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MCBL 211. Microbial Ecology (3) S, Odd Years

Lecture, 3 hours. Prerequisite(s): graduate standing or consent of instructor. Application of ecological principles to microbial communities. Emphasizes methods for analysis of diversity and community structure and statistical methods relating genetic and biochemical fingerprints to functional properties. Case studies explore applications for agriculture, disease biocontrol, and bioremediation of environmental contaminants. Cross-listed with SWSC 211. **Borneman, Crowley**

MCBL 221. Microbial Genetics (4) W Lecture, 3 hours; discussion, 1 hour. Prerequisite(s): BCH 110C or BIOL 107A; BIOL 102. In-depth coverage of the genetics of microbes with emphasis on the primary data and the foundation of modern techniques using *Escherichia coli* and other prokaryotic systems. Includes genome organization, plasmids, restriction-modification systems, mutation, transposable elements, regulation of gene expression, viruses, recombination, repair, and responses to stress. Cross-listed with BIOL 221 and PLPA 226. **Borkovich**

MCBL 241. Special Topics (2) Lecture, 2 hours. Prerequisite(s): graduate standing or consent of instructor. Oral presentations and intensive small-group discussion of selected topics in each faculty member's area of specialization. Course content emphasizes recent advances in the special topic area and varies accordingly. Graded Satisfactory (S) or No Credit (NC). Course is repeatable. Cross-listed with PLPA 241.

MCBL 250. Seminar in Microbiology (1) S Seminar, 1 hour. Prerequisite(s): graduate standing. Formal seminars by graduate students, faculty, and invited scholars on selected topics in microbiology. Graded Satisfactory (S) or No Credit (NC). Course is repeatable.

MCBL 262. Seminar in Molecular Biology and Genomics of Disease Vectors (1) Seminar, 1 hour. Prerequisite(s): graduate standing or consent of instructor. Seminar series, sponsored by the Center for Disease-Vector Research at the Institute for Integrative Genome Biology, provides an opportunity for graduate students to discuss current issues of molecular biology and genomics of vector insects and pathogens they transmit with guest speakers. Graded Satisfactory (S) or No Credit (NC). Course is repeatable. Cross-listed with ENTM 262.

MCBL 290. Directed Studies (1-6) Outside research, 3-18 hours. Prerequisite(s): graduate standing; consent of instructor and graduate advisor. Experimental or literature studies on specifically selected topics conducted under the direction of a faculty member. Graded Satisfactory (S) or No Credit (NC). Course is repeatable.

MCBL 297. Directed Research (1-6) Outside research, 3-18 hours. Prerequisite(s): graduate standing. Directed research in microbiology performed prior to advancement to candidacy in preparation for thesis or dissertation projects. Graded Satisfactory (S) or No Credit (NC). Course is repeatable.

MCBL 299. Research for Thesis or Dissertation (1-12) Outside research, 3-36 hours. Prerequisite(s): graduate standing. Original research in the area selected for the advanced degree. Graded Satisfactory (S) or No Credit (NC). Course is repeatable.

Middle East and Islamic Studies Minor

Subject abbreviation: MEIS
College of Humanities, Arts, and Social Sciences

Feryal Cherif, Ph.D., Chair
Department Office, 2230 Watkins Hall
(951)827-5509; cherif@ucr.edu

Committee in Charge

Muhammad Ali, Ph.D. (Religious Studies)
Ebru Erdem, Ph.D. (Political Science)
Sherine Hafez, Ph.D. (Women's Studies)
Erith Jaffe-Berg, Ph.D. (Theatre)
Ruhi Khan, Ph.D. (Media and Cultural Studies)
Benjamin Liu, Ph.D. (Hispanic Studies)
Susan Ossman, Ph.D. (Anthropology)
Jeff Sacks, Ph.D. (Comparative Literature & Foreign Languages)
Fariba Zarinabaf, Ph.D. (History)
Stephen E. Cullenberg, Ph.D.
Dean, College of Humanities, Arts, and Social Sciences, ex officio

Administered through the Interdisciplinary Studies Office, the minor in Middle East and Islamic Studies offers a broad course of interdisciplinary and theoretically informed study. Students draw upon the range of materials covered in departments including Anthropology, Comparative Literature, Creative Writing, Hispanic Studies, History, Media and Cultural Studies, Religious Studies, Theatre, Political Science, and Women's Studies, as they gain critical knowledge of the texts, practices, institutions, and histories of the Middle East and Islamic traditions in diverse, multilingual, and global contexts. The study of at least one language, which pertains to students' areas of interest, is strongly encouraged but not required.

- Select two from the required courses (8 units)
 - ARLC 001, GBST 169/ANTH 169, HIST 121, POSC 156, RLST 111, RLST 113, WMST 168
- Select four from the elective courses (16 units)
 - Arabic Literatures and Cultures
ARLC 120, ARLC 151/CPLT 151, ARLC 152/CPLT 152, ARLC 154/CPLT 154/PHIL 154, ARLC 156/CPLT 156
 - Anthropology
ANTH 136/SEAS 136, ANTH 1401
 - Asian Studies
AST 167/CPLT 167
 - Comparative Literature
CPLT 153
 - History
HIST 125, HIST 126
 - Middle East and Islamic Studies
MEIS 199

- Political Science
POSC 107, POSC 120, POSC 133, POSC 152
- Religious Studies
RLST 116, RLST 124K, RLST 149, RLST 150, RLST 151, RLST 155/PHIL 155
- Theater
THEA 191 (E-Z) (J)
- Women's Studies
WMST 151, WMST 162

See Minors under the College of Humanities, Arts, and Social Sciences in the Colleges and Programs section of this catalog for additional information on minors.

Upper-Division Course

MEIS 199. Senior Research (4) Consultation, 1 hour; extra reading, 6 hours; term paper, 3 hours. Prerequisite(s): senior standing; consent of Middle East and Islamic Studies Steering Committee chair. Directed original research in topics related to the Middle East, Islamic studies, or Islamic cultures. Administered under the direction of members of the Middle East and Islamic Studies Steering Committee or an approved faculty member.

Music

Subject abbreviation: MUS
College of Humanities, Arts, and Social Sciences

Deborah A. Wong, Ph.D., Chair
Department Office, INTS 3110
(951) 827-3726; music.ucr.edu

Professors

Byron Adams, D.M.A.
Paulo C. Chagas, Ph.D.
Walter Aaron Clark, Ph.D.
Deborah A. Wong, Ph.D.

Professors Emeriti

Frederick K. Gable, Ph.D.
Anthony F. Ginter, Ph.D.
Donald C. Johns, Ph.D.

Associate Professors

Rogério Budasz, Ph.D.
Timothy Labor, Ph.D. (Media and Cultural Studies)
René T.A. Lysloff, Ph.D.
Leonora Saavedra, Ph.D.

Assistant Professor

Jonathan Ritter, Ph.D.

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Lecturers

Janet Beazley, D.M.A. Collegium Musicum
Barbara A. Bennett, D.M.
Edward Bruner, D.M.A. Choral Society
Ruth Charloff, D.M.A. Orchestra and Chamber Singers
Tagumpay de Leon, M.S. Rondalla Ensemble
Willie F. Helms, M.A. Jazz and Concert Band
Rev. Shuichi Thomas Kurai, B.S., Taiko Ensemble
Audrey J. Lamprey, M.M.
Frances C. Moore, M.A. Chamber Music
Laura Sobrino, B.A. Mariachi Mexicat

Lecturers in Vocal and Instrumental Instruction

Kimberly K. Amin, M.M. *Piano*
Ed Best, B.A., *Scottish Drum*

Catherine Card, M.M. *Voice*
 William Casale, Ph.D. *Double Bass Viol*
 Ralph Cato, D.M.A. *Voice*
 David W. Christensen, M.M. *Organ and Carillon*
 Robert D. Dominguez, *Percussion*
 Lisa Geering, B.A. *Oboe*
 Larry Flahive, *Jazz Piano*
 Eileen Holt, M.M. *Flute*
 Abhiman Kaushal, *Tabla*
 Charles Koster, M.A. *Bassoon*
 Audrey J. Lamprey, M.M. *French Horn*
 Frances C. Moore, M.A. *Violin and Viola*
 Patrick L. Read, M.A. *Classical Guitar*
 Manon Robertshaw, M.M. *Cello*
 Robert L. Scarano, B.A. *Jazz Guitar*
 Leslie Schroerlucke, M.M. *Clarinet*
 Jeffrey Stover, A.A. *Electric Guitar*
 Camilia Voin, B.M. *Voice*
 Ian Whitelaw, *Bagpipe*

Professional Researcher

Renee Coulombe, Ph.D.

