

# MUSIC

## MODEL PROGRAM

The Music Department recommends that students plan their programs of study around the following sequence. The curricula presented below follow a generalized model, but each student's program will be individualized based on placement testing, transfer credits and individual progress as the student advances.

Our goal is to provide the highest quality education designed to give the contemporary musician a stimulating and challenging environment to develop their skills, identify their passions, expand their horizons, and embody values of integrity and authenticity as artists, citizens and innovators. We strive to teach our students to become critical thinkers, successful professionals, dynamic leaders, and socially aware artists.

Students in the music program at Cornish College of the Arts who fully participate and engage with peers, teachers and the learning environment will...

- 1) ... become proficient in all aspects of musicianship skills, including theory, ear-training, keyboard, rhythm, sight-reading, and improvisation.
- 2) ... employ a diverse knowledge of the music industry and music career options, create a digital portfolio, and acquire apply the life and learning skills necessary for a successful career in music.
- 3) ... think critically, practice self reflection, and develop simplement spoken, written and listening skills necessary to engage with peers for performance or discussion in all aspects of music.
- 4) ... apply a sense of citizenship reflected within and beyond the Cornish community through a spirit of collaboration and an awareness of the power of music to enrich the culture and impact social change.
- 5) ... be effective leaders, active collaborators, and strong communicators who will give and take feedback constructively.
- 6) ... acquire synthesize diverse elements of musical knowledge [3] in of the practice, theory, history and production of music.

*For Composition:*

- 7) ... master demonstrate mastery of compositional technique (melody, polyphony, harmony, form and texture) with an understanding of diverse compositional approaches and striving to create innovative and original work.

*For Performance:*

- 7) ... demonstrate technical mastery of master primary instrument with strong musicality and stylistically versatile performance skills and a dynamic and professional stage presence.

## COMPOSITION

<i>Music Credits</i>	<b>91</b>
<i>HS Credits</i>	<b>30</b>
<i>College Electives</i>	<b>6</b>
<i>Total Credits for a Bachelor of Music Degree (BMus)</i>	<b>127</b>

FIRST YEAR	FALL	SPRING
<i>MU 111–112 Theory I &amp; II</i>	<b>2</b>	<b>2</b>
<i>MU 125–126 Eartraining I &amp; II</i>	<b>2</b>	<b>2</b>
<i>MU 151–152 Composition Colloquium I &amp; II</i>	<b>1</b>	<b>1</b>
<i>MU 161–162 Rhythm I &amp; II</i>	<b>1</b>	<b>1</b>
<i>MU 165–166 Piano I &amp; II</i>	<b>1</b>	<b>1</b>
<i>MU 191 Individual Instruction</i>	<b>3</b>	<b>3</b>
<i>MU 260 Music Notation</i>	<b>2</b>	<b>–</b>
<i>H&amp;S Integrated Studies</i>	<b>6</b>	<b>6</b>
<i>Total Credits</i>	<b>18</b>	<b>16</b>

SECOND YEAR	FALL	SPRING
<i>MU 211–212 or MU 213–214 Theory III &amp; IV</i>	<b>3</b>	<b>3</b>
<i>MU 225–226 Eartraining III &amp; IV</i>	<b>2</b>	<b>2</b>
<i>MU 227 Fundamentals of Electronic Music</i>	<b>2</b>	<b>–</b>
<i>MU 228 Intro to Digital Audio Workstations</i>	<b>–</b>	<b>2</b>
<i>MU 251–252 Composition Colloquium III &amp; IV</i>	<b>1</b>	<b>1</b>
<i>MU 265–266 Piano III &amp; IV</i>	<b>1</b>	<b>1</b>
<i>MU 291 Individual Instruction</i>	<b>3</b>	<b>3</b>
<i>H&amp;S Course Work</i>	<b>3</b>	<b>3</b>
<i>College Elective</i>	<b>3</b>	<b>–</b>
<i>Total Credits</i>	<b>18</b>	<b>15</b>

THIRD YEAR	FALL	SPRING
<i>MU 230 Technical Production for Musicians</i>	<b>1</b>	<b>–</b>
<i>MU 262 World Music Traditions</i>	<b>–</b>	<b>3</b>
<i>MU 367 Music History: Jazz</i>	<b>3</b>	<b>–</b>
<i>MU 390 Junior Recital</i>	<b>–</b>	<b>1</b>
<i>MU 391 Individual Instruction</i>	<b>3</b>	<b>3</b>
<i>MU History Elective</i>	<b>3</b>	<b>–</b>
<i>MU Composition Seminar</i>	<b>2</b>	<b>2</b>
<i>MU Upper Level Theory Elective</i>	<b>2</b>	<b>–</b>
<i>H&amp;S Course Work</i>	<b>3</b>	<b>3</b>
<i>College Elective</i>	<b>–</b>	<b>3</b>
<i>Total Credits</i>	<b>17</b>	<b>15</b>

FOURTH YEAR	FALL	SPRING
<i>MU 301 Professional Career Development</i>	<b>2</b>	<b>–</b>
<i>MU 364 Music History: Western Classical</i>	<b>–</b>	<b>3</b>
<i>MU 490 Senior Recital</i>	<b>–</b>	<b>1</b>
<i>MU 491 Individual Instruction</i>	<b>3</b>	<b>3</b>
<i>MU Composition Seminar</i>	<b>2</b>	<b>2</b>
<i>MU Upper Level Theory Elective</i>	<b>2</b>	<b>–</b>
<i>MU Electives</i>	<b>2</b>	<b>2</b>
<i>H&amp;S Course Work</i>	<b>3</b>	<b>3</b>
<i>Total Credits</i>	<b>14</b>	<b>14</b>

