



uc san diego

department of music
graduate programs





ON THE COVER

Conrad Prebys Music Center Opening in 2009

LMN Architects Cyril Harris

- 3-story, 46,880 square feet
 - 400-seat concert hall
 - 150-seat lecture/recital hall
- Experimental-black box theatre
- State-of-the-art computer music, and recording studios
- Acoustically designed rehearsal, teaching and practice studios

CONTENTS

Introduction	1
Performance	2
Composition	3
Computer Music	4
Integrative Studies	5
Resources + Technology	6-7
Faculty	8-11
San Diego/ & U.C. San Diego Life	12
Admissions	13

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THE OPENING of our Conrad Prebys Music Center marks a new era for UC San Diego's Department of Music. Everything we do will be enhanced and inspired by our new home. Acoustician Cyril Harris and architect Mark Reddington of LMN Architects have designed an amazing chamber music concert hall with extraordinary acoustics, along with state-of-the-art performance, research, and teaching spaces. We're proud of our new faculty colleagues, Anthony Burr, Lei Liang, Susan Narucki, and Katharina Rosenberger, the first of several new faculty we're adding.

We are also proud of our Alumni, many of whom occupy significant academic positions: Mark Applebaum, Charles Kronengold, and Jaroslaw Kapuscinski at Stanford; Juan Campoverde at DePaul, Arshia Cont at IRCAM, Chaya Czernowin at Harvard, Joanna Demers at USC, Nina Eidsheim at UCLA, Josh Levine at Oberlin, Gascia Ouzounian and Eric Lyon at Queens-Belfast, Mark Menzies and Rob Wannamaker at CalArts, Jason Stanyek at NYU, Vanessa Tomlinson and Erik Griswold at Queensland Conservatorium, Shahrokh Yadegari at UCSD (Theatre Dept.), and many others.

Every generation of new graduate students is encouraged to make waves, to dive into this teeming pool of research, creativity and experimentation so that it may continue to flourish and evolve in surprising directions.

performance



The graduate Performance program at UC San Diego is unified by a commitment to musical expression of the highest artistic caliber; whether in collaborative situations, through the language of improvisation, or in the exploration of new works and new performance genres. Guided by a faculty of international reputation with experience and expertise in a broad range of repertoire and styles, graduate students engage with musical materials in an environment that encourages creativity and involvement, both within the campus, and with a vision toward the broader national and international arts communities.

In addition to full participation in the general musical and intellectual life of one of the most forward-thinking music departments in the nation, performance opportunities at UCSD include red fish blue fish (percussion ensemble), chamber ensembles, improvised music, and contemporary music-theater projects.

The Performance faculty includes clarinetist Anthony Burr, cellist Charles Curtis, contrabassist Mark Dresser, flutist John Fonville, pianist Aleck Karis, baritone Philip Larson, soprano Susan Narucki, violinist János Négyesy, and percussionist Steven Schick. For detailed information including Faculty discographies, please visit the Department of Music website: <http://music.ucsd.edu>

composition



The graduate Composition program at UC San Diego 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 student. The faculty mentor considers a student's particular goals and then attempts to strengthen his or her technical capacity to meet them. Of course, it is also the case that the diversity and liveliness of our program itself often challenges students to reevaluate their goals.

The program begins with a year-long seminar, and continues with individual studies thereafter. UCSD performers — faculty and students — are all committed to playing new music, and frequent composer/performer collaborations are a vital aspect of life in the Department, as are residencies by visiting performers such as the Arditti Quartet who perform and record student works.

In sum, the composition program at UCSD is both inspiring and demanding. 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

computer music



World-renowned faculty in Computer Music (Gerald Balzano, Shlomo Dubnov, Tom Erbe, F. Richard Moore, Peter Otto, and Miller Puckette) distinguish UC San Diego's Department of Music as a world leader in computer music research. The program focuses on research, but, unlike other schools involved in computer music research, at UCSD this is done in the broader context of the music department. Collaborative research between Computer Music students and the Performance, Composition, and Integrative Studies areas is encouraged.

Masters degree students follow a year-long course covering digital audio processing, musical cognitive science, and compositional algorithms. In the second year, students complete a Masters thesis in a related topic. At the same time, they take core departmental courses in performance and analysis, and choose from seminars offered from all areas of the department.

