The University of California, San Diego Department of Music was established by composers in 1966 and has become internationally renowned for its role in the creation of new music. Founders Wilbur Ogdon and Robert Erickson conceived a program unlike any other, combining every aspect of the creation, performance, and scholarship of the music of our time. Although the Department offers a historical perspective on the formative traditions of music, it aspires to sustain an atmosphere in which constraints and liberties are continually tested, in which opportunities are numerous, tempting, and inspirational.

As it explores music in the context of our time, world-class faculty provide the challenge that both focuses and energizes the unique UCSD musical community. Faculty and students frequently perform together in concerts, on recordings, and at national and international venues. Interdisciplinary research and collaboration are encouraged. Festivals, colloquia, and distinguished visitors create a kinetic environment for collaboration and the investigation of new musical frontiers and new ways of thinking about music.

The Department of Music provides, perhaps most importantly, a safe haven for the sometimes sharp clashing of ideas. The community's overlapping concerns - composition, improvisation, performance, scholarship, and technology - reveal a terrain rich in tradition but constantly expanding, sometimes shattered, then thoughtfully reinvented.


UCSD graduates can be found both happily within and decidedly outside the academic community throughout the United States, and in Asia, Europe, South America, Australia, and the Nordic countries. Many are active performers and recording artists. This now extensive, international alumni group provides increasingly significant networking opportunities for current and future students as well as faculty. http://music.ucsd.edu/alumni

In 2008/2009 the Department of Music will move into a new building at the heart of the campus community. It will feature expanded state-of-the-art recording and technology labs and studios; a wide variety of new classrooms; new seminar, rehearsal, and practice rooms; an experimental performance lab; and two other new performance spaces. The focal point of the building will be a 370-seat concert hall designed by master acoustician Cyril Harris and LMN Architects, designers of Seattle's acclaimed Benaroya Hall.
The composition program at UCSD is committed to nourishing the individual gifts and capacities of student composers in a diverse and active environment, with an emphasis on intensive personal interaction between faculty and students. The faculty mentor considers a student’s particular goals and then attempts to strengthen his or her technical capacity to meet them. The diversity and liveliness of our program often challenge students to reevaluate their goals.

An incoming student in the M.A. or Ph.D. program begins with a year-long seminar (taught by faculty composers), and continues with individual studies thereafter. At the close of the first year Fall Quarter and again after the following Spring Quarter, the entire composition community gathers for a daylong “jury”. Each seminar member is allotted a block of time, during which the composition that has just been completed is performed and recorded in a carefully rehearsed presentation. There is a detailed discussion of each work by the faculty composers, and the student has an opportunity to comment, explain, and pose questions. Following the performance and discussions of this day, the composition faculty meets to assess the students’ work collectively and to offer any guidance deemed necessary. This process is at the root of the uniqueness of the UCSD program, and manifests the range, seriousness and vitality with which compositional issues are explored here. After completing three quarters of the composition seminar and two juries, students come to know something about the ideas and perspectives of each faculty composer; the faculty, in turn, is aware of each student’s objectives and needs. At this point, an individual mentor is agreed upon and this personal relationship becomes the center of the student’s continuing work as the degree is completed. A Third Year Forum presents, under departmental auspices, a work composed by each third year Ph.D. composer in the four quarters since his/her second jury. As a part of preparation for this forum, each student composer is expected to have a faculty performer on his/her Ph.D. committee (as a regular member, or as an additional sixth member). The faculty performer is the student’s performance mentor and guide in interfacing with the performance community. There is also a biweekly “Focus on Composition” seminar at which faculty, students and selected visitors present work of interest (compositional, analytical, technological, even whimsical).

These seminars foster mutual awareness within the student composer group. Collegial relationships develop which lead not only to friendships but also to further creative outlets in cooperative projects (including the student-run Composers’ Forums, performance collectives, and recital projects). UCSD performers — faculty and student — are all committed to playing new music, and frequent composer/performer collaborations are a vital aspect of life in the Department.

In sum, the composition program at UCSD is a rich and demanding one. We believe that the distinctive mix of experience and inquiry promotes useful preparation for a professional life in music. We have no orthodoxy, only a full-time investment in the importance of contemporary musical creativity and a determination to see it flourish.

http://music.ucsd.edu/grad/composition.html
The Computer Music program emphasizes research in new techniques for electronic music composition and performance, catalyzed through an active concert program emphasizing new works by students, faculty, and visitors. Students can attain M.A. and Ph.D. degrees. Areas of research in Computer Music include:

- New audio synthesis techniques
- Audio signal processing
- Music cognition
- Live improvisation with and by computers
- Integrating audio and video
- Electronic spatialization of sounds
- Techniques for live electronic music performance
- Computer music software and HCI design
- Audio analysis and fixture detection

The Computer Music program encourages work that overlaps with the other programs of study: Composition, Critical Studies/Experimental Practices (CS/EP), and Performance. Analyzing and performing electronic music repertoire as well as writing new music involving electronics are encouraged.

The first year Computer Music curriculum is centered on a year-long “backbone” course covering the essentials of the computer music field. This material divides naturally into three portions (audio signal processing, compositional algorithms, and musical cognition). In their second year, students work individually with faculty members to deepen their mastery of their areas of concentration. For example, a student wishing to focus on signal processing aspects might study techniques for digital audio analysis and resynthesis, drawing on the current research literature. Also during the first two years, Ph.D. students take seminars on musical analysis, composition, and performance practice. Having completed a critical mass of such subjects, Ph.D. students enter a qualifying examination preparation period, and, once successful, begin their dissertation research.

UCSD’s Center for Research in Computing and the Arts offers an ideal research environment for graduate students in this area. The Music Department also provides extensive laboratory and computing support for Computer Music.
http://music.ucsd.edu/grad/comp_music.html
The M.A. and Ph.D. programs in Critical Studies/Experimental Practices (CS/EP) explore what music is about over the widest possible range of traditions and possibilities. An exploration of experimental, Western, and non-Western music-making is combined with the critical examination of music and musical ideas within human societies. This interactive environment encourages a cross-fertilization between diverse musical forms and the theoretical and critical discourses that surround them, often drawing in those who may not fit categories of “composer” or “performer,” or those whose work is not constrained by traditional disciplinary boundaries.

Thinking about music requires both analytic engagement with music and the creative investigation of whatever ideas may be relevant to its nature, creation, production, and reception. Core seminars explore multiple ways of thinking about music, including critical, cognitive, and intercultural approaches. Recent seminars have included hermeneutics of music, jazz criticism, transnational and postcolonial theory, interdisciplinary and intercultural investigation of improvisation, eco-musicology, fieldwork methods, psychoacoustics, film and popular music, music and video, representations of sexuality and gender in music, ethics, music theater, music history, and theorizing concert life.