**MUSIC MODEL PROGRAM** (continued)

**COMPOSER/PERFORMER**

Music Credits	<b>91</b>
HS Credits	<b>30</b>
College Electives	<b>6</b>
Total Credits for a Bachelor of Music Degree (BMus)	<b>127</b>

FIRST YEAR	FALL	SPRING
MU 111–112 Theory I & II	<b>2</b>	<b>2</b>
MU 125–126 Eartraining I & II	<b>2</b>	<b>2</b>
MU 151–152 Composition Colloquium I & II	<b>1</b>	<b>1</b>
MU 161–162 Rhythm I & II	<b>1</b>	<b>1</b>
MU 165–166 Piano I & II	<b>1</b>	<b>1</b>
MU 191 Individual Instruction	<b>3</b>	<b>3</b>
MU 230 Technical Production for Musicians	<b>–</b>	<b>1</b>
H&S Integrated Studies	<b>6</b>	<b>6</b>
Total Credits	<b>16</b>	<b>17</b>

SECOND YEAR	FALL	SPRING
MU 211–212 or MU 213–214 Theory III & IV	<b>3</b>	<b>3</b>
MU 225–226 Eartraining III & IV	<b>2</b>	<b>2</b>
MU 260 Music Notation	<b>2</b>	<b>–</b>
MU 265–266 Piano III & IV	<b>1</b>	<b>1</b>
MU 293 Individual Instruction	<b>2</b>	<b>2</b>
MU 293 Individual Instruction	<b>2</b>	<b>2</b>
MU 364 Music History: Western Classical	<b>–</b>	<b>3</b>
MU Ensemble	<b>–</b>	<b>2</b>
H&S Course Work	<b>3</b>	<b>3</b>
College Elective	<b>3</b>	<b>–</b>
Total Credits	<b>18</b>	<b>18</b>

THIRD YEAR	FALL	SPRING
MU 262 World Music Traditions	<b>3</b>	<b>–</b>
MU 301 Professional Career Development	<b>2</b>	<b>–</b>
MU 367 Music History: Jazz	<b>–</b>	<b>3</b>
MU 390 Junior Recital	<b>–</b>	<b>1</b>
MU 393 Individual Instruction	<b>2</b>	<b>2</b>
MU 393 Individual Instruction	<b>2</b>	<b>2</b>
MU Composition Seminar	<b>2</b>	<b>–</b>
MU Ensemble	<b>–</b>	<b>2</b>
H&S Course Work	<b>3</b>	<b>3</b>
College Elective	<b>–</b>	<b>3</b>
Total Credits	<b>14</b>	<b>16</b>

FOURTH YEAR	FALL	SPRING
MU Composition Seminar	<b>2</b>	<b>–</b>
MU Ensemble	<b>–</b>	<b>2</b>
MU Elective	<b>2</b>	<b>2</b>
MU Elective	<b>2</b>	<b>–</b>
MU History Elective	<b>–</b>	<b>3</b>
MU Upper Level Theory Elective	<b>2</b>	<b>–</b>
MU 490 Senior Recital	<b>–</b>	<b>1</b>
MU 491 Individual Instruction	<b>3</b>	<b>3</b>
H&S Course Work	<b>3</b>	<b>3</b>
Total Credits	<b>14</b>	<b>14</b>

**CLASSICAL INSTRUMENTAL**

Music Credits	<b>91</b>
HS Credits	<b>30</b>
College Electives	<b>6</b>
Total Credits for a Bachelor of Music Degree (BMus)	<b>127</b>

FIRST YEAR	FALL	SPRING
MU 111–112 Theory I & II	<b>2</b>	<b>2</b>
MU 125–126 Eartraining I & II	<b>2</b>	<b>2</b>
MU 161–162 Rhythm I & II	<b>1</b>	<b>1</b>
MU 165–166 Piano I & II	<b>1</b>	<b>1</b>
MU 191 Individual Instruction	<b>3</b>	<b>3</b>
MU 260 Ensemble Elective	<b>2</b>	<b>2</b>
H&S Integrated Studies	<b>6</b>	<b>6</b>
Total Credits	<b>17</b>	<b>17</b>

SECOND YEAR	FALL	SPRING
MU 211–212 or MU 213–214 Theory III & IV	<b>3</b>	<b>3</b>
MU 225–226 Eartraining III & IV	<b>2</b>	<b>2</b>
MU 265–266 Piano III & IV	<b>1</b>	<b>1</b>
MU 364 Music History: Western Classical	<b>–</b>	<b>3</b>
MU 291 Individual Instruction	<b>3</b>	<b>3</b>
MU Ensemble Elective	<b>2</b>	<b>2</b>
H&S Course Work	<b>3</b>	<b>3</b>
College Elective	<b>3</b>	<b>–</b>
Total Credits	<b>17</b>	<b>17</b>

THIRD YEAR	FALL	SPRING
MU 230 Technical Production for Musicians	<b>1</b>	<b>–</b>
MU 262 World Music Traditions	<b>–</b>	<b>3</b>
MU 367 Music History: Jazz	<b>3</b>	<b>–</b>
MU 390 Junior Recital	<b>–</b>	<b>1</b>
MU 391 Individual Instruction	<b>3</b>	<b>3</b>
MU Upper Level Theory Elective	<b>2</b>	<b>–</b>
MU Ensemble Elective	<b>2</b>	<b>2</b>
MU Electives	<b>2</b>	<b>2</b>
H&S Course Work	<b>3</b>	<b>3</b>
College Elective	<b>–</b>	<b>3</b>
Total Credits	<b>16</b>	<b>17</b>