Doctoral students are expected to develop deep mastery in at least three areas (under the supervision of three faculty members), followed by a qualifying examination. Once they qualify, students write dissertations which explore a significant and original contribution to the field of Computer Music. UCSD Computer Music graduates find work both in academia and in the music, gaming, and telecommunications fields.

integrative studies



Integrative Studies (IS) promotes an engagement with contemporary music activity and discourse, integrating diverse methodologies and experiences and exploring connections among the arts, humanities, and sciences. The program encourages cross-fertilization and hybridity 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. Graduate students in IS are encouraged to combine their artistic and academic pursuits and to think systematically, critically, and reflectively while engaging with a wide range of academic fields including cultural theory, new media studies, ethnomusicology, improvisation and creativity studies, cognitive science, and systems theory, among others.

The IS program is comprised of four interconnected specialties—critical studies, ethnomusicology, systems inquiry, and creative practice—and core seminars explore multiple ways of thinking about music in tandem with creative practices that frequently incorporate new technologies and integrate diverse media and forms. IS students work closely with faculty mentors to produce compelling musical statements and to develop significant and original research.

resources + technology

STATE-OF-THE-ART SOUND is the focus in the new Conrad Prebys Music Center, featuring a 390-seat concert hall designed by world-renowned acoustician Cyril M. Harris and a “black box” space for multimedia and interdisciplinary works, as well as studios, computer labs, and practice rooms.

Intel and Macintosh workstations run music software developed at UC San Diego. Pure Data is a real-time, interactive music and graphics programming environment created by Miller Puckette from the computer music faculty. Audio and graphics software includes Pro Tools HD, development compilers, and music production packages. The facility is optimized for direct connection of musical instruments to computers for prototyping real-time interactive performance and compositional projects. The studio houses Macintosh and Linux systems and dedicated devices for music production and recording, including ProTools HD digital audio production with sixteen channels of digital I/O. The studio also supports MIDI and includes hardware and software for CD and DVD mastering.

The Open Computing Laboratory (OCL) occupies 1,950 square feet, with audio and printer connections to the Computer Music and Instructional Laboratory (CMIL) and the Digital Project Studio. Coda Finale, Max/MSP, Soundhack, Metasynth, DVD Studio Pro, Final Cut, Pure Data, ProTools, and IRCAM Forum are some of the packages supported in the lab. Large-format music and text printing are available, and there are high-quality data projection and multi-channel audio for presentations. Media networking allows advanced students and researchers to stream digital content among campus facilities and onto the Internet.

The Department of Music maintains an inventory of technology equipment available to graduate students for overnight and weekend use, including laptop computers with music software, firewire audio interfaces, MIDI keyboards and interfaces, microphones, cables, and other recording and production sound equipment. Faculty and student concerts are professionally recorded, and qualified students can utilize extensive high tech resources for experimental performances and recordings.

The *Sound Check* CD series, curated by the music faculty, represents the best from UCSD's graduate composers and performers. The Center for Research in Computing and the Arts (CRCA) is a research unit of UCSD. Historically rooted in the university's Center for Music Experiment (CME), CRCA supports working relationships among artists, scientists, and technologists. Current research includes 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 diverse events reflecting the research and artistic expression of faculty, students, associates, and visiting scholars. Research residencies and fellowships are available for graduate students. CRCA is based in the Media Arts wing of UCSD's Calit2 building. This complex houses offices, labs and performance spaces including a stage that places CRCA at the crossroads of artistic and technical innovation. CRCA affiliates work alongside leading researchers in wireless communications, computer imaging, signal processing, bioinformatics, chip design, immersive media, and other new and emerging disciplines.

<http://www.crca.ucsd.edu>

<http://www.calit2.net/>

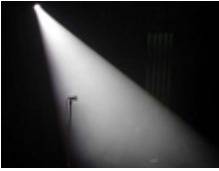
The Music Library (located in Geisel Library) maintains extensive collections of materials in all areas of music, and is known internationally for contemporary music holdings. The Music Library's Services Room has fifty-two stations for playback of the recordings collection, including CD, DVD, VHS, LP, or tape formats.

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>

For complete information on U.C. San Diego Department of Music's facilities, visit:

<http://music.ucsd.edu/resources/facilities.php>



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

Anthony Burr, D.M.A., Performance, University of California, San Diego. Clarinetist, contemporary music. Composer of epic scale mixed media pieces, most notably Biospheria: An Environmental Opera. 858.822.7864; aburr@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

Anthony Davis, B.A., Yale University. Composer, pianist, improviser, 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. Contrabassist, improviser, composer, recording artist, jazz, avant-garde jazz, new music, intermedia, 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. Flutist, composer, woodwind pro-seminar, theory, composition, micro-tonal music, extended flute techniques, recording artist. 858.534.5404; jfonville@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

Aleck Karis, M.M., Piano, Juilliard School. Pianist, SONOR, 18th, 19th, 20th century literature and repertoire, recording artist. 858.534.8876; akaris@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. 858.534.6650; plarson@ucsd.edu

Lei Liang, Ph.D., Composition, Harvard. M.M., New England Conservatory of Music. Pieces commissioned by the Heidelberger Philharmonisches Orchester, Arditti String Quartet, Ying Quartet, Meridian Arts Ensemble, many others.