Students are encouraged to share their scholarly, musical, and intermedia work in quarterly CS/EP forums. Music-making in the CS/EP program encompasses both compositional and performance activities, and may often include new resources such as video and computer technologies. Experimental performance workshops incorporate improvisation and such diverse elements as new technologies, dance, and visual and theatrical components into making music in a multiplicity of ways. Student-generated projects and workshops are also an important component of the UCSD Graduate Program in CS/EP. Individual student interests and initiatives are welcomed by the faculty, who are experts in such diverse fields as cognitive psychology, computer-aided improvisation, ethnomusicology, the historical development of Western music, and contemporary critical thought. We invite your inquiries and proposals.

http://music.ucsd.edu/grad/csep.html

CS/EP Ph.D. candidates Alan Lechusza and Nina Eidsheim

“Seen” by visiting artist David Rokeby; featured at the 2005 CS/EP Intermedia Festival

http://music.ucsd.edu
Performance

Fostering the creative, intelligent and passionate performance of contemporary music is the mission of the Performance program (M.A. and D.M.A degrees) of the UCSD Department of Music. We are a “community of musicians,” as once stated by Robert Erickson, one of the department’s founders. Performers act and interact in a communal environment by means of collaboration with faculty and student composers, research in the areas of music technology and instrument design, and improvisation, among many other pursuits. In every case, the performance of contemporary music is viewed as a creative act, which balances expertise and exploration.

Graduate performance students pursue either a Master of Arts or a Doctor of Musical Arts in Contemporary Music Performance. The course of study for both programs involves the completion of required graduate seminars and intensive study with a mentor faculty member. Students are encouraged to adopt a vigorous, exploratory orientation in their private study. Final degree requirements include a recital, or in the case of the D.M.A., two recitals and a presentation of personal performance research.

The work of graduate performance students forms an integral component of a rich musical environment, which produces an astonishing quantity and variety of performances. Students may perform in SONOR (UCSD’s contemporary faculty ensemble), red fish blue fish (percussion ensemble) or the La Jolla Symphony and Chorus. The Performers Forum, a student-initiated concert series, provides an opportunity for students to present a wide variety of repertoire which may include improvised music, world music, and music with technology. A strong collaborative spirit between the Performance and Composition programs also yields many new works each year; these works by graduate student composers are performed on the New Music Forum concert series.

The sense of musical community engendered by diverse interactions permeates the atmosphere and makes the Department of Music at UCSD a uniquely rewarding place to create the newest music.

http://music.ucsd.edu/grad/performance.html
Performing in front of an audience is an essential part of the Performance program; composers too must hear their works performed. Both Performance and non-Performance students are encouraged to participate in ensembles, festivals, and collaborative events. Practice facilities include grand pianos, disclaviers and uprights, an electronic keyboard lab, several harpsichords, a wide array of percussion, a percussion studio, and instruments for student checkout.

Each academic year, more than 150 public concerts are presented in well-equipped venues: Mandeville Center Auditorium (792 seats), Mandeville Recital Hall (150 seats), Erickson Hall (150 seats) and Studio A (100 seats). Substantial resources and staffing are dedicated to performances of faculty and student works, by new music ensembles, SONOR (faculty), experimental and improvisational ensembles, student performance collectives (New Music Forum, Performers’ Forum, and CS/EP Forum), and an annual graduate Spring Festival. Our concert calendar can be viewed at: http://music.ucsd.edu/events

There are significant opportunities to perform throughout San Diego County and beyond. Students tour and present works at national and international venues, including June in Buffalo, International Computer Music Conference, Darmstadt, Acanthes, IRCAM, Percussive Arts Society, Eastman School of Music, New England Conservatory, California Institute of the Arts, Royaumont, Society of American Music, Guelph Jazz Festival, and others in New York, San Francisco, Los Angeles, Europe, Asia, and the Americas. Our online Musicians Referral List provides the local community with access to students and alumni available for performances.

Ensembles in Residence

**Chamber Music** Advanced chamber music ensembles
**Chamber Singers** Advanced choral ensemble
**Concert Choir** Intermediate level choral ensemble
**Gospel Choir** More than 200 students from a variety of disciplines

**Ensemble Realizations of Unconventionally Notated Scores** Performance of challenging graphic, text-based, rule-based, and actionist scores

**Improvisation Ensemble** Intermediate to advanced jazz improvisers (instrumentalists and vocalists)

**Jazz Ensembles** Intermediate to advanced level jazz ensembles

**La Jolla Symphony and Chorus** Advanced level, performing subscription concert series

**red fish blue fish** Advanced percussion ensemble

**SONOR** Faculty ensemble dedicated to performing a wide spectrum of contemporary music with an emphasis on recent American works

**Wind Ensemble** Intermediate to advanced, performing standard contemporary band literature

**World Music (Sitar & Tabla)** Indian classical music

**Visiting Artists/Artists in Residence**

Visiting artists and artists in residence play an integral part in research and collaborate with faculty and students in Focus seminars, concerts, week-long festivals and colloquia, bringing an array of new creativity and ideas. Recent special events included *Powering Up/Powering Down*, an international festival of radical media arts, and the *CS/EP Intermedia Festival*, featuring sound installation, performance, and critical theory. Composers, performers, and scholars, who have visited the Department include: the Arditti String Quartet, Muhal Richard Abrams, Robert Ashley, Richard Barrett, Lisa Bielawa, John Butcher, John Cage, Nicholas Cook, Paul Dresher, Morton Feldman, Vinko Globokar, Lydia Goehr, Gerry Hemingway, Shuhei Hokosawa, Toshio Hosokawa, David Lang, Anne LeBaron, Joelle Leandre, David Lewin, Lisa Lim, Judy Lochhead, Alvin Lucier, Denman Maroney, Tony Mitchell, Conlon Nancarrow, James Newton, Hilda Paredes, Pauline Oliveros, Oregon, John Oswald, Harry Partch, Liz Phillips, Jean-Claude Risset, Sam Rivers, David Rokeby, Kaija Saariaho, Jaap Schroeder, Michael Schumacher, Kay Shelemay, John Shepherd, Wadada Leo Smith, Toru Takemitsu, John Tchicai, Sherrie Tucker, Chou Wen-Chung, Francis Wong, Iannis Xenakis, and Thomas Young.
Music Technology Facilities

The Department of Music maintains highly sophisticated, continuously upgraded facilities for the support of graduate and undergraduate instruction. http://music.ucsd.edu/facilities/

Computer Music Instructional Laboratory (CMIL) Established in 1987 to support undergraduate and graduate studies in computer music, CMIL is a 900-square-foot facility with recessed storage and printing areas, machine isolation, acoustical treatments, presentation console, ergonomic workstation components, high-resolution data projection system, CD and DVD authoring, and integrated digital audio equipment for student access to audio processing, duplicating, high definition digital mixing and high-quality (Dynaudio) multi-channel audio monitoring. The facility provides adequate space for instrumental rehearsal and interfacing experimentation and provides several firewire interfaces for laptop computing. Mobile desktop systems optimized for live performance applications are also maintained in CMIL.

Our server has high-speed network and wireless connections, mass storage, and archiving systems. Intel and Macintosh computer workstations run unique music software packages developed at UCSD. Pd is a new real-time, interactive musical and graphics programming environment written and under continuing development by Professor Miller Puckette. Other audio and graphics editing and processing software packages are also supported, including Pro Tools HD, development compilers and several standard music production packages. The facility is configured and optimized to support direct connection of musical instruments to computers for prototyping of real-time interactive performance and compositional projects using MAX/MSP/Jitter and Pd computer music software. It is also used for advanced seminars and classes in such topics as sound spatialization, music software programming, computer music techniques, repertoire analysis, and research.