FOURTH YEAR	FALL	SPRING
MU 301 Professional Career Development	<b>2</b>	<b>–</b>
MU 491 Individual Instruction	<b>3</b>	<b>3</b>
MU 490 Senior Recital	<b>–</b>	<b>1</b>
MU Ensemble Elective	<b>2</b>	<b>2</b>
MU Elective	<b>2</b>	<b>2</b>
MU History Elective	<b>–</b>	<b>3</b>
H&S Course Work	<b>3</b>	<b>3</b>
Total Credits	<b>12</b>	<b>14</b>

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**MUSIC MODEL PROGRAM** (continued)

**JAZZ INSTRUMENTAL**

Music Credits	<b>91</b>	
HS Credits	<b>30</b>	
College Electives	<b>6</b>	
Total Credits for a Bachelor of Music Degree (BMus)	<b>127</b>	

FIRST YEAR	FALL	SPRING
MU 111–112 Theory I & II	2	2
MU 125–126 Eartraining I & II	2	2
MU 161–162 Rhythm I & II	1	1
MU 165–166 Piano I & II	1	1
MU 191 Individual Instruction	3	3
MU 260 Ensemble Elective	2	2
H&S Integrated Studies	6	6
Total Credits	17	17

SECOND YEAR	FALL	SPRING
MU 213-214 Jazz Theory III & IV	3	3
MU 225–226 Eartraining III & IV	2	2
MU 250 Rhythm Elective	1	1
MU 265–266 Piano III & IV	1	1
MU 291 Individual Instruction	3	3
MU Ensemble Elective	2	2
H&S Course Work	3	3
College Elective	–	3
Total Credits	15	18

THIRD YEAR	FALL	SPRING
MU 230 Technical Production for Musicians	1	–
MU 364 Music History: Western Classical	–	3
MU 367 Music History: Jazz	3	–
MU 390 Junior Recital	–	1
MU 391 Individual Instruction	3	3
MU Upper Level Theory Elective	2	–
MU Ensemble Elective	2	2
MU Electives	2	2
H&S Course Work	3	3
College Elective	–	3
Total Credits	16	17

FOURTH YEAR	FALL	SPRING
MU 262 World Music Traditions	–	3
MU 301 Professional Career Development	2	–
MU 490 Senior Recital	–	1
MU 491 Individual Instruction	3	3
MU Ensemble Elective	2	2
MU Elective	–	2
MU History Elective	3	–
H&S Course Work	3	3
Total Credits	13	14

**CLASSICAL VOCAL**

Music Credits	<b>91</b>	
HS Credits	<b>30</b>	
Foreign Language Requirement (College Electives)	<b>6</b>	
Total Credits for a Bachelor of Music Degree (BMus)	<b>127</b>	

FIRST YEAR	FALL	SPRING
MU 107 English Diction	2	–
MU 108 Italian Diction	–	2
MU 111–112 Theory I & II	2	2
MU 125–126 Eartraining I & II	2	2
MU 161–162 Rhythm I & II	1	1
MU 165–166 Piano I & II	1	1
MU 183 Foundations of Singing	1	–
MU 191 Individual Instruction	3	3
H&S Integrated Studies	6	6
Total Credits	18	17

SECOND YEAR	FALL	SPRING
MU 211–212 Classical Theory III & IV	3	3
MU 225–226 Eartraining III & IV	2	2
MU 265–266 Piano III & IV	1	1
MU 291 Individual Instruction	3	3
MU 307 French Diction	1	–
MU 308 German Diction	–	1
MU 321 Opera Scenes Workshop	–	2
MU Vocal Repertoire	2	–
Foreign Language	3	3
Total Credits	15	15

THIRD YEAR	FALL	SPRING
MU 230 Technical Production for Musicians	1	–
MU 301 Professional Career Development	2	–
MU 364 Music History: Western Classical	–	3
MU 390 Junior Recital	1	–
MU 391 Individual Instruction	3	3
MU History Elective	3	–
MU Elective	–	2
Foreign Language	3	3
H&S Course Work	3	3
Total Credits	16	14

FOURTH YEAR	FALL	SPRING
MU 262 World Music Traditions	3	–
MU 367 Music History: Jazz	–	3
MU 375 Chamber Singers	2	–
MU 322 Opera Production	3	–
MU 490 Senior Recital	–	1
MU 491 Individual Instruction	3	3
MU Elective	–	2
H&S Course Work	3	3
H&S Course Work	3	3
Total Credits	17	15

**JAZZ VOCAL**

Music Credits	<b>91</b>	
HS Credits	<b>30</b>	
College Electives	<b>6</b>	
Total Credits for a Bachelor of Music Degree (BMus)	<b>127</b>	

FIRST YEAR	FALL	SPRING
MU 111–112 Theory I & II	2	2
MU 125–126 Eartraining I & II	2	2
MU 161–162 Rhythm I & II	1	1
MU 165–166 Piano I & II	1	1
MU 183 Fundamentals of Singing	1	–
MU 191 Individual Instruction	3	3
MU 241-242 Vocal Jazz Standards I & II	2	2
H&S Integrated Studies	6	6
Total Credits	18	17