Majors

The Music Department offers undergraduate majors leading to the B.A. in Music and the B.A. in Music and Culture.

Scholarships Students have access to student assistantships, work-study, Gluck Fellowships, and scholarships such as the Chancellor's Performance Award. For further information or a department tour, call the Music Department, (951) 827-3343.

Performance Throughout each academic year the Department of Music and Cultural Events sponsor more than 50 formal and informal concerts and recitals by campus ensembles, students, members of the performance faculty, and distinguished visiting artists. The department also sponsors the UCR Contemporary Music Series. Most of the Music Department concerts are open to the public.

Facilities The department's facilities include an electronic/computer music studio, practice rooms equipped with Steinway and Yamaha pianos, teaching studios, a carillon console, and computerized ear training equipment. The instrument collection, in addition to complete families of the modern orchestral and band instruments, is particularly rich in historical replicas: three pipe organs, two harpsichords, virginal, clavichord, forte-piano, lutes, theorbo, viols, and a large group of Renaissance and Baroque wind instruments. The department also owns the instruments for three Asian ensembles: Javanese gamelan, Japanese Taiko, and Filipino Rondalla.

The **UCR library** has strong music research collections located in three facilities. Approximately 35,000 books about music may be found in the Rivera Library, along with journal backfiles and microforms. The Music Library, located in room 054 Arts Building (lower level), provides listening equipment and houses collections of some 12,000 LPs, more than 2,000 CDs, and 22,000 music scores. A growing collection of audio CD-ROMs is also available. The library's collections of film, video tapes, and laser discs, along with playback equipment, are

housed in the Media Library, located in the Humanities and Social Sciences building. Online access to these collections and a variety of electronic resources is provided through MELVYL (the UC online catalog) and the library's electronic catalog, INNOPAC.

Music Major

A Music major not only gains a knowledge and awareness of music as a worldwide cultural phenomenon but develops critical acumen through a manifold approach to sound in its many cultural settings. Historical, ethnographic and critical studies are complemented and deepened by music-writing and auditory skills (developed largely in the context of Western music), and by ensemble performance (available in Indonesian, Philippine, Japanese and Latin American as well as traditional Western forms) and by individual instrumental or vocal study.

Music and Culture Major

The Music and Culture major offers an approach predominantly scholarly and critical to music as culture from the perspective of research, criticism, and interpretation, with an emphasis on historical and ethnographic approaches. It is oriented primarily toward understanding music as a culturally expressive form. Courses in music and/or dance performance are required but are positioned more broadly within the major as a means to explore interrelationships between music and other forms of performance.

University Requirements

See Undergraduate Studies section.

College Requirements

See College of Humanities, Arts, and Social Sciences, Colleges and Programs section.

Major Requirements

Music Major

The major requirements for the B.A. degree in Music are as follows:

- Lower-division requirements (13-15 units plus keyboard proficiency)
 - MUS 030A, MUS 030B, MUS 030C
 - MUS 031A, MUS 031B, MUS 031C or proficiency for MUS 131A
 - Keyboard proficiency
- Upper-division requirements (63 units plus quarterly ensemble)
 - MUS 112A, MUS 112B, MUS 112C
 - MUS 130A, MUS 130B
 - MUS 131A, MUS 131B, MUS 131C or proficiency
 - Six quarters of MUS 180 (E-Z) or MUS 181 (E-Z)
 - Twenty-eight (28) additional upper-division units from the following.

(No performance courses numbered MUS 160 to MUS 181 (E-Z) may be used to satisfy this requirement.)

(1) MUS 138

(2) One course in music in world cultures (MUS 122-129)

(3) One course from the MUS 113-119 series, MUS 187, or MUS 191 (E-Z)

f) Participation in a major ensemble (MUS 160-166, MUS 168/AST 168-MUS 173) each quarter

Note Because of additional performance requirements appropriate to the music curriculum, Music majors have been granted an exemption from the 80-unit limit on courses in the major so that 102 music units may be counted toward the B.A.

Students emphasizing the study of music in world culture are advised to take at least two additional courses in the MUS 120 series in addition to MUS 168/AST 168.

Students emphasizing Western music history are advised to take at least two additional courses in that area.

Students emphasizing music theory and composition are advised to take MUS 137 and at least two additional courses in music theory or composition.

Students seeking a teaching credential are advised to take MUS 133, MUS 150A, MUS 150B, MUS 150C, MUS 150D, MUS 151, and MUS 152. Consult the Graduate School of Education for credential requirements.

Examinations and Auditions The ability to play simple piano music is required of all majors. Students lacking keyboard proficiency when the major is declared must enroll in MUS 080P to prepare them for the proficiency examination. This examination should be passed by the junior year. Consult the department for examination requirements.

All students intending to enroll in MUS 030A must take a music theory diagnostic examination, which is given at the beginning of instruction.

MUS 031A, MUS 031B, and MUS 031C are taken until proficiency for admission to MUS 131A is achieved. The completion of MUS 131A, MUS 131B, and MUS 131C is required for graduation.

All students normally participate in a major ensemble each quarter. Admission to any ensemble course is by consent of instructor. All students intending to participate in an ensemble course must audition during registration.

Fees All students enrolled in MUS 080 (E-Z), MUS 081 (E-Z), MUS 180 (E-Z), and MUS 181 (E-Z) must pay a lesson fee (check with the department office for current fee).

Enrollment in one section of MUS 180 (E-Z) or MUS 181 (E-Z) per quarter is provided at no additional cost to upper-division Music majors for a maximum of six quarters.

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Music and Culture Major

All majors must enroll in at least one music ensemble each quarter. However, students may enroll in DNCE 067A through DNCE 075B instead of, or in addition to, any of the music ensemble courses.

In addition, the major requirements for the B.A. degree in Music and Culture are as follows:

1. Lower-division requirements (17–19 units)
 - a) MUS 030A, MUS 030B, MUS 030C
 - b) MUS 031A, MUS 031B, MUS 031C
 - c) ANTH 001, SOC 001, DNCE 005, or DNCE 007
2. Upper-division requirements (59 units)
 - a) Music courses (39–49 units)
 - (1) Western Music History: MUS 112A, MUS 112B, MUS 112C, MUS 114, MUS 116, MUS 117, MUS 136, MUS 191 (E-Z)
 - (2) Ethnomusicology: MUS 121, MUS 124/AST 124, MUS 125, MUS 126/ANTH 177/WMST 126, MUS 127/ANTH 176/AST 127/ DNCE 127/ETST 172, MUS 128/ ANTH 128/AST 128/DNCE 128/ THEA 176, MUS 129/ETST 118, MUS 140/HISA 139
 - (3) Individual Study: MUS 190, MUS 194, MUS 195, MUS 199H
 - b) Other upper-division courses (12–24 units)
 - (1) Dance History (4–8 units): DNCE 130/ANTH 130, DNCE 141, DNCE 142, DNCE 171 (E-Z), DNCE 172 (E-Z), DNCE 173 (E-Z)
 - (2) Anthropology or Sociology (4–8 units)
 - (3) English or Media and Cultural Studies (4–8 units)
 - (4) Other courses in the Social Sciences, Humanities, or Arts could count towards these units if the students petitions and an advisor's permission is granted.

Minor

The minor in Music is designed for students who wish to continue their musical studies while pursuing another major. Within the required 24 upper-division units, the minor provides basic skills in music theory and first-level studies in music history and literature while still offering modest flexibility to pursue individual interests.

1. Lower-division preparation: (16 units)
 - a) MUS 001 or equivalent
 - b) MUS 030A, MUS 030B, MUS 030C
2. Upper-division requirements (24 units)
 - a) Eight (8) units from MUS 112A, MUS 112B, MUS 112C
 - b) Four (4) units from MUS 122-129
 - c) Eight (8) units selected from MUS 122-129, MUS 130A, MUS 130B, MUS 133-139, MUS 191 (E-Z)

- d) Four (4) additional units in ensemble performance

As a freshman or sophomore, the student should complete MUS 030A, MUS 030B, MUS 030C (Harmony). This is a prerequisite for all later studies in the minor. Harmony has a prerequisite of MUS 001 (Introduction to Basic Musical Concepts) or the equivalent.

Two required courses from MUS 112A, MUS 112B, MUS 112C should be completed following MUS 030A, MUS 030B, MUS 030C and not later than the junior year.

See Minors under the College of Humanities, Arts, and Social Sciences in the Colleges and Programs section of this catalog for additional information on minors.

Education Abroad Program

The EAP is an excellent opportunity to travel and learn more about another country and its culture while taking courses to earn units toward graduation. Students should plan study abroad well in advance to ensure that the courses taken fit with their overall program at UCR. Consult the departmental student affairs officer for assistance. For further details visit UCR's International Education Center at internationalcenter.ucr.edu or call (951) 827-4113.