Digital Music Project Studio This is a 900-square-foot facility, including an isolation booth, absorption and diffusion treatments, data connections and audio tie-lines to CMIL and Erickson Hall. The studio houses Macintosh and Linux systems and many dedicated devices for music production and recording, including a ProTools HD digital audio production package with 16 channels of digital I/O for precise digital recording and editing. Recent upgrades include improved microphone preamps and an array of new software packages including Waves plugins and convolution reverb. The studio features a Yamaha 02R96 digital mixing console with all upgrades, 5.1 and stereo monitoring, and sound-for-picture capabilities. The studio supports MIDI for synthesis, processing, and control in music composition and performance, and includes hardware and software for CD and DVD mastering.

Open Computing Laboratory (OCL) This facility occupies 1,950 square feet, with audio and printer connections to CMIL and the Digital Project Studio. Most workstations are networked and several stations are equipped with CD and DVD burning equipment. OCL was established in 1990 to support many facets of the Department curriculum, and has been upgraded incrementally every year thereafter. It is now comprised of 17 computer workstations (iMacs, desktop G4s and G5s, and several Intels), most with MIDI interfaces and Yamaha SY22/33 synthesizers. Coda Finale, Max/MSP, Soundhack, Metasynth, DVD Studio Pro, Final Cut, Pd, ProTools and IRCAM Forum are some of the packages supported in the lab. Large-format music and text printing are supported. For instructional presentation, the room features a high quality data projection and surround sound system. The presentation station also features a PC workstation, a G5 Mac with ProTools editing, DAT, Bias Peak editor and SpectraFoo, signal display software, and DVD authoring software burner.
Media Networking All instructional labs, and all of the Department of Music's performance spaces and classroom spaces have been upgraded for wireless and fast ethernet and media networking. Media networking allows advanced students and researchers to "stream" digital video and audio among diverse on-campus facilities and onto the Internet. Additionally, there is wireless connectivity at most campus locations. All UCSD Music production and research facilities are designed for ease of data portability and as complementary components of a powerful, well-designed, thoroughly integrated continuum of resources serving the needs of entering students through Post-Doc and faculty researchers.

Music Technology Equipment Checkout The Music Department maintains an inventory of technology equipment available to music majors and graduate students for overnight and weekend checkout. Equipment includes laptop computers with music software installed, firewire audio interfaces, MIDI keyboards and interfaces, microphones, cables and other recording and production sound equipment. This equipment is provided primarily to support class-related, dissertation, thesis and ICAM Senior Projects.

Concert Recording and CD Releases All faculty and most student concerts are recorded by professional staff or their assistants, and qualified students can utilize the department's extensive high tech resources for experimental projects resulting in public performance and recordings of new works. Regularly released CDs, under advisement by faculty mentors, feature advanced graduate students who perform, compose, edit, and collaborate to produce a snapshot of musical achievement that predicts distinguished careers and new avenues of musical thought and practice.

Music Center Studios The Department of Music has a state-of-the-art recording and faculty research complex, completely refurbished in 2004-2005, with studios designed to meet the following objectives:

- Serve as an unsurpassed facility for recording and mastering classical and contemporary music
- Serve as a reference-critical listening space for the evaluation of audio production
- Support faculty research in psychoacoustics, computer music and digital signal processing (DSP) for audio

The facility incorporates two large recording studios (50' x 60') with variable wall and floor surfaces for diverse acoustical configurations, a control room (20' x 30'), an isolated machine room, and other support spaces. Music Center Studios host live performances as well as six-camera video shoots, and are well suited for high tech presentations and concert recording. A 120 dimmer grid with a digital lighting board supports theatrical lighting for performance, television and video production.

The Control Room features highly refined acoustical qualities and new all-digital mixing and editing systems including Pyramix and ProTools HD. ATC monitoring systems have been upgraded for surround sound. An excellent range of microphones supports an unusual array of recording possibilities; a fine selection of pianos, percussion, and electronic instruments is also part of the holdings of the complex. Grad students may apply for staff positions and recording project support at Music Center Studios, and ICAM majors may apply for engineering and production internship credits. The Department's instructional labs are designed to serve as networked, media-compatible satellites to the Music Center Studios.

http://music.ucsd.edu/facilities/
The Center for Research in Computing and the Arts (CRCA) is an organized research unit of UCSD. Historically rooted in the Center for Music Experiment (CME), CRCA now exists to foster collaborative working relationships among a wide array of artists, scientists, and technologists by identifying and promoting projects in which common research interests may be advanced through computing.

Music projects at CRCA cover a wide spectrum, from pure research to technically advanced creative endeavors. Current research includes, but is not limited to, interactive multimedia and performance, digital audio and synthesis techniques, video/image processing, spatial audio, computer music languages, virtual environments, robotics, computer composition, installation, artificial intelligence, and web art.

CRCA offers a broad array of events in its facilities, reflecting the research and artistic expression of faculty, students, associates, and visiting scholars. Research residencies and fellowships are available for undergraduate and graduate students on an annual, competitive basis.

In Fall 2005 CRCA moved into its new home in the Media Arts wing of UCSD’s new Calit2 building. This impressive new structure houses offices, labs and performance spaces, on a world-class stage that places CRCA at the crossroads of artistic and technical innovation. CRCA affiliates work alongside leading researchers in the areas of wireless communications, computer imaging, signal processing, bioinformatics, chip design, immersive media and a host of new and emerging disciplines.

http://www.crca.ucsd.edu
http://www.calit2.net/

Music Library

The Music Library (located in Geisel Library) maintains extensive collections of materials in all areas of music, and is known internationally for contemporary music holdings. Ethnic music collections are aggressively being expanded. The Music Library's Services Room has 52 stations for playback of the recordings collection, including CD, DVD, VHS, LP, or tape formats. Ten of the remote control stations are equipped with video monitors. The Seminar Room is equipped with audio and video equipment for group presentations. Digital Audio Reserves (DAR) provides students with 24/7 access via the UCSD network to course listening assignments, including off campus access.

http://orpheus.ucsd.edu/music
Teaching Assistant (TA) experience at UCSD is a major avenue of training for future academic careers. Our curriculum at both the masters and doctoral level includes a teaching apprenticeship. Each year, graduate students fulfill this requirement through employment as a teaching assistant in a variety of undergraduate Music courses. Under faculty supervision, responsibilities may include conducting discussion sections, holding office conferences with students, preparing materials for classroom instruction, assisting professors in designing courses, preparing tests, and grading written papers and examinations.

A service program devoted to the improvement of all aspects of teaching, The Center for Teaching Development (CTD) reflects the university’s commitment to educational excellence. It includes the Teaching Assistant Development Program, International Teaching Assistant Program, Instructional Technology Center, and Faculty Instructional Resource Center. CTD works closely with academic departments to enhance instructional effectiveness and provides ongoing thematic workshops including course and syllabus design, classroom management, public speaking, instructional technology, cognitive learning strategies, preparing teaching portfolios, and long-term professional development. Other services include observations, classroom videotaping, language assessment, and consultation. International student TAs must be certified as having requisite English language skills.