**MUSIC MODEL PROGRAM** *(continued)*

<b>SECOND YEAR</b>	<b>FALL</b>	<b>SPRING</b>
<i>MU 213-214 Jazz Theory III &amp; IV</i>	<b>3</b>	<b>3</b>
<i>MU 225–226 Eartraining III &amp; IV</i>	<b>2</b>	<b>2</b>
<i>MU 265–266 Piano III &amp; IV</i>	<b>1</b>	<b>1</b>
<i>MU 291 Individual Instruction</i>	<b>3</b>	<b>3</b>
<i>MU 341-342 Advanced Vocal Jazz Standards I &amp; II</i>	<b>2</b>	<b>2</b>
<i>MU Elective</i>	–	<b>3</b>
<i>H&amp;S Course Work</i>	<b>3</b>	<b>3</b>
<b>Total Credits</b>	<b>14</b>	<b>17</b>

<b>THIRD YEAR</b>	<b>FALL</b>	<b>SPRING</b>
<i>MU 364 Music History: Western Classical</i>	–	<b>3</b>
<i>MU 367 Music History: Jazz</i>	<b>3</b>	–
<i>MU 390 Junior Recital</i>	–	<b>1</b>
<i>MU 391 Individual Instruction</i>	<b>3</b>	<b>3</b>
<i>MU Upper Level Theory Elective</i>	<b>2</b>	–
<i>MU Jazz Vocal Ensemble</i>	<b>2</b>	<b>2</b>
<i>MU Elective</i>	<b>2</b>	–
<i>H&amp;S Course Work</i>	<b>3</b>	<b>3</b>
<i>College Electives</i>	<b>3</b>	<b>3</b>
<b>Total Credits</b>	<b>18</b>	<b>15</b>

<b>FOURTH YEAR</b>	<b>FALL</b>	<b>SPRING</b>
<i>MU 230 Technical Production for Musicians</i>	<b>1</b>	–
<i>MU 250 Rhythm Elective</i>	<b>1</b>	<b>1</b>
<i>MU 262 World Music Traditions</i>	–	<b>3</b>
<i>MU 301 Professional Career Development</i>	<b>2</b>	–
<i>MU 490 Senior Recital</i>	–	<b>1</b>
<i>MU 491 Individual Instruction</i>	<b>3</b>	<b>3</b>
<i>MU History Elective</i>	<b>3</b>	–
<i>MU Ensemble</i>	<b>2</b>	<b>2</b>
<i>H&amp;S Course Work</i>	<b>3</b>	<b>3</b>
<b>Total Credits</b>	<b>15</b>	<b>13</b>

**CLASSICAL PIANO**

<i>Music Credits</i>	<b>91</b>
<i>HS Credits</i>	<b>30</b>
<i>College Electives</i>	<b>6</b>
<i>Total Credits for a Bachelor of Music Degree (BMus)</i>	<b>127</b>

<b>FIRST YEAR</b>	<b>FALL</b>	<b>SPRING</b>
<i>MU 109-110 Performance Studio</i>	<b>1</b>	<b>1</b>
<i>MU 111–112 Theory I &amp; II</i>	<b>2</b>	<b>2</b>
<i>MU 125–126 Eartraining I &amp; II</i>	<b>2</b>	<b>2</b>
<i>MU 161–162 Rhythm I &amp; II</i>	<b>1</b>	<b>1</b>
<i>MU 191 Individual Instruction</i>	<b>3</b>	<b>3</b>
<i>MU Ensemble Elective</i>	<b>2</b>	<b>2</b>
<i>H&amp;S Integrated Studies</i>	<b>6</b>	<b>6</b>
<b>Total Credits</b>	<b>17</b>	<b>17</b>

<b>SECOND YEAR</b>	<b>FALL</b>	<b>SPRING</b>
<i>MU 209-210 Performance Studio</i>	<b>1</b>	<b>1</b>
<i>MU 211–212 Classical Theory III &amp; IV</i>	<b>3</b>	<b>3</b>
<i>MU 225–226 Eartraining III &amp; IV</i>	<b>2</b>	<b>2</b>
<i>MU 230 Technical Production for Musicians</i>	<b>1</b>	–
<i>MU 291 Individual Instruction</i>	<b>3</b>	<b>3</b>
<i>MU 364 Music History: Western Classical</i>	–	<b>3</b>
<i>MU Ensemble Elective</i>	<b>2</b>	<b>2</b>
<i>H&amp;S Course Work</i>	<b>3</b>	<b>3</b>
<b>Total Credits</b>	<b>15</b>	<b>17</b>

<b>THIRD YEAR</b>	<b>FALL</b>	<b>SPRING</b>
<i>MU 301 Professional Career Development</i>	<b>2</b>	–
<i>MU 309-310 Performance Studio</i>	<b>1</b>	<b>1</b>
<i>MU 345 Accompanying for Pianists</i>	<b>2</b>	–
<i>MU 390 Junior Recital</i>	–	<b>1</b>
<i>MU 391 Individual Instruction</i>	<b>3</b>	<b>3</b>
<i>MU Ensemble Elective</i>	–	<b>2</b>
<i>MU Elective</i>	<b>2</b>	<b>2</b>
<i>MU Upper Level Theory Elective</i>	<b>2</b>	–
<i>H&amp;S Course Work</i>	<b>3</b>	<b>3</b>
<i>College Electives</i>	<b>3</b>	<b>3</b>
<b>Total Credits</b>	<b>18</b>	<b>15</b>