See Education Abroad Program under International Education Center in the Student Services section of this catalog. A list of participating countries is found under Education Abroad Program in the Programs and Courses section. Search for programs by specific areas at eap.ucop.edu/programwizard.

Graduate Program

The Department of Music offers the M.A. and Ph.D. degrees in Music with a specialization in three areas: composition, ethnomusicology, and musicology. Students are encouraged to view music in the broad context of culture: communication between the intradisciplinary areas is built into the program, and courses outside the department are either encouraged or required in order to develop an interdisciplinary outlook.

Admission Students may apply for a terminal M.A. degree. Students intending to pursue a Ph.D. as their final degree objective should apply directly to the Ph.D. program. Students with a B.A. should follow the requirements for the M.A. for the first six quarters.

Students are admitted into the graduate program in the fall quarter only. Though applicants must provide GRE General Test scores, scores for the music subject area are not required. All prospective students must submit an example of their writing. Composers must also submit musical scores and recordings.

Musicology and composition students must have an M.A. or undergraduate degree in music, including piano proficiency and musicianship (ear training).

Ethnomusicology students must have a background in music or anthropology. Evidence of superior intellectual ability in another field combined with some demonstrable expertise in any musical tradition is also viewed favorably.

Entering graduate students in the composition and musicology programs must take an advisory examination. Admission to full graduate status is contingent upon the removal of any deficiencies in undergraduate preparation as shown by this advisory examination.

Master's Degree

The M.A. Degree The Department of Music offers the M.A. degree in Music under Plan I (Thesis).

Requirements. In addition to the coursework indicated below, all students must meet the following requirements.

1. Comprehensive examination. All students must pass a written and oral comprehensive examination testing knowledge over a broad spectrum of their field of study. The ethnomusicology exam covers three broad areas: geocultural area studies, the history of ethnomusicology, and critical issues in ethnography. The composition and musicology exams cover three broad areas: music theory, music history and critical issues in theory and/or musicology. For composition students a fourth section addresses their own creative work.

The comprehensive examination can be passed at the M.A. or at the Ph.D. level. Passing the exam at the PhD level is a requirement for students intending to pursue a PhD. Failure to pass the comprehensive examinations after two opportunities constitutes grounds for dismissal from the program.

2. Foreign Language Requirement. Students must demonstrate a reading knowledge of a foreign language, of use in scholarship within their discipline or chosen to support their research and creative interests, with the approval of the department. The requirement can be satisfied either by examination or by enrolling in 4 quarters of a language course with a grade of "B" or better.

3. Additional track requirements. By winter quarter of their second year, composition students must have composed two complete and performable compositions under the supervision of a member of the composition faculty and had two public performances. Additionally, they must present a portfolio with one finished composition, one polished seminar paper and one documented performance.

Musicology and ethnomusicology students must present a portfolio containing their CV, and representative seminar and conference papers. The portfolio offers the student a chance to organize their work in a manner that shows both their past performance and their future potential.

The portfolios will be evaluated by the composition, ethnomusicology or musicology faculty, respectively, coordinated by the graduate advisor.

4. Course Work Each area requires a minimum of 48 units of graduate (200 series) or upper-division undergraduate courses (100 series), these may include up to 8 units of MUS 299 (Thesis Preparation). Twenty four units must be graduate level. None may be MUS 291.

Performance courses (MUS 160-181) do not count toward the degree, with the exception of 4 units in world music ensembles required of ethnomusicology students (see requirements below). The courses comprising the remaining required units are disposed differently in each of the three areas as specified below.

1. Composition

a) Core requirements

MUS 137 Seminar in free composition or
MUS 258 Seminar in free composition
(repeatable)

MUS 200 Music bibliography

MUS 201 Proseminar in the analysis of
Western music

MUS 206 Proseminar in musicology or
MUS 207b Current Approaches in
Ethnomusicology

MUS 250 Seminar in music theory

b) Two of the following repeatable courses:

MUS 132 Film Music Workshop

MUS 139 Sequencer composition

MUS 142 Notation for composers

MUS 253 Seminar in advanced music
theory

MUS 256 Computer music composition

c) One of the following non-repeatable courses:

MUS 251 Music in computer gaming

MUS 254 Seminar in music and technology

MUS 259 Music and semiotics:
Approaches to Meaning and Form

MUS 262 (E-Z) Seminar in Western music
history

MUS 263 (E-Z) Seminar in special topics
in musicology

MUS 270 Special topics in ethnomusicology

2. Ethnomusicology

a) Core courses

MUS 200 Music bibliography

MUS 207a The Development of
Ethnomusicology

MUS 207b Current Approaches in
Ethnomusicology

MUS 255 Field Methods in
Ethnomusicology

b) At least two quarters of the following courses:

MUS 270 Special topics in ethnomusicol-
ogy

MUS 271 Area studies research in music

c) Two of the following courses:

MUS 113 Brazilian music

MUS 117 Music and ritual

MUS 118 Music, politics and social move-
ments

MUS 119 Javanese music and culture

MUS 120 Contemporary Native American
music

MUS 122 Music and performance in the
Andes

MUS 123 Southeast Asian performance

MUS 124 Music of Asian America

MUS 126 Gender, sexuality and music in
cross cultural perspectives

MUS 127 Music cultures of Southeast
Asia

MUS 128 Performing arts of Asia

MUS 129 Music cultures of Africa

MUS 140 American Musical Subcultures:
A Genealogy of Rock

MUS 146 Genealogy of Electronica

d) One course in musicology or composi- tion/theory

e) Two courses outside the department; may use directed studies (MUS 290) for one.

f) Four units in one of the following ensem- bles:

MUS 168 Javanese Gamelan Ensemble

MUS 169 Japanese Taiko Ensemble

MUS 170 Filipino Rondalla Ensemble

MUS 174 Latin American Music
Ensemble

MUS 175 Mexican Music Ensemble

MUS 176 Bagpipe ensemble

3. Musicology

a) Core requirements

MUS 200 Music bibliography

MUS 201 Proseminar in the analysis of
western music

MUS 206 Proseminar in musicology

MUS 207b Current Approaches in
Ethnomusicology

b) Three courses in the 260s series:

MUS 262 (E-Z) Seminar in western music
history

MUS 263 (E-Z) Seminar in special topics in
musicology

c) Two courses outside the Music Department; may use directed studies (MUS 290)

d) Two of the following courses:

MUS 118 Music, politics and social move-
ments

MUS 126 Gender, sexuality and music in
cross cultural perspectives

MUS 137 Seminar in free composition

MUS 153 Music and homosexuality

MUS 207a The Development of
Ethnomusicology

MUS 207b Current Approaches in
Ethnomusicology

MUS 250 Seminar in music theory

MUS 255 Field methods in ethnomusicology

MUS 259 Music and semiotics: Approaches
to Meaning and Form

MUS 270 Special topics in ethnomusicology

Thesis Students whose degree objective is a terminal M.A. must write a thesis as part of the requirements for graduation. The M.A. thesis consists of an essay of substantial scope that makes an original contribution to the field. For composition students the thesis consists of two parts: a musical composition of substantial scope and a prose essay.

Composition students who are continuing toward the Ph.D. and do not seek an M.A. degree are not required to complete a thesis.

Normative time to degree 6 quarters

Doctoral Program

The Department of Music offers the Ph.D. degree in Music. Students are invited by the faculty to continue toward candidacy for the Ph.D. degree on the basis of performance in courses and seminars, the quality of their portfolios, passing the comprehensive examination at the Ph.D. level, satisfactory completion of the M.A. requirements, and the recommendation of the faculty in their track (composition, musicology or ethnomusicology), in consultation with the graduate advisor. Composition students who are invited to continue do not have to write an M.A. thesis as part of the requirements for the Ph.D. degree.

Students with an M.A. degree from other universities are eligible for admission. The process of admission is the same as for students with a B.A.

Requirements

1. Foreign language requirement

Students must demonstrate a reading knowledge of a second foreign language, of use in scholarship within their discipline or chosen to support their research and creative interests. Musicology and ethnomusicology students with an M.A. from other universities who did not have to meet a foreign language requirement must demonstrate a reading knowledge of two foreign languages during their residency at UCR. Composition students are required to demonstrate a reading knowledge of one foreign language.

2. Coursework

Students continuing toward the PhD must take 36 additional units earned in seminars and in MUS 291 and MUS 299 studies geared toward preparation for the qualifying examinations.