Campus-wide and department-based orientation is provided to new TAs. We also have a departmental Faculty TA Advisor and graduate student Senior TA, responsible for coordinating training and serving as mentors. TA Excellence Awards are given annually to recognize outstanding teaching performance in music. Outside the department, there are opportunities for teaching experience in UCSD’s six undergraduate college writing programs and core courses. Topics focus on culture, society, the arts, humanities, critical writing, area studies, ethnology, and cross-cultural and inter-disciplinary studies. UCSD’s newest undergraduate Sixth College is committed to studies at the intersection of culture, art, and technology. Music students are desirable applicants for these teaching positions and often find subject areas related to their own research. The experience is a positive addition to their teaching portfolio.

The Department of Music also employs a small number of advanced doctoral students as teaching associates for instrumental instruction, and occasionally substitutes for regular faculty in teaching lower division courses. Doctoral students may also submit grant proposals to teach Summer Session music courses, and some of our students teach independent course offerings through UCSD Extension. UCSD’s Preuss School (a charter middle/high school) and ArtsBridge program offer instructional outreach opportunities in K-12 arts education. In addition, the department maintains an active Musician Referral List for private teaching and tutoring basic skills.

DMA candidate Fiona Chatwin teaches undergraduate vocal lessons
Core Curriculum

ALL graduate students are required to take:
• Music 201 (Projects in New Music Performance) as outlined under each area
• Music 210 (Musical Analysis)
• Music 228 (Conducting). Optional for CS/EP students
• Music 291 (Problems and Methods of Music Research and Performance). Composition students may substitute Music 271 (Electronic Music Techniques)

Students who complete Music 210, 228 and 291 during their Master’s degree program at UCSD do not need to retake those courses for their doctoral curriculum. To assure that all requirements are being adequately met, all graduate students must make an appointment with the the graduate staff adviser for a degree check no later than the Winter Quarter of the second year.

Masters Degree Curriculum

The Master of Arts in Music degree includes areas of emphasis in Composition, Computer Music, Critical Studies/Experimental Practices (CS/EP), and Performance. The degree requires completion of at least thirty-six quarter units of graduate courses (courses numbered 201-299) including: six units Music 500 (Apprentice Teaching in Music) and six units Music 299 (Advanced Research Projects and Independent Study) bearing directly on completion of the Master’s thesis. Students are expected to complete all degree requirements in six quarters of residence.

M.A. Course Requirements

In addition to the Core Curriculum, Music 500, and Music 299, all Master’s degree students are required to complete requirements in their area of emphasis:

Composition
• Music 201 (A,B,C,D,E or F)—At least twice
• Music 203A-B-C—Successful completion of the jury process is necessary to get a passing grade in the quarter enrolled
• Music 203D—After successful completion of 203C, students must enroll in Music 203D (with their committee chair) every quarter until graduation
• Music 204—Every quarter until graduation
• Music 206 or 207 (or 208 A, B or C by petition)—A combination of any two courses

Computer Music
• Music 201 (A, B, C, D, E or F)—At least twice
• Music 270 A-B-C—Normally taken during the first year
• Music 206, 207 or 267 (or 208 A, B or C by petition)—A combination of any two courses
• Music 270D—Every quarter of the second year

Critical Studies/Experimental Practices
• Music 201 (A, B, C, D, E or F)—At least twice
• Music 205—Every quarter until graduation
• Music 206 or 207—A combination of any two courses
• Music 208A-B-C—Must take within the first year
• Music 208D—One time during the second year

Performance
• Music 201 (A, B, C, D, E or F) or 202 (SONOR)—Every quarter until graduation
• Music 206 or 207 (or 208 A, B or C by petition)—A combination of any two courses
• Music 232—Every quarter until graduation
• Music 245—Every quarter until graduation

M.A. Completion Requirements

Prior to approval of the thesis, a folio of three research papers in professional format (normally written in connection with the courses the student will be taking) must be accepted by the student’s committee.

M.A. candidates will present a thesis consisting of the following under the supervision of the student’s committee chair in Music 299:
1. Candidates emphasizing Composition will prepare a folio of three chamber compositions together with taped recordings of at least two of them.
2. Candidates emphasizing Computer Music will write a research paper (thesis) and present a lecture-performance in which the scientific, technological, and musical aspects of an original computer music composition are documented, played, and discussed.
3. Candidates emphasizing Critical Studies/Experimental Practices will write an extended research paper (thesis) on a topic chosen with their committee chair.
4. Candidates emphasizing Performance will present a recital supported by lecture-quality notes. The program must be approved by the student’s committee chair.

All of the above master’s requirements must have final approval from the student’s individual M.A. committee upon completion.
Doctoral Degree Curriculum

Students of superior musical competence may pursue a Ph.D. program with emphasis in Composition, Computer Music or Critical Studies and Experimental Practices (CS/EP), or a Doctor of Musical Arts (D.M.A.) program in Contemporary Music Performance. Normative time for completion of the doctoral degree is four years.

All doctoral students within the Music department must complete the Core Curriculum (outlined in the preceding section) plus the following additional requirements for the Ph.D. or D.M.A. program.

1. Successful completion of an M.A. degree, including requirements equivalent to those described above for the M.A. in Music. UCSD M.A. students who apply to the Ph.D./D.M.A. program must complete all departmental requirements, obtain OGSR approval, and file the M.A. degree at the University Central Library before enrolling in any Ph.D./D.M.A. level courses.

2. The Department of Music strongly recommends that entering students have acquired a reading ability in at least one of the standard reference foreign languages (French, German, Italian, or Spanish) in addition to their native language.

3. All Ph.D./D.M.A. students are required to complete:
   - Music 500 (Apprentice Teaching)—six units unless the student has completed this requirement in UCSD’s Master’s degree program

4. After completing the qualifying examination, all students must remain in residence for at least three quarters, during which time they must enroll in:
   - Music 299 (Advanced Research Projects & Independent Study)—12 units, with their committee chair or members every quarter

Ph.D./D.M.A. Course Requirements

In addition to the Core Curriculum and Ph.D./D.M.A. core requirements previously listed, doctoral students (according to their area of emphasis) must complete the following PRIOR to the qualifying examination:

Composition
- Music 201 (A, B, C, D, E or F)—At least twice
- Music 203A-B-C—Successful completion of the jury process is necessary to get a passing grade in the corresponding seminar. Continuing students from the UCSD Composition M.A. program may be excused from Music 203BC by success-fully completing Music 203A at the Ph.D. level
- Music 203D—After successful completion of 203C, students must enroll in Music 203D (with their committee chair) every quarter in residence

Computer Music
- Music 201 (A, B, C, D, E or F)—At least twice
- Music 270A-B-C—Ph.D. students who have already completed 270A-B-C as part of their M.A. may substitute 12 units taken from Music 206, 207, 209, and/or 267 (or 208 A, B or C by petition)
- Music 270D—After successful completion of 270C, students must enroll in Music 270D (with their committee chair) every quarter in residence
- Music 206, 207, 209 and/or 267 (or 208 A, B or C by petition)—A combination of any six courses
- Music 298—At least six units (preparation for qualifying examination)