<b>FOURTH YEAR</b>	<b>FALL</b>	<b>SPRING</b>
<i>MU 262 World Music Traditions</i>	<b>3</b>	–
<i>MU 344 Piano Repertoire</i>	<b>2</b>	–
<i>MU 367 Music History: Jazz</i>	–	<b>3</b>
<i>MU 409-410 Performance Studio</i>	<b>1</b>	<b>1</b>
<i>MU 490 Senior Recital</i>	–	<b>1</b>
<i>MU 491 Individual Instruction</i>	<b>3</b>	<b>3</b>
<i>MU History Elective</i>	<b>3</b>	–
<i>MU Ensemble Elective</i>	–	<b>2</b>
<i>H&amp;S Course Work</i>	<b>3</b>	<b>3</b>
<b>Total Credits</b>	<b>15</b>	<b>13</b>

## COURSE DESCRIPTIONS

### **MU 100 Ensemble/Audition**

*2-4 Credit(s), Fall/Spring*

Temporary assignment. Students will audition with the Music Department to determine actual ensemble placement.

### **MU 107 English Diction** *1 Credit, Fall*

This is a hands-on performance masterclass. It supplements private instruction by giving students an opportunity to perform and receive feedback from the faculty as well as their peers. This course may be team taught by various performance faculty members, providing students with the opportunity to benefit from instructors with different points of view. Throughout the course, students will be encouraged to apply their acquired knowledge to formulate critiques of their own. At the end of the course, students will have acquired the ability to perform more confidently in public. They will also have seen professional musicians delivering feedback at a high level, and they will have developed their own skills of delivering criticism in a public setting.

### **MU 108 Italian Diction** *2 Credits, Spring*

The course teaches the singer various aspects of singing in Italian – including language flow, syllable stress, as well as some knowledge of grammar, vocabulary and dramatic intent.

### **MU 109 Performance Studio & MU 110 Performance Studio**

*1 Credit, Fall/Spring*

This is a hands-on performance masterclass. It supplements private instruction by giving students an opportunity to perform and receive feedback from the faculty as well as their peers. This course may be team taught by various performance faculty members, providing students with the opportunity to benefit from instructors with different points of view. Throughout the course, students will be encouraged to apply their acquired knowledge to formulate critiques of their own. At the end of the course, students will have acquired the ability to perform more confidently in public. They will also have seen professional musicians delivering feedback at a high level, and they will have developed their own skills of delivering criticism in a public setting.

### **MU 111 Theory I &**

### **MU 112 Theory II** *2 Credits, Fall/Spring*

An introduction to basic music theory including correct use of standard notation (meters, major and minor key signatures, stems, flags, clefs, form notation, etc.), chromatic, major and minor scale modes, triads and seventh chords, transposition, intervals, diatonic and secondary harmony, basic counterpoint, and foundational concepts in rhythm.

### **MU 120 Music Fundamentals**

*3 Credits, Fall/Spring*

An introduction to foundational music theory and eartraining skills for students with little or no prior experience reading music notation or any formal music education. The course is designed for music majors who require study prior to beginning the required two-year foundation curriculum, or for non-music majors who desire a comprehensive survey of elementary music fundamentals. The course includes an introduction to the basic aspects of music notation such as key signatures, clefs, pitch, note values, rhythm, and elementary harmony, as well as developing the ability to sing and transcribe individual pitches, musical intervals, rhythms, and major and minor scales.

### **MU 125 Eartraining I &**

### **MU 126 Eartraining II** *2 Credits, Fall/Spring*

An introduction to eartraining including developing the ability to sing and identify intervals, major, harmonic minor, melodic minor, natural minor, and major scale modes, triads and seventh chords, transcribe diatonic harmony (major and minor keys), recognize diatonic progressions, sing basic 8th, 16th, and triplet notation accurately, and sight sing diatonic and mildly chromatic melodies (major and minor keys).

### **MU 131 Singing for Non-Majors**

*2 Credits, Fall/Spring*

A highly participatory class designed specifically for non-music majors from theater, dance, and other artistic disciplines interested in exploring the creative potential of the singing voice. Students find their voice while learning the fundamentals of singing through activities that will develop an awareness of breath, resonance, vocal range, and expressiveness. *Open to students from all departments.*

### **MU 151 Composition Colloquium I**

*1 Credit, Fall*

While composers often work alone exploring their creative process and crafting their music, it is important that they have an opportunity to meet

in community with their fellow composers and share common interests and concerns. This colloquium provides a forum for student and faculty composers to meet and discuss music and to share perspectives on composers and composition. The colloquium provides a convenient and exciting forum for visiting composers and performers to address the composition program as a whole. Colloquium sessions will involve presentations by guest composers, presentations by student composers, and faculty presentations on their work or the work of other composers. Grading is based on class participation, attendance, concert attendance, keeping a listening journal, and service to the composition community.

### **MU 152 Composition Colloquium II**

*1 Credit, Spring*

A continuation of MU 151, this colloquium provides a forum for student and faculty composers to meet and discuss music and to share perspectives on composers and composition. Colloquium sessions will involve presentations by guest composers, presentations by student composers, and faculty presentations on their work or the work of other composers. Grading is based on class participation, attendance, concert attendance, keeping a listening journal, and service to the composition community.

### **MU 154 Introduction to Sight-Reading**

*1 Credit, Fall*

Training in sight-reading skills for jazz instrumentalists. Designed to improve and refine the student's ability to sight-read simple to moderately difficult music. *Recommended for all students.*

### **MU 155 Piano Fundamentals I &**

### **MU 156 Piano Fundamentals II**

*1 Credit, Fall/Spring*

A yearlong course designed to teach students the fundamentals of playing the piano including playing simple pieces that involve both hands working together simultaneously and sight-reading single-note melodies and standard cadences in all keys. Students will also learn to play all major and minor scales in two octaves with both hands separately, and to compose simple pieces for the piano.