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Students with an M.A. must take a minimum of 48 units earned in seminars and directed studies (MUS 290) for the musicology and ethnomusicology tracks and a minimum of 36 units for the composition track. These must include the following required courses, although waiver may be granted for specific courses on an individual basis, depending on the student's prior graduate training and pending faculty approval. Students are encouraged to take additional seminars and MUS 291 and MUS 299 courses geared toward preparation for the qualifying examinations.

Ethnomusicology students must meet the course requirements of the M.A. as stated above.

Composition students are required to take:

- a) Core requirements
 - MUS 200 Music bibliography
 - MUS 201 Proseminar in the analysis of Western music
 - MUS 206 Proseminar in musicology or MUS 207b Current Approaches in Ethnomusicology
- b) One of the following repeatable courses:
 - MUS 132 Film Music Workshop
 - MUS 137 Seminar in free composition
 - MUS 139 Sequencer composition
 - MUS 142 Notation for composers
 - MUS 250 Seminar in music theory
 - MUS 253 Seminar in advanced music theory
 - MUS 256 Computer music composition
 - MUS 258 Seminar in free composition

Musicology students are required to take:

- a) Core requirements
 - MUS 200 Music bibliography
 - MUS 201 Proseminar in the analysis of western music
 - MUS 206 Proseminar in musicology
 - MUS 207b Current Approaches in Ethnomusicology or MUS 255 Field methods in ethnomusicology
- b) Three courses in the 260s series:
 - MUS 262 (E-Z) Seminar in western music history
 - MUS 263 (E-Z) Seminar in special topics in musicology

3. Qualifying examinations

Students must take the qualifying examinations, both written and oral, supervised by a faculty committee as stipulated in the regulations of the Graduate Division. The qualifying examinations concentrate on testing advanced skills and knowledge of specialized fields. Qualifying examinations are normally taken in the ninth quarter for students entering with a B.A., and in the sixth quarter, for students entering with an M.A.

4. Dissertation prospectus

Students must write a dissertation prospectus as part of the written qualifying examinations.

Advancement to candidacy for the Ph.D. degree

Students advance to candidacy for the Ph.D. degree once they have passed all coursework and the written and oral qualifying examinations.

Dissertation and final oral examination A dissertation to be presented as prescribed by the Graduate Council is prepared under the direction of the candidate's dissertation committee. After completion of the dissertation, the candidate may be examined in its defense by the dissertation committee.

Normative time to degree. 15 quarters for students entering with a B.A. degree; 12 quarters for students entering with an M.A. degree.

The descriptions of many courses listed below carry the phrase "or consent of instructor." This is meant to encourage musically qualified students who are not majors to participate in the courses and activities of the department. Any nonmajor having interest in a specific course should confer with the instructor about the qualifications for enrollment.

Lower-Division Courses

MUS 001. Basic Musical Concepts (4) Lecture, 3 hours; discussion, 1 hour. Fundamentals of music, including notation, rhythm, major and minor scales, intervals, tonality, triads. Includes ear training, sight singing, and elementary analysis. Designed for students who need basic musical literacy. Open to nonmajors and those with no previous musical background.

MUS 002. Introduction to Western Music (4) Lecture, 3 hours; discussion, 1 hour. Prerequisite(s): none. A survey of the major styles and genres of Western music. Emphasis on creative and analytical listening without the use of musical notation. Designed for the general student with an interest in music and cultural practice. No previous musical background required.

MUS 003. Introduction to Opera (4) Seminar, 3 hours; assigned listening, 3 hours. Explores social, political, gender-related, and moral issues represented in 10 major operas between the seventeenth and twentieth centuries. Introduces dramatic and musical structures of opera, value of performance, and operatic conventions shared by composers, singers, and audience.

MUS 005. Women in Music (4) Lecture, 3 hours; discussion, 1 hour. Prerequisite(s): none. A survey course designed primarily for nonmajors. Examines representative works by women composers from antiquity to the present.

MUS 006. Introduction to World Music (4) Lecture, 3 hours; discussion, 1 hour. Prerequisite(s): none. A survey of people, identity, and music making. Includes listening to music from many cultural contexts. Also covers a variety of scholarly topics in world music. Cross-listed with ANTH 006.

MUS 007. Music in Movies and TV (4) Lecture, 3 hours; discussion, 1 hour. Prerequisite(s): none. An exploration of popular film and TV soundtrack music, emphasizing drama and musical style. Scene study features such films as *The Matrix*, *Casablanca*, *The X-Files*, and *Altered States*. Cross-listed with MCS 009.

MUS 008. Popular Music Cultures of the United States (4) Lecture, 3 hours; discussion, 1 hour.

Prerequisite(s): none. Explores the so-called popular musics and music cultures of the United States and the social history of these cultures to provide students with a sonic understanding of these extremely fractured, ever reconstituted "United States."

MUS 009. Introduction to Digital Music (4) Lecture, 2 hours; workshop, 2 hours. Teaches basic theory and practical skills for understanding digital audio, recording, editing, and processing sound. Students work with audio and MIDI sequencers with the goal of writing musical compositions with computer notation programs.

MUS 010. Advanced Fundamentals (4) Lecture, 3 hours; consultation, 1 hour. Prerequisite(s): MUS 001 or a passing score on an equivalent examination or consent of instructor. A study of advanced musical fundamentals.

MUS 014. Popular Musics of the World (4) Lecture, 3 hours; discussion, 1 hour. Prerequisite(s): none. Introduction to issues surrounding popular and urban musics of the world, focusing on three major geocultural areas: Africa, Asia, and the Americas. Emphasizes the relationship between mass-mediated music and issues of cultural hegemony, resistance, and subversion. Analyzes the cultural impact of media technology on music performance and reception. Cross-listed with ETST 014 and URST 014.

MUS 015. Latin American Folk and Popular Styles (4) Lecture, 2 hours; discussion, 1 hour; assigned listening, 3 hours. Prerequisite(s): none. Introduction to the vast array of folk and popular styles of music in Latin America, with an emphasis on cultural and ethnic interaction and exchange in the context of Latin American history, politics, and society. Cross-listed with LNST 015.

MUS 016. Latin American Classical Heritage (4) Lecture, 2 hours; discussion, 1 hour; assigned listening, 3 hours. Prerequisite(s): none. Survey of the rich heritage of Latin American classical music from Renaissance sacred polyphony to contemporary styles. Emphasis on the gradual emergence of Latin American music from European domination and the establishment of distinctive national traditions in the post-colonial era. Cross-listed with LNST 016.

MUS 017. Music of Mexico (4) Lecture, 3 hours; discussion, 1 hour; assigned listening, 1 hour. Prerequisite(s): musical training and knowledge of Spanish is useful, but not required. Covers music from 1521 to the present day. Explores the rich musical tradition of Mexico, as well as the relationship between its art and popular music. Cross-listed with LNST 017.

MUS 020. Music of Scotland (4) Seminar, 3 hours; term paper, 1 hour; assigned listening, 2 hours. Examines the rich heritage of Scottish music from the Middle Ages to the modern day, including folk, popular, and classical traditions. Emphasis is on the music of the Scottish highlands and the bagpipe. Explores the role of music during war and peace within the context of Scottish history.

MUS 030A. Harmony (4) Lecture, 3 hours; consultation, 1 hour. Prerequisite(s): MUS 010 or a passing score on an equivalent examination or consent of instructor; concurrent enrollment in MUS 031A or MUS 031B or MUS 031C or MUS 131A or MUS 131B or MUS 131C. The study of harmony through melodic and rhythmic practices.

MUS 030B. Harmony (4) Lecture, 3 hours; consultation, 1 hour. Prerequisite(s): MUS 030A or consent of instructor; concurrent enrollment in MUS 031A or MUS 031B or MUS 031C or MUS 131A or MUS 131B or MUS 131C. Diatonic and chromatic harmony of the common practice period.

MUS 030C. Harmony (4) Lecture, 3 hours; consultation, 1 hour. Prerequisite(s): MUS 030B or consent of instructor; concurrent enrollment in MUS 031A or MUS 031B or MUS 031C or MUS 131A or MUS 131B or MUS 131C. Diatonic and chromatic harmony of the common practice period.

MUS 031A. Musicianship I (2) Studio, 2 hours; discussion, 1 hour. Prerequisite(s): MUS 001 or MUS 010 or a passing score on an equivalent examination or consent of instructor. Covers melodic reading, rhythmic reading, and ear training. Includes basic keyboard harmony.

MUS 031B. Musicianship I (2) Studio, 2 hours; discussion, 1 hour. Prerequisite(s): MUS 031A or consent of instructor. Covers melodic reading, rhythmic reading, and ear training. Includes basic keyboard harmony.