Critical Studies/Experimental Practices
- Music 201 (A, B, C, D, E or F)—At least twice
- Music 205—Every quarter in residence
- Music 206 or 207—A combination of any three courses
- Music 208A-B-C—Must take within the first year of the program unless previously taken as a UCSD M.A. student
- Music 208D—At least three times
- Music 298—At least six units (preparation for qualifying examination)

Performance
- Music 201 (A, B, C, D, E or F) or 202 (SONOR)—Every quarter until completion of qualifying examination
- Music 206/207/209 (or 208 A, B or C by petition)—As approved by D.M.A. advisor, students must take at least six seminars related to the primary and secondary areas of specialization. Music 296 may be substituted for up to four seminars with permission of D.M.A. adviser
- Music 232—Every quarter until completion of qualifying examination
- Music 245—Every quarter in residence
- Music 250—At least three times
- Music 298—At least six units (preparation for qualifying examination)

http://music.ucsd.edu
**Ph.D./D.M.A. Qualifying Examination & Advancement to Candidacy**

Requirements PRIOR to taking the qualifying examination:

1. Completion of all Ph.D./D.M.A. required coursework.
2. For Ph.D. students, one research paper judged to be of publishable quality must be completed prior to qualifying examinations. The subject of the publishable paper will be developed during the student’s first two years and must be approved by the student’s Ph.D. committee chair.
3. For Composition students, in addition to the publishable paper, a folio of not fewer than three compositions (not previously accepted for an M.A. degree) must be completed prior to qualifying examinations.
4. For D.M.A. students, one major recital plus either (a) an abstract of the thesis or research project will be given to the Doctoral Committee at the qualifying examination; or (b) a substantial portion of the works from the student’s first two major recitals will be presented at the qualifying examination.

The qualifying examination for ALL doctoral students consists of the following:

- A written and oral defense of three questions provided by the Doctoral Committee pertaining to appropriate areas of specialization.

**Ph.D./D.M.A. Completion Requirements**

1. For Composition students, completion of a major composition project.
3. For D.M.A. students, completion of a second major recital; plus one of the following: (a) a thesis or research project; (b) a concert that is innovative in design and/or content and which is supported by a document containing extensive stylistic or analytical discussion of the program; (c) a lecture/concert pertaining to innovative and/or original material, with appropriate documentation, as determined by the committee; or (d) two approved chamber music concerts, with appropriate documentation as determined by the committee.

Materials previously submitted for other degrees are not acceptable for submission for the Ph.D./D.M.A. degree.

**Time Limit Policy for the Doctoral Degree**

**Pre-Candidacy Time Limits**

The registered time by which a student must advance to Ph.D./D.M.A. candidacy is:

4 years: Students entering the Ph.D./D.M.A. program with a master’s degree from another institution.

6 years: Students continuing into the Ph.D./D.M.A. program with a master’s degree from UCSD. Time limit is calculated from the beginning of the M.A. program (i.e., 2 years for M.A. program plus 4 years for Ph.D./D.M.A.).

Students who have not advanced to candidacy within the pre-candidacy time limit are no longer permitted to register for classes.

**Support Time Limits**

The registered time during which a doctoral student is eligible for support is:

6 years: Students entering the Ph.D./D.M.A. program with a master’s degree from another institution.

7 years: Students continuing into the Ph.D./D.M.A. program with a master’s degree from UCSD. Time limit is calculated from the beginning of the M.A. program.

**Total Registered Time Limits**

The registered time by which a student must complete all doctoral requirements is:

6 years: Students entering the Ph.D./D.M.A. program with a master’s degree from another institution.

8 years: Students continuing into the Ph.D./D.M.A. program with a master’s degree from UCSD. Time limit is calculated from the beginning of the M.A. program.

Students who have not completed all doctoral requirements within the maximum total registered time will no longer be permitted to register for classes.
Partial Listing of Music Graduate Courses

Subject to change. Courses numbered 200 and above are intended for students admitted to the graduate program in music. Courses are four (4) units unless noted otherwise. Not all courses are offered every year. It is essential that students work closely with the graduate advisor when planning their degree programs.

201A-B-C-D-E-F. Projects in New Music Performance (1-4)
Performance of contemporary music. Different sections represent active performance ensembles. A core requirement for music graduate students as outlined in the curriculum.

202. Advanced Projects in Performance (1-4)
Advanced performance of new music with members of the performance faculty (SONOR). Enrollment by consent of instructor/director. Number of units based on work performed by agreement with instructor. Students performing with SONOR must enroll.

203A-B-C. Advanced Projects in Composition (6)
Seminar consisting of meetings with composition faculty and laboratory sessions devoted to the study of composition.

203D. Advanced Projects in Composition (1-4)
Meetings on a group basis with faculty composers in sessions devoted to the study of composition. Prerequisites: 203A-B-C and consent of instructor.

204. Focus on Composition (2)
This seminar brings together the entire population of the graduate composition program (students and faculty) for in-depth discussion of critical issues in theory and composition. Each meeting features a presentation by a student, faculty member or visitor, followed by lively and challenging debate on relevant issues.

205. Focus on Critical Studies/Experimental Issues in Music (2)
This seminar brings together CS/EP students and faculty for in-depth discussion(s) of theoretical, critical and cultural issues in music. Each meeting features a presentation by a student, faculty member or visitor, followed by lively and challenging debate on relevant issues.

206. Experimental Studies Seminar
Seminars growing out of current faculty interests. The approach tends to be speculative and often includes individual projects as well as assigned readings. In the past, such areas as new instrumental and vocal resources, mixed media, and compositional linguistics have been offered.

207. Theoretical Studies Seminar
Seminars on subject areas relating to the established dimensions of music and in which theoreticians have produced a substantial body of work. These include studies in analysis, timbre, rhythm, notation, and psychoacoustics. Offerings vary depending on faculty interest.

208A. Critical Methods and Creative Identities
The goal of this course is to develop critical thinking and self-referexive inquiry through study of a diverse range of critical and scholarly traditions as they relate to music.

208B. Experimental Musical Practices
This course examines, from social, cultural, historical and technological perspectives, the current state of experimental musical practice.

208C. World Musical Perception
This seminar attempts to develop alternative procedures for the analysis of intercultural musicality. Methods and practices to be explored will involve computer technologies, musical cognition and perception, and world music practices, as these relate to the elucidation and interrogation of notions of self and other, tradition and innovation.

208D. Advanced Projects in CS/EP (1-4)
On a group or individual basis, students create projects under the guidance of faculty members. This course culminates in the development by the student of a portfolio of original work or a master’s thesis.

209. Advanced Music Theory and Practice
Intended for doctoral students only. Advanced integrated studies in music theory; composition and styles study through analysis and performance. A major research or analytical publishable paper is required.

210. Musical Analysis
The analysis of complex music. The course assumes that the student has a background in traditional music analysis. The goal of the course is to investigate and develop analytical procedures that yield significant information about specific works of music, old and new. Reading, projects, and analytical papers.