### **MU 160 Music Notation Primer**

*1 Credit, Fall/Spring*

Students will learn how to use music notation software to create simple lead sheets and arrangements, or to notate assignments for music theory, skills, or jazz standards classes. Designed

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## MUSIC COURSE DESCRIPTIONS *(continued)*

especially for students not taking the more comprehensive MU 260 – Music Notation course required of all composition majors, this one-semester course provides any music student with the basic skills necessary to prepare conventional music notation using either of the two most commonly encountered music notation software programs: Sibelius® or Finale®.

### **MU 161 Rhythm I** 1 Credit, Fall

A one-semester course designed to address the multiple aspects of rhythm, while giving the student a strong foundational core. Through recordings, videos and written scores, students will gain familiarity with rhythmic vocabulary from a wide range of sources including classical music, jazz, funk, rock, and a variety of world music traditions. At the conclusion of this course, students will have mastered basic rhythmic skills and concepts, comprising two-, three-, and four-note subdivisions of the beat in simple and compound time, as well as duple, triple, and quadruple meters. Improving rhythmic sight-reading and accurate musical notation will be emphasized, and basic pulse will be strengthened through integrating voice, conducting and hand-clapping patterns.

### **MU 162 Rhythm II** 1 Credit, Spring

A one-semester course designed to build more advanced rhythmic concepts and vocabulary. At the conclusion of this course, students will have mastered rhythmic groupings comprising two- to seven-note subdivisions of the beat in simple and compound time, as well as irregular and changing meters. Developing accurate transcribing skills, analysis tools, and sight-reading will be emphasized through recorded examples, written scores, conducting and class improvisation assignments. Application of materials to improvisation and composition will be studied through transcriptions and analysis from a variety of sources.

### **MU 165 Piano I &**

### **MU 166 Piano II** 1 Credit, Fall/Spring

A yearlong course designed for students who have successfully completed Piano Fundamentals. Students will learn to sight-read and play from memory all major and minor scales and modes in two octaves, and play 2-3 classical pieces involving both hands or 2-3 jazz tunes using sophisticated chord voicings with melody and basic improvisation.

### **MU 173 Chamber Music Ensemble I**

2 Credits, Fall/Spring

An ensemble of mixed and flexible instrumental chamber music for those students with limited

previous experience playing chamber music. Focus is on performance of both traditional and contemporary repertoire. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

### **MU 176 Contemporary Big Band I**

1 Credit, Fall/Spring

An ensemble that examines the art of jazz big band performance with a particular focus on exploring contemporary and alternative approaches to big band music and including a variety of diverse influences including Afro-Caribbean, Cuban, Brazilian, Puerto-Rican and other Latin influences. *Meets concurrently with MU 276, 376, and 476. Counts toward Music Ensemble or Music Elective credit.*

### **MU 183 Foundations of Singing**

1 Credit, Fall

A one-semester course to introduce students to the anatomy and physiology of the vocal instrument (including the body), and the effect of posture, breath support, tension, resonance, diction, dramatic delivery, etc., on the ability to sing with freedom and confidence.

### **MU 187 Jazz Ensemble I**

2 Credits, Fall/Spring

An ensemble class for students with little or no experience playing and soloing in a small jazz ensemble. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

### **MU 191 Primary Individual Instruction &**

### **MU 192 Secondary Individual Instruction**

3 Credits, Fall/Spring

50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

### **MU 193 Primary Individual Instruction &**

### **MU 194 Secondary Individual Instruction**

2 Credits, Fall/Spring

25 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

### **MU 209 Performance Studio &**

### **MU 210 Performance Studio**

1 Credit, Fall/Spring

This is a hands-on performance masterclass. It supplements private instruction by giving students an opportunity to perform and receive feedback from the faculty as well as their peers. This course may be team taught by various performance faculty members, providing students

with the opportunity to benefit from instructors with different points of view. Throughout the course, students will be encouraged to apply their acquired knowledge to formulate critiques of their own. At the end of the course, students will have acquired the ability to perform more confidently in public. They will also have seen professional musicians delivering feedback at a high level, and they will have developed their own skills of delivering criticism in a public setting.

### **MU 211 Classical Theory III** 3 Credits, Fall

This is the first semester of the sophomore year classical music theory curriculum. Students will study tonal and chromatic harmony and develop an understanding of such fundamental musical elements as line, motion, impulse and resolution. Students will also listen to and analyze music from a variety of historical time-periods and cultures.

### **MU 212 Classical Theory IV** 3 Credits, Spring

This is the second semester of the year-long sophomore classical music theory curriculum. Students will study contemporary theoretical practices in atonality, centricity, minimalism, and indeterminacy, and develop an understanding of the music of the 20th and 21st century. Students will also listen to and analyze music from a variety of styles in contemporary practice.

### **MU 213 Jazz Theory III** 3 Credits, Fall

This is the first semester of the sophomore year jazz theory curriculum. Students will develop a command of jazz tonal harmonic languages for application to composition and improvisation including a comprehensive study of chord/scale relationships, harmonic languages, chord construction, and melodic and harmonic analysis.