MUS 031C. Musicianship I (2) Studio, 2 hours; discussion, 1 hour. Prerequisite(s): MUS 031B or consent of instructor. Covers melodic reading, rhythmic reading, and ear training. Includes basic keyboard harmony.

MUS 073A. Dance of Mexico (2) Studio, 3 hours; extra reading, 1 hour; screening, 1 hour; individual studio, 1 hour. Prerequisite(s): none. Covers the traditional dances of Mexico at the beginning level. Includes attendance at dance concerts outside of class. Recommended for both nondancers and dancers. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable. Cross-listed with LNST 073A.

MUS 073B. Dance of Mexico (2) Studio, 3 hours; extra reading, 1 hour; screening, 1 hour; individual studio, 1 hour. Prerequisite(s): LNST 073A/MUS 073A is recommended. Covers the traditional dances of Mexico at the beginning level. Includes attendance at dance concerts outside of class. Recommended for both nondancers and dancers. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable. Cross-listed with LNST 073B.

MUS 080 (E-Z). Private Instruction: Voice, Keyboard, and Strings (1-2) Studio, .5-1 hour; individual practice, 5-10 hours. Prerequisite(s): MUS 001 or equivalent; consent of instructor. Students take a half- or one-hour lesson and practice 5 to 10 hours each week (*see the note regarding fees under the Major Requirements section*). Offered as demand indicates. E. Voice; F. Classical Piano; G. Jazz Piano; I. Harpsichord; J. Carillon; K. Jazz Guitar; L. Electronic Bass Guitar; M. Lute; N. Classical Guitar; O. Viola da gamba; P. Piano Proficiency; Q. Organ; R. Violin; S. Viola; T. Violoncello; U. Double Bass Viol. Normally graded Satisfactory (S) or No Credit (NC), but students may petition for a letter grade on the basis of performance before a jury or at a recital. Segments are repeatable.

MUS 081 (E-Z). Private Instruction: Brass, Woodwinds, Percussion, and Other Instruments (1-2) Studio, .5-1 hour; individual practice, 5-10 hours. Prerequisite(s): MUS 001 or equivalent; consent of instructor. Students take a half- or one-hour lesson and practice 5 to 10 hours each week (*see the note regarding fees under the Major Requirements section*). Offered as demand indicates. E. Trumpet; F. Trombone; G. Tuba; I. French Horn; J. Flute; K. Oboe; L. Clarinet;

M. Bassoon; N. Saxophone; O. Recorder; P. Percussion; Q. Rondalla instruments; R. Bagpipe; S. Scottish Snare Drum; T. Tabla. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of performance before a jury or at a recital. Segments are repeatable.

Upper-Division Courses

MUS 112A. History of Western Music: Middle Ages to 1700 (4) Lecture, 3 hours; discussion, 1 hour. Prerequisite(s): MUS 030A, MUS 030B, MUS 030C; or consent of instructor. An intensive survey of music history and literature from the Middle Ages to 1700. Involves score reading, listening, and analysis of pieces with emphasis on historical characteristics.

MUS 112B. History of Western Music: 1700-1900 (4) Lecture, 3 hours; discussion, 1 hour. Prerequisite(s): MUS 030A, MUS 030B, MUS 030C; or consent of instructor. An intensive survey of music history and literature from the 1700 to 1900. Involves score reading, listening, and analysis of pieces with emphasis on historical characteristics.

MUS 112C. History of Western Music: Twentieth Century (4) Lecture, 3 hours; discussion, 1 hour. Prerequisite(s): MUS 030A, MUS 030B, MUS 030C; or consent of instructor. An intensive survey of music history and literature from 1900 to the present. Involves score reading, listening, and analysis of pieces with emphasis on historical characteristics.

MUS 113. Brazilian Music (4) Lecture, 3 hours; extra reading, 2 hours; assigned listening, 1 hour. Prerequisite(s): upper-division standing or consent of instructor. Introduces the music of Brazil, focusing on the history and the current variety of musical languages, styles, and forms of the present. Analyzes the crucial question of national identity in Brazilian culture and society through the study of its music.

MUS 114. Opera (4) Lecture, 3 hours; discussion, 1 hour. Prerequisite(s): upper-division standing or consent of instructor. Study of selected operas from the Western repertory for 1600 to the present.

MUS 115. Renaissance and Baroque Music of Latin Europe and Latin America (4) Lecture, 3 hours; individual study, 3 hours. Prerequisite(s): MUS 112A, MUS 112B, MUS 112C; or upper-division standing and consent of instructor. Study of the sacred and secular musics of Italy, France, the Iberian Peninsula, and Latin America, 1450-1750. Emphasis is on the repertoires, styles, and genres that are relevant to understanding the musical past of the Americas, from (Alta) California to South America.

MUS 116. Music of J. S. Bach (4) Lecture, 3 hours; individual study, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. Critical and analytical exploration of selected works by J. S. Bach. Usually devoted to specific genres within his output viewed in their musical and cultural context.

MUS 117. Music and Ritual (4) Lecture, 3 hours; written work, 1 hour; fieldwork, 20 hours per quarter. Prerequisite(s): upper-division standing or consent of instructor. Examines music cross-culturally in a ritual context. Incorporates readings from ethnomusicology, anthropology, folklore, and performance studies. Addresses how music operates within specific ritual events and how it relates to cosmology. Also examines the role of music in achieving altered states (dreams, meditation, trance, and possession), as well as helping to constitute gendered authority.

MUS 118. Music, Politics, and Social Movements (4) Lecture, 3 hours; extra reading, 2 hours; assigned listening, 1 hour. Prerequisite(s): upper-division standing or consent of instructor. Examines the role of music in social and political movements. Emphasis is on understanding the textual and musical features of politically engaged music within its historical, social, and cultural context.

MUS 119. Javanese Music and Culture (4) Lecture, 3 hours; term paper, 1 hour; online discussion and listening, 2 hours. Prerequisite(s): upper-division standing or consent of instructor. Examines Javanese traditional and contemporary music. Focuses on the music of the Javanese gamelan and its relation to larger cosmological themes. Other topics include rural versus court traditions, popular music, mass media, piracy, Hindu roots, modernity, and local practices versus global trends.

MUS 120. Contemporary Native American Music (4) Lecture, 3 hours; extra reading, 2 hours; listening to prepared audio examples of music, 1 hour. Prerequisite(s): upper-division standing or consent of instructor. Explores the music of Native American peoples today, the contexts and behaviors with which such music is associated, and the ways these elements are discussed within Native communities. Emphasis is on "Pan Indian" music, including music for pow wows and syncretic religious music, and Native popular music, including folk, country, rock, and hip-hop.

MUS 122. Music and Performance in the Andes (4) Lecture, 3 hours; extra reading, 2 hours; assigned listening, 1 hour. Prerequisite(s): upper-division standing or consent of instructor. Introduction to the musical practices of the central Andean countries, including indigenous, mestizo, Creole, and Afro-Andean traditions. Music is presented as part of a broader realm of performance in the Andes, incorporating dance, ritual, drama, and popular culture, and its relationship with notions of identity, nationalism, modernity, folklore, and politics.

MUS 123. Southeast Asian Performance (4) Lecture, 3 hours; screening, 2 hours; extra reading, 1 hour. Prerequisite(s): upper-division standing or consent of instructor. Introduction to the roles and genres of expressive culture in Southeast Asia, including dance, music, theater, film, and digital culture. Performance is discussed both as a time-honored and as a contemporary medium for cultural production, from the courts to everyday experience. Material will be drawn from the Philippines, Malaysia, Indonesia, Thailand, Laos, Cambodia, Vietnam, Burma, Singapore, and the Southeast Asian diaspora. Cross-listed with ANTH 126, AST 123, and DNCE 123.

MUS 124. Music of Asian America (4) Lecture, 3 hours; music listening, 1 hour; individual study, 2 hours. Prerequisite(s): upper-division standing or consent of instructor. Explores music as a window on the cultural politics of Asian America. Examines expressive culture as a constitutive site for ethnic identities and emergent political formations. Covers musics of Asian immigrants and of subsequent generations, including Asian American jazz and hip-hop. Cross-listed with AST 124.

MUS 125. Music of Central America, Mexico, and the Caribbean (4) Lecture, 3 hours; extra reading and listening to prepared tapes of music, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. A survey of different musical traditions from Central America, Mexico, and the Caribbean, with an emphasis on popular music. Examines the impact of intercultural contact on the musical styles of these regions. A background in Western music is not required.

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MUS 126. Gender, Sexuality, and Music in Cross-Cultural Perspectives (4) Lecture, 3 hours; extra reading, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. An overview of gendered performance genres from a number of cultures. Seeks to familiarize the student with gender-specific music and notions of gender that are often constructed, maintained, transmitted, and transformed through music and performance. Designed for students interested in music, anthropology, and gender studies. Cross-listed with ANTH 177 and WMST 126.

