrument except piano or any kind of keyboard. In fulfilling this requirement, students are demonstrating a deep understanding of the role that melody and gesture play in shaping musical works.

LONGER WORKS: 2 works with a minimum duration of 3 to 5 minutes each. One of these works should be scored for three or more instruments, carefully chosen in consultation with the instructor, with an eye to eventual performance.

In evaluating the Sophomore Jury, the composition faculty will look for the following:

1. 2 and/or 3 part contrapuntal textures
2. 2 strongly contrasting ideas successfully developed in a single movement
3. Experiments with non-tertian harmony (chords not built in thirds)
4. Exploration of Variation Techniques
5. Ideas whose nature constantly evolves throughout a movement, like genetic material in nature
6. Varied repetition of one or more sections or phrases of a work
7. Different approaches to the pulse: micro-pulse (additive) and macro-pulse (divisive)
8. Experiments with pitch organization, for example: the use of synthetic or exotic modal scales; experiments with bitonality, polytonality, or pan-diatonicism; building a piece from a single pitch cell, and so forth.
9. Contrast among the works submitted in form, musical texture, character and instrumentation.
10. All submitted works should be correctly and NEATLY notated, following the guidelines in *The Norton Manual of Music Notation* and / or Gardner Read's *Music Notation*.

Junior Jury in music composition

The Junior Jury is more substantial than the Sophomore Jury, and is usually submitted at the end of the junior year. Works submitted in the junior portfolio should show further development of personal style and of compositional technique and should be more complex in form. While all compositions completed during the junior year can be submitted in this portfolio, whether originating in theory courses, electronic music courses, film scoring, or anything else, *the faculty believes that the minimum requirement can reasonably be expected to have been completed as work for Music CS-101.*

1. The minimum requirement is for two fully notated works of four to six minutes each and one work six minutes or longer in duration.
2. At least one of those works should be in a single, unbroken movement, demonstrating the student's mastery of extended form.
3. These works should be for a variety of media—chamber, solo, vocal, electronic, etc.
4. All submitted works should be accompanied by a score; a recording is optional. The "score" for abstract electronic works should be written explanatory copy describing procedures and equipment used as well as a description of the work in terms of musical conception / form.
5. As in the sophomore jury, there should be at least one work written for three or more instruments.
6. If there are only three works, only one can be completely electronic, and that work will be counted with the shorter works, regardless of duration.
7. Works submitted previously, whether with the application to CCS or with the Sophomore Jury, will not be counted.

8. All submitted works should be correctly notated. As works in the junior portfolio are very often submitted with graduate school applications, it is essential that they be complete in every detail. Students should consult with their composition teachers for more information on the appropriate presentation of their work.

THE SENIOR RECITAL

There is a proud tradition in CCS Music as regards the "graduation" recital. At no time do individual artistic personalities more come to the fore in CCS Music than in "graduation season." While the faculty is usually very involved in helping you to plan your recital practically and logistically, it must insist that the final artistic product truly be your own...**you** must leave your individual stamp on this event.

1. Senior Recital must have a minimum of 30 minutes of music, independent of stage changes, announcements, and so forth.
2. This recital is a public event. You must have a printed program, and the recital must be advertised. We encourage the use of social media to get the word out, but also require that the student post flyers or posters in the CCS building, the Music Department, and other locations as appropriate and permitted. This is not intended to dictate a result: even something as unusual as a walk-through sound installation can adhere to these simple rules, which are designed to give your work exposure.
3. It is to be documented with an audio recording or video, or both. A single copy of the program and of the recording must be given to the faculty before graduation for archival purposes. In this way, we have an historical record of the event.
4. Once you have scheduled your senior recital, please notify the music composition faculty, so that we may put your recital on our calendars.
5. The recital may be held at the location of the student's choice. Options include, but are not limited to, the following:
 - a. The CCS Gallery. If you want to explore this option, discuss scheduling with gallery director Dan Connally (art faculty). Graduating students in CCS Art have first claim on the space.
 - b. The Old Little Theater (OLT). Contact CCS office staff for scheduling information and for the appropriate form. The user's form for the OLT is designed to ensure that students using the theater understand the guidelines, have a working knowledge of the equipment, and are able to obtain any additional equipment needed.
 - c. Department of Music facilities, most often Karl Geiringer Hall or Music 1145; less frequently, Lotte Lehmann Concert Hall. For information and scheduling, contact the Production and Events Manager in the Music Department.
 - d. While it doesn't happen very often, it is also possible to have your recital at an off-campus location, so long as it is in Santa Barbara or Goleta. Possibilities there would include local churches, Center Stage Theater, the Contemporary Arts Forum, or Fishbon Santa Barbara.

BEYOND THESE PAGES

A document such as this, concerned with requirements, is something akin to the government opining on the bare minimum amount of vitamin A, E, or C that an adult needs to stay healthy. CCS Music Majors are most successful when they stay focused on managing their own futures with the help of their faculty advisers, and in seeking broader musical nourishment because they know it's good for them. In this connection, there are many things we've not talked of here:

(to name a few)

- the need to constantly stretch your mind's ear
- the critical importance of acquiring piano proficiency along the way
- the great value of maintaining applied instruction on an instrument
- the need to actively participate in Music Department ensembles and to make music
- for pianists, the critical need to accompany your fellow students, performers & composers, so as to become adept in the experience of following as well as leading
- the need to interact with the artists of CCS, the dancers of L&S, or the filmmakers in Film Studies.
- the need to attend concerts and seek out new music on media outlets and in library settings

HOW THE COMPOSITION PROGRAM AT CCS DIFFERS FROM THE MUSIC PROGRAM IN THE COLLEGE OF LETTERS AND SCIENCE

We've already mentioned how the curriculum at CCS bends to allow a better fit to that focus which a student may already have upon arrival. It also is perfectly suited to the mature student with long-term goals fairly well in view, often transferring from a junior college setting or other undergraduate institution. We are most concerned that you should emerge with a competent portfolio of work, both printed and magnetic, as proof of time here well spent. This can only serve you well should you decide to attempt graduate study, to seek employment in the commercial field or return to music study later after a career interlude.

The *mentorship* element, right from day one, of the CCS Music Program is unique. It teams you with a faculty interested in your day-to-day progress, a faculty there explicitly for the purpose of making the undergraduate experience something whole and meaningful. The interdisciplinary atmosphere the College provides, the special privileges that CCS students enjoy (building facilities, add/drop, library borrowing) are additional--and quite appreciable--"perks."

The music composition program in the College of Creative Studies aspires to an understanding of the idioms and techniques of today's concert hall, but in an age where consumption and production of music is rapidly changing, keeps an open ear to important things happening in music applications everywhere. It is geared toward preparing students for graduate school or for a career as a professional composer. The instructors are working composers who provide a real intensity to the undergraduate experience from the very first quarter...by means of 1-on-1 tutorials, small seminar courses unique in approach and creative in design, and short-term residencies by visiting composers of national stature, specially designed so that music majors may have personal access to important creative figures.

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