### **MU 214 Jazz Theory IV** 3 Credits, Spring

This is the second semester of the yearlong sophomore jazz theory curriculum. Students will develop a command of jazz modal harmonic languages for application to composition and improvisation including a comprehensive study of chord/scale relationships, harmonic languages, chord construction, and melodic and harmonic analysis.

### **MU 225 Eartraining III** 2 Credits, Fall

Students will develop their musical perception skills to hear and recognize chord qualities and extensions, chord progressions, scales and their use in improvisation through dictation, sight singing, and score or lead-sheet reading.

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## MUSIC COURSE DESCRIPTIONS *(continued)*

### **MU 226 Eartraining IV** *2 Credits, Spring*

This is the yearlong, sophomore eartraining curriculum. Students will develop their musical perception skills to hear and recognize chord qualities and extensions, chord progressions, scales and their use in improvisation through dictation, sight singing, and score or lead-sheet reading.

### **MU 227 Fundamentals of Electronic Music**

*2 Credits, Fall/Spring*

This course explores the history of technology as a means of musical expression. We will listen to a wide variety of musical examples culled from the past fifty years. Students will also have hands-on experience with the tools and techniques used to create electronic music. All class assignments will take the form of short musical compositions as we learn about acoustics, psychoacoustics, analog and digital audio, mixing, looping, a wee bit of mathematics, and more. This is NOT a course in recording engineering, nor is it a course in computer-based audio editing; the latter is covered in MU 228.

### **MU 228 Intro to Digital Audio Workstations**

*2 Credits, Fall/Spring*

Computers and digital audio have transformed the ways we create and listen to music. Any musician wanting to record and distribute their music today must first have a thorough understanding of digital audio production. This course provides students with a theoretical and practical introduction to digital audio production hardware and software with an emphasis on creative, hands-on, music-making using ProTools 9 and Sibelius 7 software. Topics covered include an introduction to acoustics, basic recording techniques, audio editing, audio processing, multi-track sound mixing and mastering. Students will develop a basic familiarity with the concepts underlying digital audio workstations (DAW), MIDI sequencing software, virtual instruments, plug-ins, and music notation software.

### **MU 229 Music Technology Special Topic**

*2 Credits, Fall/Spring*

A rotating selection of special topics in music technology and electronic music designed to partially satisfy the Music Technology requirement, along with MU 227 – Fundamentals of Electronic Music and MU 260 – Music Notation, for all music composition students. Topics to be addressed in MU 229 on a rotating basis may include digital synthesis and audio signal processing, interactive audio and video for live performance, algorithmic compositional techniques, and MIDI orchestration and scoring.

### **MU 230 Technical Production for Musicians**

*1 Credit, Fall/Spring*

A one-semester course designed to provide the music student with hands-on exposure to the basic aspects of technical production, and a foundation for understanding how and why technical choices are made. The student will develop a working vocabulary and basic understanding of backstage and front-of-house organization including the roles and responsibilities of all involved in the production of a successful concert. The class will provide an overview of fundamental audio concepts as it pertains to both live performance and the recording studio. Students will be expected to work on the running crew for two Cornish music events as a requirement of the class.

### **MU 241 Vocal Jazz Standards I &**

### **MU 242 Vocal Jazz Standards II**

*2 Credits, Fall/Spring*

A yearlong course designed to introduce students to repertoire and performance skills including learning tunes in-depth with an understanding of changes, arranging tunes, trading fours, and working with a rhythm section.

### **MU 243 Improvisation I** *2 Credits, Fall*

For musicians who wish to unleash their creative nature and develop spontaneous, interactive music making skills. Through exploring various exercises specifically designed to cultivate deeper listening and release fears, the class will delve into facility, form, and freedom in the art of improvisation.

### **MU 250 ST: Advanced Rhythm**

*1 Credit, Fall/Spring*

A rotating selection of special topics in rhythmic studies designed to satisfy the rhythm requirement for all jazz program students. This one-semester course is designed to teach advanced rhythmic skills and help students develop a rich rhythmic vocabulary essential for performing jazz. At the conclusion of this course, students will have mastered rhythmic skills and concepts comprising all possible subdivisions of the beat, irregular and changing meters, polyrhythms and polymeters. This course draws on music from varied global traditions including African, Brazilian, Afro-Cuban and Indian rhythms as well as contemporary practices.

### **MU 251 Composition Colloquium III**

*1 Credit, Fall*

While composers often work alone exploring their creative process and crafting their music, it is

important that they have an opportunity to meet in community with their fellow composers and share common interests and concerns. This colloquium provides a forum for student and faculty composers to meet and discuss music and to share perspectives on composers and composition. The colloquium provides a convenient and exciting forum for visiting composers and performers to address the composition program as a whole. Colloquium sessions will involve presentations by guest composers, presentations by student composers, and faculty presentations on their work or the work of other composers. Grading is based on class participation, attendance, concert attendance, keeping a listening journal, and service to the composition community.

### **MU 252 Composition Colloquium IV**

*1 Credit, Spring*

A continuation of MU 251, this colloquium provides a forum for student and faculty composers to meet and discuss music and to share perspectives on composers and composition. Colloquium sessions will involve presentations by guest composers, presentations by student composers, and faculty presentations on their work or the work of other composers. Grading is based on class participation, attendance, concert attendance, keeping a listening journal, and service to the composition community.

### **MU 260 Music Notation**

*2 Credits, Fall/Spring*

The course covers both the “why” as well as the “how” of music notation. Students will learn the variety of ways available to notate music including standard Western music notation, graphic notation, and non-Western systems, and study the intimate relationship between notation and the development of musical styles. The course covers how to layout scores and notate correctly for different musical instruments as well as how to use music notation computer software with a special emphasis on Sibelius 6.