MUS 127. Music Cultures of Southeast Asia (4) Lecture, 3 hours; extra reading, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. A survey of music, dance, theatre, and ritual in the Philippines, Indonesia, Malaysia, Thailand, Myanmar (Burma), Laos, Cambodia, and Vietnam. Designed for the student interested in the performing arts and cultures of mainland and insular Southeast Asia. No Western music background is required. Cross-listed with ANTH 176, AST 127, DNCE 127, and ETST 172.

MUS 128. Performing Arts of Asia (4) Lecture, 3 hours; extra reading, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. A survey of music, dance, theatre, and ritual in four major geocultural regions of Asia: Central, East, South, and Southeast. No Western music training is required. Course is repeatable to a maximum of 8 units. Cross-listed with ANTH 128, AST 128, DNCE 128, and THEA 176.

MUS 129. Music Cultures of Africa (4) Lecture, 3 hours; extra reading, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. An overview of African performance, addressing the large culture areas of the continent. Emphasizes African aesthetics. Special attention is paid to contemporary popular music, its roots in older genres, and its ongoing role in postcolonial politics. Cross-listed with ETST 118.

MUS 130A. Counterpoint (4) Lecture, 3 hours; consultation, 1 hour. Prerequisite(s): MUS 138; concurrent enrollment in MUS 031A or MUS 031B or MUS 031C or MUS 131A or MUS 131B or MUS 131C. Study of contrapuntal techniques. Analysis of models centering on the sixteenth century, with exercises to develop manipulative skills in modal counterpoint.

MUS 130B. Counterpoint (4) Lecture, 3 hours; consultation, 1 hour. Prerequisite(s): concurrent enrollment in MUS 031A or MUS 031B or MUS 031C or MUS 131A or MUS 131B or MUS 131C; MUS 130A. Study of contrapuntal techniques. Analysis of models centering on the eighteenth century, with exercises to develop manipulative skills in tonal counterpoint.

MUS 131A. Musicianship II (1) Laboratory, 2 hours; individual study, 1 hour. Prerequisite(s): MUS 031C. Sight-singing and ear-training laboratory including keyboard harmony.

MUS 131B. Musicianship II (1) Laboratory, 2 hours; individual study, 1 hour. Prerequisite(s): MUS 131A. Sight-singing and ear-training laboratory including keyboard harmony.

MUS 131C. Musicianship II (1) Laboratory, 2 hours; individual study, 1 hour. Prerequisite(s): MUS 131B. Sight-singing and ear-training laboratory including keyboard harmony.

MUS 132. Film Music Workshop (4) Workshop, 3 hours; studio, 2 hours. Prerequisite(s): piano proficiency, upper-division standing, consent of instructor. Introduces students to issues associated with narrative underscoring: its conception, modeling, and implementation. Students study classic underscoring for dramatic effect, experiment with music use in film and live-scripted situations, and produce a piece of recorded music for film.

MUS 133. Instrumentation (4) Lecture, 3 hours; consultation, 1 hour. Prerequisite(s): MUS 030A, MUS 030B, MUS 030C; or consent of instructor. Investigation of the technical and color possibilities of various instruments, with scoring projects.

MUS 134. Orchestration (4) Lecture, 3 hours; consultation, 1 hour. Prerequisite(s): MUS 133 or consent of instructor. Advanced scoring projects with emphasis on stylistic aspects and relationship of orchestral color to form.

MUS 136. Jazz Theory (4) Lecture, 3 hours; extra reading and listening to music tapes, 3 hours. Prerequisite(s): MUS 030A; MUS 031A or MUS 031B or MUS 031C; or consent of instructor. Examines concepts and practices in harmony, melody, rhythm, and form as they relate to jazz and other popular idioms. Provides basic ear training for the recognition of changes in traditional jazz tunes, primary blues forms, modulations, and classic jazz bridges.

MUS 137. Seminar in Free Composition (4) Seminar, 3 hours; individual study, 3 hours. Prerequisite(s): MUS 030A, MUS 030B, MUS 030C; or consent of instructor. Assists in the successful composition of pieces in a variety of genres and media. Includes compositional models and the creation of musical scores. Course is repeatable to a maximum of 12 units.

MUS 138. Form and Analysis in Western Music (4) Lecture, 3 hours; assigned special projects, 3 hours. Prerequisite(s): MUS 030A, MUS 030B, MUS 030C; or consent of instructor. Different approaches to analysis using works in contrasting styles. Study of the dynamic design produced by the musical elements functioning in context.

MUS 139. Sequencer Composition (4) Lecture, 3 hours; individual study, 3 hours; extra reading, 3 hours. Prerequisite(s): MUS 030A or MUS 030B or MUS 030C (may be taken concurrently). Students learn music sequencing techniques in the context of the creation of an original piece of music. Topics covered include basic computer skills, benchmarking a digital orchestra, composing using a click track, and techniques of musical composition specific to the editorial potential inherent in music sequencing.

MUS 140. American Musical Subcultures: A Genealogy of Rock (4) Lecture, 3 hours; extra reading, 0-2 hours; listening, 2-3 hours. Prerequisite(s): upper-division standing or consent of instructor. A historical and cultural overview of the genre of American popular music known as "rock." Covers themes ranging from musical form and structure, aesthetics, and audio technology to community and individualism, gender and racial identity, political resistance, and the music industry. Cross-listed with HISA 139.

MUS 142. Notation for Composers (4) Lecture, 1 hour; discussion, 1 hour; workshop, 2 hours. Prerequisite(s): upper-division standing or consent of instructor. Familiarizes the beginning composer with proper music notation, presentation, and score production. Surveys notation techniques used in the composition of a variety of music, from traditional arrangements through the most complex contemporary hybrid scores. Teaches established practice through the study of published scores and recordings.

MUS 145. Introduction to Digital Audio (4) Lecture, 3 hours; laboratory, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. College math is recommended. An introduction to the theory and practice of manipulating digital sound. Provides students with an understanding of digital audio devices associated with media production and of audio processing in general. Topics covered include basic psychoacoustics, digital audio theory, and digital audio editing.

MUS 146. Genealogy of Electronica (4) Lecture, 3 hours; term paper, 1 hour; online discussion and listening, 2 hours. Prerequisite(s): upper-division standing or consent of instructor. Examines the history of electronica and electronic music. Focuses on particular issues, including youth culture, dance and ecstatic trance, subcultures and club cultures, hallucinogenic drugs and psychedelic aesthetics, globalization, audio piracy, media and audio technologies, music and politics, and gender and sexuality.

MUS 150A. Instrumental Technique: Strings (2) Lecture, 2 hours. Prerequisite(s): upper-division standing or consent of instructor. Study of basic techniques of orchestral string instruments.

MUS 150B. Instrumental Technique: Woodwinds (2) Lecture, 2 hours. Prerequisite(s): upper-division standing or consent of instructor. Study of basic techniques of orchestral woodwind instruments.

MUS 150C. Instrumental Technique: Brass (2) Lecture, 2 hours. Prerequisite(s): upper-division standing or consent of instructor. Study of basic techniques of orchestral brass instruments.

MUS 150D. Instrumental Technique: Percussion (2) Lecture, 2 hours. Prerequisite(s): upper-division standing or consent of instructor. Study of basic techniques of orchestral percussion instruments.

MUS 151. Orchestral Conducting (4) Lecture, 3 hours; studio, 2-3 hours. Prerequisite(s): consent of instructor. Fundamentals of baton technique, score study, transposition, and stylistic analysis as they relate to problems of conducting.

MUS 152. Choral Conducting (4) Lecture, 3 hours; studio, 2-3 hours. Prerequisite(s): consent of instructor. Study of choral repertoire, rehearsal methods, voice production, and techniques of conducting.

MUS 153. Homosexuality and Music (4) Lecture, 3 hours; discussion, 1 hour. Prerequisite(s): upper-division standing or consent of instructor. Uses a topical rather than a chronological approach to investigate homosexuality on the part of composers, performers, critics, theorists, and historians and how this has shaped the history of music in the West. Cross-listed with LGBS 153.

MUS 154 (E-Z). Critical Approaches to the Western Canon (4) Lecture, 3 hours; individual study, 3 hours. Prerequisite(s): MUS 112A, MUS 112B, MUS 112C; or upper-division standing and consent of instructor. Critical study of selected repertoires within Western music, and the multiple and potentially problematic aspects of their construction as iconic and paradigmatic. E. Beethoven: The Music and the Myth.