228. Conducting
This course will give practical experience in conducting a variety of works from various eras of instrumental and/or vocal music. Students will study problems of instrumental or vocal techniques, formal and expressive analysis of the music, and manners of rehearsal.

229. Seminar in Orchestration
Students study works from various eras of instrumental music and demonstrate their knowledge by orchestrating works in the styles of these eras, learning the capabilities, timbre, and articulation of all the instruments in the orchestra. (Offered in selected years)

230. Chamber Music Performance
Analysis of music from a performance perspective. The course assumes that the student has a background in traditional music analysis. The goal of the course is to develop analytically-informed interpretations of a wide range of contemporary music.
232. Pro-Seminar in Music Performance
Individual or master class in advanced instrumental/vocal performance.

234. Symphonic Orchestra
Repertoire is drawn from the classic symphonic literature of the 18th, 19th, and 20th centuries with a strong emphasis on recently composed and new music. Distinguished soloists, as well as The La Jolla Symphony Chorus, frequently appear. The orchestra performs two full-length programs each quarter, each performed twice. Prerequisites: audition and department stamp.

245. Focus on Performance (2)
A regular gathering of all performance graduate students for music-making and discussion. Presentation of student and faculty projects. Performances by guest performers. Master classes with members of the performance faculty.

250. Special Projects (1-12)
An umbrella course offered to music graduate students in lieu of seminars. Normally offered in winter quarter. Topics vary. Students may register for up to four units of a specialized research topic with given faculty, for up to a total of 12 units per quarter.

267. Advanced Music Technology Seminar
Advanced topics in music technology and its application to composition and/or performance. Offerings vary according to faculty availability and interest. May be repeated for credit. Prerequisites: Music 173 or knowledge of computer programming designed around the application of computers to the processing of musical sound and structures; some experience in creating music with computers.

270A. Digital Audio Processing

270B. Musical Cognitive Science

270C. Compositional Algorithms

270D. Advanced Projects in Computer Music
Meetings on a group basis with computer music faculty in support of individual student research projects. Prerequisites: Consent of instructor and completion of Music 270 A-B-C.

271. Survey of Electronic Music Techniques (2)
A hands-on encounter with several important works from the classic electronic repertory, showing a representative subset of the electronic techniques available to musicians. Intended primarily for students in areas other than Computer Music.

291. Problems & Methods of Music Research & Performance (2)
The course will give practical experience in historical research, including use of important source materials, evaluation of editions, and examination of performance practice problems.

292. Academic Writing (1-4)
Individual and/or group work on particular academic writing projects in music.

296. Directed Group Research in Performance
This group research seminar involves the investigation and exploration of new and experimental performance concerns. Areas could include improvisation, graphic notation, performance electronics and working with combined media such as: dance, poetry and theater. Members can include faculty, students and outside experts.

298. Directed Research (1-4)
Individual research. May be repeated for credit. Enrollment by consent of instructor. Research with selected faculty on individual basis, per agreement between student and faculty. Six units required for preparation of PhD/DMA qualifying exams, normally taken with each of the Music committee members for S/U grade.

299. Advanced Research Projects and Independent Study (1-12)
Individual research projects relevant to the student's selected area of graduate interest conducted in continuing relationship with a faculty adviser in preparation for the master's thesis or doctoral dissertation. Six units required in preparation of MA thesis. Twelve units quarterly required after qualifying examination, to prepare for doctoral dissertation; normally taken with committee chair and/or members for S/U grade.

500. Apprentice Teaching (1-4)
Participation in the undergraduate music teaching program. Students who are Teaching Assistants simultaneously enroll in Music 500 with the course instructor each quarter in which they are a TA.

For complete course descriptions, refer to the UCSD General Catalog at http://www.ucsd.edu/catalog. Curriculum is subject to change. To obtain a hard copy of the UCSD General Catalog, please contact the UCSD Bookstore at bookstore@ucsd.edu.
Admissions

Deadline for submission of ALL application materials is January 10. Failure to meet this deadline will jeopardize the opportunity for admission and financial support. Students are admitted to begin in Fall Quarter only. Individual faculty may be contacted directly for an appointment if you plan to visit campus, or if you would like more in depth academic or artistic information. Applicants are notified of admission by March 1.

STEP 1–Preliminary Application

We encourage all applicants to apply ONLINE as early as September.
http://music.ucsd.edu/grad/admissions.html

STEP 2–Portfolio

Music applicants must submit a complete portfolio consisting of the following by January 10 to: UCSD Department of Music, Graduate Advisor, 9500 Gilman Dr. MC 0326, La Jolla, CA 92093-0326.

Please include your most recent works as well as 20th century pieces, when possible. If you wish to have your portfolio returned, please include a postpaid, self-addressed padded envelope at the time you submit your documents.

• For All applicants: a repertory list of works (solo and chamber) performed or composed during the past few years and a sample of printed concert programs in which you have participated, either as performer, composer, or collaborator.

• For All applicants: a minimum of two papers illustrating writing ability in any of the following areas: musical analysis, criticism, aesthetics, music theory, or music technology.

---plus---

• For Composition applicants ONLY: a minimum of three scores of instrumental works with recorded examples of the works being performed. (These may include, but should not be exclusively, electroacoustic works.)

• For Computer Music and CS/EP applicants ONLY: representative documentation (e.g., papers, performances, intermedia works, computer programs, etc.) of relevant research and activities.

• For Performance applicants ONLY: tapes or CD demonstrating the level of vocal and/or instrumental performance. In person auditions are desirable when possible, but not required.

STEP 3–UCSD Application for Admission

All sections of the official online UCSD Application for Graduate Admission with non-refundable fee of $60 for U.S. citizens, or $80 for international students, must be submitted by January 10. Instructions are found at http://www.oegr.ucsd.edu. Be sure to access all supplemental forms and instructions for:

• Statement of Purpose (may be submitted online)
• Three Letters of Recommendation (sent directly from recommenders to the UCSD Department of Music - maybe requested online)
• Official transcripts (sent directly from all institutions attended to the UCSD Department of Music)

Applicants must also submit official test score reports to UCSD Department of Music, Graduate Admissions, 9500 Gilman Dr. MC 0326, La Jolla, CA 92093-0326.