Philippe Manoury. Prix d'analyse et de composition, Conservatoire National Supérieur de Musique de Paris. Composition, computer music. Works performed by/at Chicago and Cleveland Symphonies, Carnegie Hall, Opéra de la Bastille, Orchestre de Paris, and Ensemble Intercontemporain. 858.822.6724; pmanoury@ucsd.edu

Susan Narucki, B.A. San Francisco State University. Soprano, contemporary music. Soloist with orchestra, chamber music, recital, opera, national and international, repertoire ranges from Bach to 21st century. 2000 Grammy Award, 2002 Grammy nomination. 858.246.0492; snarucki@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

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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

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, winner of 1989 Pulitzer Prize for Music. 858.534.2444; info@rogerreynolds.com

Katharina Rosenberger, Ph.D., Columbia University. M.M., Music, Royal Academy of Music. Mentored by French composer Tristan Murail. Her works, electronic, acoustic and installation based. Her compositions are often inspired by and linked with the visual arts, theatre and inquiries into perceptual and phenomenological issues. 858.246.0493; krosenberger@ucsd.edu

Steven Schick, M.M., University of Iowa. Solisten Prüfung, Staatliche 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

Rand Steiger, M.F.A., California Institute of the Arts. Department Chair. 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

ucsd campus/san diego region



THINK OF UC SAN DIEGO as a small city of more than 30,000, complete with housing, mass transit, recreation, entertainment, restaurants, shopping, libraries and day-care. At night, students enjoy performances at RIMAC Arena, La Jolla Playhouse's three theatres and an intimate new campus venue called The Loft. Between classes, students can wander the campus through old eucalyptus groves and past the award-winning Stuart Collection of public art. Price Center, near the spaceship-like Geisel Library, offers lunching al fresco at umbrella'd tables in an outdoor plaza, and quick meals in a food court. The center also houses UCSD's Bookstore and Box Office, as well as Sunshine Market (sandwiches to sundries).

THE SAN DIEGO REGION is famous for its oceanfront setting and wildlife areas including Torrey Pines State Park near UCSD. The weather is sunny half the time, ideal for cycling, kayaking, ocean swimming, sailing and, other outdoor diversions. Arts and entertainment includes the San Diego Symphony, San Diego Opera, Cricket Wireless Amphitheatre, as well as the San Diego Chargers and San Diego Padres (who play in a new waterfront ballpark). Downtown San Diego is a scenic waterfront urban center with highrise condominiums, restaurants, Horton Plaza Shopping Center, Little Italy and the historic Gaslamp Quarter. Near UCSD are two shopping malls and multiplex cinemas. Light-rail transit runs from the Mexico border to Oceanside, and Amtrak trains connect to Los Angeles and beyond. The international airport downtown is fifteen minutes from campus.

admissions

APPLICATION

*The deadline for submission of ALL application materials is **January 10**. Students are admitted to begin in Fall Quarter only.*

Step 1:

APPLICATION FOR GRADUATE ADMISSION

All sections of the official U.C. San Diego Application for Graduate Admission must be submitted online at:

<http://graduateapp.ucsd.edu>

The non-refundable application fee is \$70 for U.S. citizens and \$90 for international students.

Step 2:

PORTFOLIO

Applicants must submit a complete portfolio. For **details**, please visit the Department of Music website:

<http://music.ucsd.edu/grad/admissions.php>

*If you have **questions** about the application process or materials you should submit, please contact our Graduate Coordinator: studentaffs@music.ucsd.edu*

COSTS & CALIFORNIA RESIDENCY

Current information about fees, non-resident tuition, and California residency may be obtained at the Registrar's Office.

<http://registrar.ucsd.edu>

(858) 534-3150

FINANCIAL ASSISTANCE

U.C. San Diego considers financial support to be a top priority. The Department of Music offers many scholarships and fellowships.

For information on Financial Assistance, visit the Department of Music website:

<http://music.ucsd.edu/grad/costs.php>