MUS 155 (E-Z). Seminar in Dance and Music (4) Seminar, 3 hours; term paper, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. Introduces relationships and representations between music and dance. Explores musical and choreographic form, compositional strategies, hybridization of style, cultural meanings and registers in which these were made, the agencies such representations enabled, interpretive communities, and cross-cultural interactions. Cross-listed with DNCE 155 (E-Z).

Performance Courses 160-181

MUS 160. Orchestra (1-2) Studio, 2-6 hours. Prerequisite(s): consent of instructor. Study and performance of standard orchestral literature. Normally graded Satisfactory (S) or No Credit (NC), but

students may petition the instructor for a letter grade on the basis of assigned extra work or examination. May be repeated for credit.

MUS 161. Collegium Musicum (1-2) Activity, 2-6 hours. Prerequisite(s): consent of instructor. Study and performance of Medieval, Renaissance, and Baroque music. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. May be repeated for credit.

MUS 162. Choral Society (1-2) Studio, 2-6 hours. Prerequisite(s): consent of instructor. Study and performance of standard choral literature. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. May be repeated for credit.

MUS 163. Chamber Singers (1-2) Studio, 2-6 hours. Prerequisite(s): consent of instructor. Study and performance of works selected from different genres and periods. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable.

MUS 164. Jazz Ensemble (1-2) Studio, 2-6 hours. Prerequisite(s): consent of instructor. Study and performance of literature for large jazz ensemble and stage band, and preparation of improvised solos. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable.

MUS 165. Concert Band (1-2) Studio, 2-6 hours. Prerequisite(s): consent of instructor. Study and performance of literature for the concert band. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable.

MUS 166 (E-Z). Chamber Music (1-2) Studio, 3-6 hours. Prerequisite(s): admission by audition. Study and performance in varied small ensembles. E. Musical Instrument Digital Interface (MIDI) Ensemble; F. Improvisatory Ensemble; G. Chamber Music. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Segments are repeatable.

MUS 167. Recital (1-2) rehearsals, 6-12 hours. Prerequisite(s): approval of music faculty; limited to advanced performers only. Preparation and presentation of a formal recital. Graded Satisfactory (S) or No Credit (NC).

MUS 168. Javanese Gamelan Ensemble: Beginning (2) Studio, 6 hours. Prerequisite(s): upper-division standing and consent of instructor. Study and performance of the Central Javanese gamelan, consisting mainly of gongs and gong-chime instruments. Readings and discussions focus on Javanese culture. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable. Cross-listed with AST 168.

MUS 169. Taiko Ensemble (1) Studio, 2 hours. Prerequisite(s): upper-division standing or consent of instructor. Study and performance of Japanese drumming. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable. Cross-listed with AST 169.

MUS 170. Rondalla Ensemble (1-2) Studio, 2-4 hours. Prerequisite(s): upper-division standing or consent of instructor. Study and performance of the Filipino rondalla, an ensemble consisting of various sizes of lute-like and guitar-like instruments. Discussions focus on Filipino culture. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable. Cross-listed with AST 170.

MUS 171. Gospel Choir (1-2) Studio, 2-4 hours. Prerequisite(s): upper-division standing or consent of instructor. Offers students practical performance experience in an ensemble as well as a background in different genres of gospel music ranging from the early 1900s to the present day. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable.

MUS 172. Chamber Orchestra (1) Studio, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. Participation in a performance ensemble comprised mainly of strings, with occasional winds and horns as needed. Includes string techniques instruction. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work or examination. Course is repeatable to a maximum of 4 units.

MUS 173. Music Recording (1-2) Workshop, 2 hours; studio, 2-4 hours. Prerequisite(s): consent of instructor. Introduces students to the practical aspects of classical music recording in a digital audio workstation, including miking, session organization, and subsequent editing and mastering. Students may sign up as either a performer or an engineer, with the instructor's permission. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of the nature of the project. Course is repeatable.

MUS 174. Latin American Music Ensemble (1-2) Studio, 2-6 hours. Prerequisite(s): upper-division standing or consent of instructor. Study and performance of select Latin American folk music traditions, with special emphasis on music of the Andean region. Normally graded Satisfactory (S) or No Credit (NC), but students may petition the instructor for a letter grade on the basis of assigned extra work. Course is repeatable.

MUS 175. Mexican Folkloric Ensemble (1-2) Studio, 2 hours; practicum, 1 hour; individual studio, 0 to 3 hours. Prerequisite(s): upper-division standing or consent of instructor. Study and performance of select Mexican folk-music traditions, with special emphasis on mariachi and son jarocho and including popular *corridos* and *rancheras*. Students who participate in a performance receive a letter grade; other students receive a Satisfactory (S) or No Credit (NC) grade. Course is repeatable.

MUS 176. Bagpipe Ensemble (1) Studio, 2 hours. Prerequisite(s): consent of instructor. Study and performance of Scottish bagpipe music. Students who participate in a performance receive a letter grade; other students receive a Satisfactory (S) or No Credit (NC) grade. Course is repeatable.

MUS 180 (E-Z). Private Instruction: Voice, Keyboard, and Strings (2) Studio, 1 hour; individual practice, 5-10 hours. Prerequisite(s): upper-division or graduate standing in Music. Offered as demand indicates. E. Voice; F. Classical Piano; G. Jazz Piano; I. Harpsichord; J. Carillon; K. Jazz Guitar; L. Electric Bass Guitar; M. Lute; N. Classical Guitar; O. Viola da

gamba; P. Piano Proficiency; Q. Organ; R. Violin; S. Viola; T. Violoncello; U. Double Bass Viol. Undergraduate students receive letter grades only; graduate students receive Satisfactory (S) or No Credit (NC) grades only. Course is repeatable.

MUS 181 (E-Z). Private Instruction: Brass, Woodwinds, Percussion, and Other Instruments (2) Studio, 1 hour; individual practice, 5-10 hours. Prerequisite(s): upper-division or graduate standing in Music. Offered as demand indicates. E. Trumpet; F. Trombone; G. Tuba; I. French Horn; J. Flute; K. Oboe; L. Clarinet; M. Bassoon; N. Saxophone; O. Recorder; P. Percussion; Q. Rondalla instruments. Undergraduate students receive letter grades only; graduate students receive Satisfactory (S) or No Credit (NC) grades only. Segments are repeatable.

MUS 187. Improvisation Studies (4) Seminar, 3 hours; outside research, 3 hours. Prerequisite(s): upper-division standing or consent of instructor. Presents the emergent field of improvisation studies, moving beyond traditional genre boundaries to explore improvisation as a cultural phenomenon and social practice. Draws from jazz studies, ethnomusicology, music theory, musicology, American studies, and the histories of dance, theatre, and the visual arts. Cross-listed with DNCE 187.

MUS 190. Special Studies (1-5) To be taken with the consent of the chair of the department as a means of meeting special curricular problems. Course is repeatable to a maximum of 12 units.

MUS 191 (E-Z). Seminar in Music (4) Seminar, 3 hours; individual study, 3 hours. Prerequisite(s): MUS 112A, MUS 112B, MUS 112C; or consent of instructor. Topics dealing with aspects of individual composers and genre studies. F. Music of Beethoven; H. Construction of Early Instruments; I. Performance Practice; J. Music of Haydn; K. Interpretation of Symphonic Literature; M. Russian Romantic Music; N. Early American Music; O. Music of Mozart; R. Survey of Sonatas from the Seventeenth through the Twentieth Centuries; S. The Evolution and Practice of Jazz; U. Music Criticism; V. Studies in Twentieth-Century Music.

MUS 194. Independent Reading (1-2) Prerequisite(s): junior standing. Independent reading in materials not covered in course work. Normally begun in the junior year. May be repeated for credit. Total credit for course 194 may not exceed 4 units.

MUS 195. Senior Thesis (1-4) Required for students who are candidates for honors in music. Open to other music majors by invitation. Total credit may not exceed 6 units.

MUS 198-I. Individual Internship (1-12) variable hours. Prerequisite(s): upper-division standing; evidence of prior arrangements with the professional(s) involved; approval by the department chair after consulting the music faculty. Work with an appropriate professional individual or organization to gain experience and skill in the student's chosen specialty. Graded Satisfactory (S) or No Credit (NC). May be repeated to a total of 16 units.

MUS 199H. Senior Honors Research (1-5)

Graduate Courses

MUS 200. Music Bibliography (4) Seminar, 3 hours; outside research, 1 hour. Fundamentals of music bibliography. Emphasis on reference materials and other standard bibliographical tools.

350 / Programs and Courses

MUS 201. Proseminar in the Analysis of Western Music (4)

Seminar, 3 hours; individual guided research, 3 hours. Prerequisite(s): graduate standing. Analysis of selected musical works from various periods exploring different music-theory models.