(Institution Code 4836; Department Code 2404)
---and---

• For all international applicants whose country of citizenship does not have English as its primary language, unless enrolled in a full-time program of university-level study for at least one year in an English speaking country, one of the following:

• TOEFL (Test of English as a Foreign Language) scores - minimum score 550 for the paper-based test (PBT), 213 for the computer-based test (CBT), or 80 for the internet-based test (iBT). Arrangements may be made at the nearest US Embassy, or contact: Educational Testing Service (ETS), Princeton, NJ (609) 921-9000. http://www.ets.org/toefl
(Institution Code 4836; Department Code 19)

- or -

• International English Language Testing System (IELTS) scores - minimum score is 7. http://www.ielts.org

http://music.ucsd.edu
Costs, Residency, Financial Aid

Current information about fees and non-resident tuition may be found at http://www-ogsr.ucsd.edu/financialinfo/gradstudent/tuition_fees/index.htm. Projected annual graduate costs for the 2005-2006 Academic Year are:

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Financial Assistance

UCSD considers financial support a top priority. Please note that one application is sufficient for all types of UCSD financial aid. The Music Department makes every effort to help its graduate students meet their educational objectives. Although the Music Department’s ability to fund all first-year students may vary from year to year, we fund as many entering students as possible. Award information is included at the time of admission notification. Additional information on funding opportunities is available at:
Information on establishing California residency is at:

Merit-based financial assistance is offered on a competitive basis through fellowships, teaching and research assistantships, fee scholarships, and special stipends to outstanding performers, composers and scholars. There is no additional application needed. This includes a number of endowed fellowships and special donor awards, which help defray the cost of tuition and fees:

- Ruth Epstein Memorial Endowed Fellowship in Piano Performance
- Robert Erickson Music Composition Scholarship
- Friends of Music (UCSD) graduate music fellowships
- Ann & Gordon Getty graduate music fellowships
- Kurt Weill Fellowship awarded to an outstanding composer
- Maxwell & Muriel Gluck Endowed Fellowship in music composition
- Frederic G. Smith Memorial Scholarship in vocal performance
- John Stewart Endowed Fellowship in ensemble performance

In addition, there may be opportunities for language assistantships for native non-English speakers. TA, Reader, and Associate positions are covered by a collective bargaining agreement between the University and the UAW. The agreement, including applicable benefits, may be found at:

Each quarter, students receiving financial support must register for and complete a full program of graduate study and research (12 units of graduate level courses) and must remain in good academic standing (GPA of 3.00 or better plus satisfactory progress towards the M.A. or Ph.D./D.M.A degree). The Music Department maintains an active list of referrals for private teaching, performing for special events, tutoring, etc. Periodic travel and dissertation grants are available to attend conference and engage in doctoral research.

Financial assistance for international students is limited. All new and continuing graduate students are urged to actively seek assistance within the university and through external granting institutions. Applications for financial assistance should be submitted as early as possible as competition is keen and deadlines are set early in the year. Written evidence of sufficient financial resources must be provided before a visa application can be issued. International doctoral students receive a 75% reduction in Non-Resident Tuition for up to three years after advancement to candidacy.

Need-based grants, work study, and Guaranteed Student Loans are awarded separately on the basis of financial need through the Financial Aid Office. Please submit the FAFSA by published deadlines.
Since its founding four decades ago, the University of California, San Diego — one of the ten campuses in the University of California system — has risen rapidly to its status as one of the top institutions in the nation for higher education and scientific exploration. One of UCSD’s major attractions is its institutional flexibility. Its interdisciplinary ethos, combined with a tradition of innovation and risk-taking, underlies the campus’ recruitment of top scholars and students.

UCSD ranks 10th in the United States in the excellence of its graduate programs and the quality of its faculty, according to the National Research Council. Kiplinger’s report for 2003 listed UCSD as the top U.C. school, and 16th nationally, among “100 best values in public colleges.” UCSD’s small college concept, patterned after Oxford and Cambridge, sets the campus apart from most large universities in the U.S.

A premier institution for doctoral work, UCSD offers facilities, funding, and educational opportunities that parallel the best institutions in the world. On the cutting edge of research, faculty participate in numerous research groups and institutes on campus. Among the faculty are Nobel laureates, Fields Medalists, recipients of the National Medal of Sciences, a Pulitzer Prize winner, MacArthur Fellows, and many Fulbright and Guggenheim fellows.

Home to more than 40 graduate departments, UCSD has 2,800 graduate students and 16,500 undergraduates pursuing degrees in over 60 academic fields. The university is highly committed to cultivating an intellectual atmosphere where students from diverse cultural and economic backgrounds excel academically. UCSD plays an active role in the community, sponsoring approximately 500 outreach programs annually in greater San Diego.

UCSD is the home of California’s only public charter school established on a university campus. The Preuss School provides a college-preparatory education to low-income 6th through 12th graders who will be the first in their families to graduate from college. Music graduate students participate regularly in its arts programs.

Artist Alexis Smith’s “Snake Path” is part of UCSD’s Stuart Collection of public art.

http://music.ucsd.edu
Situated 120 miles south of Los Angeles, 30 miles from the Mexican Border, at the edge of the Pacific Rim, San Diego has become an important hub in the emerging global economy; and the region's international ties have fueled an explosion of uniquely cross-cultural arts and music.

Over the past decade, San Diego has been transformed into one of the nation's leaders in technology, science, bio-medicine, and the arts. Today, with a population of nearly 1.3 million, San Diego is America's seventh largest city, and offers a lifestyle that combines big-city amenities with a small-town feel, perfect weather, year-round outdoor recreation, and miles of public beaches.

San Diegans take advantage of first-rate performing arts, including:

- **San Diego Opera.** International artists, diverse repertoire, including new original operas
- **San Diego Symphony.** Led by renowned artistic director and conductor Jahja Ling, the symphony received a $120 million donation from Qualcomm founder Irwin Jacobs in 2002
- **La Jolla Music Society.** World class artists and annual “Summerfest”
- **Improvisational, Blues, Jazz, World Music.** Athenaeum, Casbah, Dizzy’s, House of Blues, Sushi Performance and Visual Art
- **La Jolla Playhouse.** Launches new productions such as “Tommy” to Broadway, showcases new and experimental plays
- **San Diego Early Music Society.** Period instruments, international artists
- **Old Globe Theatre.** Long tradition of Shakespeare in the park
- **Starlight Theatre.** Summer musical theatre
- **Gaslamp Quarter.** A revitalized, historic district, now a flourishing entertainment mecca

The San Diego Museum of Art, the Museum of Contemporary Art San Diego, and the Museum of Photographic Arts feature internationally significant exhibits, and launch shows that travel to museums around the world. Other area attractions include the Museum of Making Music, the San Diego Zoo and Wild Animal Park, Sea World, San Diego Chargers, San Diego Padres (whose new downtown ballpark opened in 2004), Coors Amphitheater, many historical buildings, two California missions, and architectural masterpieces designed by Irving Gill, Louis I. Kahn, and Antoine Predock. Of course, it doesn't hurt to have a range of fine restaurants, a variety of international cuisine, and the nation's finest taco stands: a high priority for busy grad students.

UCSD overlooks the Pacific Ocean from atop the bluffs of La Jolla. Tucked away from the urban bustle of surrounding communities, the campus stretches over nearly 1,200 acres of wooded mesa with eucalyptus-shaded rustic structures alongside striking examples of ultramodern architecture. The coastal location and mild climate - average daytime temperature of 70ºF- make it a delightful year-round destination. Sunny days and cool ocean breezes create an ideal location for living and working. Close by, the coastal village of La Jolla has sparkling beaches, world-renowned surfing (including Windansea, immortalized by Tom Wolfe’s “The Pumphouse Gang”), the Museum of Contemporary Art, restaurants, coffeehouses, quaint shops, bookstores, historical architecture, and some of the region's most spectacular homes.
Faculty Biographies

Gerald Balzano, Ph.D., Cognitive Psychology, Stanford University. Music perception, philosophy of music, interactive computer music learning environments, microtonality, simulations and education, interdisciplinary connections to music. 858.822.0092; gjbalzano@ucsd.edu

David Borgo, Ph.D., Ethnomusicology, University of California, Los Angeles. Saxophonist, jazz theory and history, improvisation, African-American music, ethnomusicology, critical studies, contemporary sciences. 858.822.4957; dborgo@ucsd.edu


Charles Curtis, M.M., Cello, Juilliard School. Cellist, solo and chamber music, experimental music, just intonation, interpretation of unconventionally notated scores, recording artist. Piatigorsky Prize of the New York Cello Society. 858.822.4796; crc@ucsd.edu

Chaya Czernowin, Ph.D., Composition, University of California, San Diego. Composer, teacher of master classes, works commissioned and performed internationally. 858.822.1434; cczernowin@ucsd.edu

Anthony Davis, B.A., Yale University. Composer, pianist, improver, founder of Music-Theatre Workshop, African-American Music, opera and music-theater, composer of operas commissioned and performed by the Lyric Opera of Chicago and New York City Opera. 858.822.2543; adavis@ucsd.edu

Mark Dresser, M.A., Performance, University of California, San Diego. Contrabass, improver, composer, recording artist, jazz, avant-garde jazz, new music, contemporary chamber music, 2003 Grammy nominee. 858.534.2408; mdresser@ucsd.edu

Shlomo Dubnov, Ph.D., Computer Science, Hebrew University of Jerusalem, computer music, audio signal processing, machine learning in music, composition, multimedia communication. 858 534-5941; sdubnov@ucsd.edu

John Fonville, D.M.A., Performance, University of Illinois. Department Chair. Flutist, composer, woodwind pro-seminar, theory, composition, micro-tonal music, extended flute techniques, recording artist. 858.534.5404; jfonville@ucsd.edu

Andy Fry, D.Phil., Musicology, Oxford University. History of Western music, African-American music, jazz, music in France, music and race, historiography and criticism. 858-822-0685; afmry@ucsd.edu

Nancy Guy, Ph.D., Ethnomusicology, University of Pittsburgh. Ethnomusicologist, musics of Taiwan, East Asian musics, eco-musicology, cultural policy, Peking opera, 2002-03 Fulbright Grant. 858.534.8875; nguy@ucsd.edu

Edwin Harkins, Ph.D., Composition, University of Iowa. Trumpet, composer, theory and musicianship, outsider musicians, world music, complex rhythm, SONOR, [THE] (music theatre duo), recording artist. 858.534.4782; eharkins@ucsd.edu

Aleck Karis, M.M., Piano, Juilliard School. Pianist, SONOR, 18th, 19th, 20th century literature and repertoire, recording artist. 858.534.6650; plarson@ucsd.edu

Philip Larson, M.M., University of Illinois. Bass-Baritone, contemporary music, choral and vocal instruction, extended vocal techniques, conductor, SONOR, [THE] (music theatre duo), recording artist. 858.534.4002; clytle@ucsd.edu

Cecil Lytle, B.A., Music, University of Wisconsin. Prior Provost Thurgood Marshall College at UCSD. Associate Director of CREATE. Pianist, Black music studies, jazz, nineteenth century literature, improvisation, pro-seminar in piano, SONOR, recording artist. 858.534.6724; pmanoury@ucsd.edu

F. Richard Moore, Ph.D., Electrical Engineering, Stanford University. Music technology, acoustics, computer music, and digital audio signal processing. 858.534.7940; frmoore@ucsd.edu

János Négyesy, Dip. Mus., Franz Liszt Academy. Violinist, SONOR, contemporary and traditional repertoire, recording artist. 858.534.3356; jnegyesy@ucsd.edu


Peter Otto, M.F.A., Composition, California Institute of the Arts. Music Technology Director. Lecturer, Faculty Advisor for ICAM program, performance systems design, composer, spatial audio software author. 858.534.4602; potto@ucsd.edu

Jann Pasler, Ph.D., Musicology and Theory, University of Chicago. Musicologist, pianist, documentary filmmaker, critical/cultural theory, French music history, experimental music, post-modernism, gender. AMS 2005 H. Colin Slim award for best article in musicology. 858.534.6722; jpasler@ucsd.edu

Carol Plantamura, M.F.A., Music, SUNY Buffalo. Soprano, premiato ISCM, Milan, pro-seminar in vocal performance, opera performance, vocal literature, opera literature, music literature. 858.534.2730; cplantamura@ucsd.edu

Miller Puckette, Ph.D., Mathematics, Harvard University. Associate Director, Center for Research in Computing and the Arts. Audio synthesis and processing, interactive electronics, and multimedia. Published software includes Max and Pd. 858.534.4823; mpuckette@ucsd.edu

Roger Reynolds, M.M., Composition, University of Michigan. Composer, writer, curator of musical events, teacher of master classes, multimedia collaborations, emphasis on text and spatialization, works commissioned and performed internationally, 1989 Pulitzer Prize. 858.534.2444; info@rogerreynolds.com

Steven Schick, M.M., University of Iowa. Solisten Prüfung, Staatsliche Hochschule für Musik, Freiburg, Germany. Percussionist, performer, instructor of percussion and contemporary music, Artistic Director of red fish blue fish, recording artist. 858.534.0826; sschick@ucsd.edu

Harvey Sollberger, M.A., Columbia University. Composer, flutist, orchestra and contemporary chamber music conductor. Commissions from Fromm, Koussevitzky, Music from Japan, NYSCA, NEA, Naumberg, San Francisco Symphony. Represented as composer and performer on more than 100 commercial recordings. 858.534.7291; hsollberger@ucsd.edu

Rand Steiger, M.F.A., California Institute of the Arts. Composer, conductor, computer music, multimedia; recent music experiments with hybrid tunings and realtime signal processing. Conductor specializing in contemporary music, including many premieres. 858.534.3675; rand@ucsd.edu

Jane R. Stevens, Ph.D., History of Music, Yale University. Music history, history of Western music theory, aesthetics, and criticism; humanities. 858.534.6754; jrstevens@ucsd.edu


Chinary Ung, D.M.A., Columbia University. Composer, Khmer music, roneat-ek, Cambodian xylophone, works commissioned and performed internationally, Grawemeyer Award winner. (858) 822-0269; c1ung@ucsd.edu

Mina Yang, Ph.D., Musicology, Yale University. Piano, musicology, multi-cultural music theory, author of articles, reviews, and upcoming book California Polyphony: The Sounds of Multiculturalism. 858.822-6725; miyang@ucsd.edu

Affiliate Faculty:
Kenneth Anderson, Gospel Choir
Susan Barrett, M.A., Oboe
David Chase, D.M.A., Symphonic Chorus
Tom Erbe, B.S., Computer Music, Technology
Warren Gref, French Horn
Kamau Kenyatta, B.A., Jazz Piano
Colin McAllister, D.M.A., Guitar
Päivikki Nykter, Dip. Mus., Violin/Viola
Jason Robinson, Ph.D., Saxophone, Jazz
David Savage, Ph.D., Bassoon
Kartik Seshadri, M.B.A., Sitar
Stefani Walens, M.M., Piano
Robert Zelickman, M.F.A., Wind Ensemble, Clarinet

Complete biographies: http://music.ucsd.edu