MUS 206. Proseminar in Musicology (4) Lecture, 3 hours; consultation, 1 hour. Prerequisite(s): MUS 200. Study of significant issues and recent developments in musicology and criticism. Study and practice of expository writing about music.

MUS 207. Proseminar in Ethnomusicology (4) Lecture, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing. Explores ethnomusicology as a discipline, focusing on the relationships between ethnomusicology and musicology, and on ethnomusicology as an interdisciplinary field drawing on performance studies, ethnopoetics, postmodernism, translational theories, and postcolonialism.

MUS 250 (E-Z). Seminar in Music Theory (4) Seminar, 3 hours; research, 3 hours. Prerequisite(s): MUS 200 and MUS 201 or consent of instructor. Historical study of the theory of western music. F. History of Theory; G. Neo-Classicism; H. Twentieth Century Theorists. I-Z: topics to be announced.

MUS 251. Music in Computer Gaming (4) Seminar, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing or consent of instructor. Introduces students to the history and theory of music use in computer games, including the development of classical commercial gaming and game design and the related use of dramatic music. Topics cover adventure game history, narrative underscoring, commercial computer game genres, and contemporary issues related to interactivity, performance, and reception.

MUS 253. Seminar in Advanced Music Theory (4) Seminar, 3 hours; written work, 3 hours. Prerequisite(s): graduate standing or consent of instructor. Presents a survey of serial techniques developed in the twentieth and twenty-first centuries for use both in the composition of new works and analysis of existing repertoire. May be taken Satisfactory (S) or No Credit (NC) with consent of instructor and graduate advisor.

MUS 254. Seminar in Music and Technology (4) Seminar, 3 hours; outside research, 3 hours. Prerequisite(s): graduate standing or consent of instructor. Explores the use of technology in real-time performance and in the making of electronic music, studio music, computer music, and performance art. Surveys musical technoculture and examines music technology from both creative and consumer points of view. Also investigates the students' interests in music technology.

MUS 255. Field Methods in Ethnomusicology (4) Seminar, 3 hours; outside research, 1 hour; field, 2 hours. Prerequisite(s): graduate standing. A theoretical and practical introduction to fieldwork in music and performance. Each student focuses on a different performance group and documents its activities. Covers interviewing, audiotaping, videotaping, transcribing music and dance, and describing performance events.

MUS 256. Computer Music Composition (4) Seminar, 3 hours; laboratory, 3 hours. Prerequisite(s): graduate standing or consent of instructor; MATH 004 or equivalent is recommended. Students learn classic computer music techniques for sound processing in the context of the development of an original piece. Topics include computer music history, digital audio theory and processing, and electronic and computer music composition, including synthesis techniques and real-time instrument design.

MUS 258. Seminar in Free Composition (4) Seminar, 3 hours; consultation, 1 hour. Prerequisite(s): graduate standing or consent of instructor. Individual projects and issues in musical composition. Course is repeatable to a maximum of 12 units.

MUS 259. Musical Semiotics: Approaches to Meaning and Form (4) Seminar, 3 hours; extra reading, 3 hours. Prerequisite(s): graduate standing or consent of instructor. Study of musical semiotics focusing on recent theories and related areas such as cybernetics, cognitive science, and theory of systems. Examines questions of meaning and form in the domains of aesthetics, musical theory, analysis, composition, performance, and new approaches of digital media and music.

MUS 261. Seminar in Performance Practice (4) Seminar, 3 hours; consultation, 1 hour. Prerequisite(s): MUS 200 and MUS 201, or consent of instructor. Investigations into the historically accurate performance styles of music based on information contemporary with the music. Topics and content will vary each quarter depending on student interest. May be repeated for up to 8 units.

MUS 262 (E-Z). Seminar in Western Music History (4) Seminar, 3 hours; individual study, 3 hours. Prerequisite(s): MUS 206, graduate standing; or consent of instructor. Selected issues in the history of music in the context of social, political, religious and intellectual culture of the West during different periods.

MUS 263 (E-Z). Seminar in Special Topics in Musicology (4) Seminar, 3 hours; individual guided research, 3 hours. Prerequisite(s): MUS 206, graduate standing; or consent of instructor. Addresses such topics as Music and Culture, Music and Poetry, Nationalism, Gender and Sexuality in Music, Individual Genres and Composers. Course is repeatable.

MUS 264. Music in Fantasy and Science Fiction (4) Seminar, 3 hours; written work, 3 hours. Prerequisite(s): graduate standing or consent of instructor. A survey of the use of music in science fiction and fantasy. Covers Tales of Hoffman and Anlara to Star Trek and Solaris. Examines music's textural, sonic, and political roles in terms of traditional functions, as well as those associated with the exploitation of the synthetic and fantastic. **Labor**

MUS 270. Special Topics in Ethnomusicology (4) Seminar, 3 hours; outside research, 3 hours. Prerequisite(s): MUS 207, graduate standing; or consent of instructor. Focuses on current scholarship in ethnomusicology and related fields. Theme varies, but emphasis is usually on theory and methodology or the study of particular regions or performance traditions. For further information, see Department. Course is repeatable to a maximum of 8 units.

MUS 271. Area Studies Research in Music (4) Seminar, 3 hours; extra reading, 2 hours; listening, 1 hour. Prerequisite(s): graduate standing or consent of instructor. Focuses on historical and ethnographic literature of particular geographical areas. Discusses scholarly literature on music (and expressive culture generally, including dance, theater, and ritual) of a particular geocultural region. Course is repeatable as topics change to a maximum of 8 units.

MUS 290. Directed Studies (1-6) Graded Satisfactory (S) or No Credit (NC). Course is repeatable.

MUS 291. Individual Study in Coordinated Areas (1-6) Individual study, 6-25 hours. Prerequisite(s): graduate standing; consent of instructor and graduate advisor. A program of study designed to assist graduate candidates who are preparing for M.A. comprehensive or

Ph.D. qualifying examinations. Graded Satisfactory (S) or No Credit (NC). Course is repeatable to a maximum of 12 units.

MUS 292. Concurrent Analytical Studies in Music (1-4) Prerequisite(s): graduate standing; approval of instructor and graduate advisor. Each 292 course will be taken concurrently with some 100-series course but on an individual basis. It will be devoted to research, criticism, and written work of a graduate order commensurate with the number of units elected. Graded Satisfactory (S) or No Credit (NC). May be repeated for credit.

MUS 297. Directed Research (1-6) Prerequisite(s): graduate status and consent of instructor and graduate advisor. Individual graduate student research under the sponsorship of specific faculty members, on topics and selected problems in theoretical and historical research in music not directly related to student's thesis. Graded Satisfactory (S) or No Credit (NC).

MUS 299. Research for Thesis or Dissertation (1-12) Graded Satisfactory (S) or No Credit (NC). Course is repeatable.

Professional Courses

MUS 301. Directed Studies in the Teaching of Music (3) Seminar, 2 hours; consultation, 1 hour. Prerequisite(s): graduate standing. A program of weekly meetings and individual formative evaluation required of new Music teaching assistants. Covers instructional methods and classroom/section activities. Conducted by department faculty. Graded Satisfactory (S) or No Credit (NC).

MUS 302. Teaching Practicum (1-4) Clinic, 1 hour; practicum, 1 hour; lecture, 2 hours. Prerequisite(s): appointment as a teaching assistant in Music; graduate standing. Supervised teaching in undergraduate Music courses. Required of all Music teaching assistants. Graded Satisfactory (S) or No Credit (NC). Course is repeatable to a maximum of 4 units.

Natural and Agricultural Sciences

Subject abbreviation: NASC
College of Natural and Agricultural Sciences

Lower-Division Courses

NASC 091. Freshman Advising Seminar in the Natural and Agricultural Sciences (1) Seminar, 1 hour. Prerequisite(s): first-year freshman standing in the College of Natural and Agricultural Sciences (CNAS). Introduction to UCR for students in the sciences. Includes selection of majors, curriculum planning, career options and goals in the sciences, opportunities for undergraduate research, development of learning and study skills, ethics in research and education, and an introduction to the faculty in CNAS. Graded Satisfactory (S) or No Credit (NC). Credit is awarded for only one of BCH 095, NASC 091, or NASC 093.

NASC 092. First-Year Seminar in the Natural and Agricultural Sciences (1) Seminar, 10-15 hours per quarter. Prerequisite(s): Freshman standing. Enrollment priority is given to freshmen, but sophomores may enroll on a space-available basis with consent of instructor. Introduction to one of the many areas of study explored by the faculty of natural and