### **MU 262 World Music Traditions**

*3 Credits, Fall/Spring*

This class acknowledges and celebrates our rich cultural diversity and heritage through a selected survey of music from around the world. The course begins with a general introduction to the subject, followed by in-depth looks at several specific cultures and their music. The class includes guest artists, as well as lectures, listening, and analysis. Through an engagement with different musical cultures we hope to expand our skills as listeners and to expand what we

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## MUSIC COURSE DESCRIPTIONS *(continued)*

consider music to be. We also have an opportunity to consider music in its various cultural roles, to expand our theoretical understanding of music, and stimulate our own creative process. Satisfies Music History requirement. *NOTE: This course can satisfy H&S elective requirements for non-major students.*

### **MU 265 Piano III &**

#### **MU 266 Piano IV** 1 Credit, Fall/Spring

A yearlong course designed for students who have successfully completed Piano I/II (MU 165/166). At the conclusion of this course Classical music students should be able to play a Bach chorale, a movement from a classical sonata, and a piece in the contemporary idiom and demonstrate fluency in sight-reading. At the conclusion of this course Jazz music students should be able to demonstrate an advanced knowledge of scales, chord voicings, and the performance of jazz lead sheets including improvisation and demonstrate fluency in sight-reading.

### **MU 273 Chamber Music Ensemble II**

#### 2 Credits, Fall/Spring

An ensemble of mixed and flexible instrumental chamber music for students with moderate chamber music playing experience; focus is on performance of both traditional and contemporary repertoire in a variety of styles. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

### **MU 275 Beginning Gamelan Ensemble**

#### 2 Credits, Fall/Spring

This course exposes students to a rich and complex music with its roots in another culture. The gamelan is a gong-chime percussion ensemble that originated in Indonesia but which has now spread to many different countries throughout the world. This class provides an introduction to traditional music from the island of Java in Indonesia, as well as contemporary compositions for gamelan. The emphasis is on learning about the music directly through playing. Students will learn to play music on a large Central Javanese gamelan, become familiar with the names of the instruments in the gamelan orchestra, and develop a basic understanding of the form and structure of traditional gamelan music. *The course is open to students from ALL departments. No previous musical experience is required! Satisfies Music Ensemble or Music Elective Credit.*

### **MU 281 Italian Language I &**

#### **MU 282 Italian Language II**

##### 3 Credits, Fall/Spring

An introductory course in the Italian language designed to partially fulfill the foreign language requirement for all classical voice majors. This course integrates an intensive study of basic Italian with an overview of Italian culture. Students will study grammar, vocabulary, and use a language-based approach toward the study of Italian culture while developing basic conversational skills in Italian. Throughout the course, students will be encouraged to apply their acquired knowledge of Italian to understanding the texts of opera arias and other Italian art songs. At the end of the course, students will have acquired the ability to speak, understand, read, and write in Italian at the basic level as defined in the Common European Framework of reference for Languages. *Open to non-music majors. NOTE: This course can satisfy H&S elective requirements for non-major students.*

### **MU 283 French Language I &**

#### **MU 284 French Language II**

##### 3 Credits, Fall/Spring

An introductory course in the French language designed to partially fulfill the foreign language requirement for all classical voice majors. This course integrates an intensive study of basic French with an overview of French culture. Students will study grammar, vocabulary, and use a language-based approach toward the study of French culture while developing basic conversational skills in French. Throughout the course, students will be encouraged to apply their acquired knowledge to understand the texts of opera arias and French Melodie. At the end of the course, students will have acquired the ability to speak, understand, read and write in French at the basic level as defined in the Common European Framework of references for Languages. *NOTE: This course can satisfy H&S elective requirements for non-major students.*

### **MU 285 German Language I &**

#### **MU 286 German Language II**

##### 3 Credits, Fall/Spring

An introductory course in the German language designed to partially fulfill the foreign language requirement for all classical voice majors. This course integrates an intensive study of basic German with an overview of German culture. Students will study grammar, vocabulary, and use a language-based approach toward the study of German culture while developing basic conversational skills in German. Throughout the

course, students will be encouraged to apply their acquired knowledge to understanding the texts of opera arias, poetry and German Lieder. At the end of the course, students will have acquired the ability to speak, understand, read and write in German at the basic level as defined in the Common European Framework of references for Languages. *NOTE: This course can satisfy H&S elective requirements for non-major students.*

### **MU 287 Jazz Ensemble II**

#### 2 Credits, Fall/Spring

An ensemble for students with moderate experience in ensemble playing. Focus is on performance of traditional and contemporary material. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

### **MU 291 Primary Individual Instruction & MU 292 Secondary Individual Instruction**

#### 3 Credits, Fall/Spring

50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

### **MU 293 Primary Individual Instruction & MU 294 Secondary Individual Instruction**

#### 2 Credits, Fall/Spring

25 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

### **MU 301 Career Development**

#### 2 Credits, Fall

What are the career options open to aspiring musicians? What are the extra-musical skills one needs in order to find a niche in the complex world of contemporary music making? This class assists students in preparation for professional careers.

### **MU 307 French Diction** 1 Credit, Fall

This course is designed to train the classical voice major to sing in French with the correct pronunciation, articulation, and style. Folded into the class will be an exploration of French melodie and the great French composers. Singers will be able to accurately pronounce and articulate the text of French melodies. They will have an understanding of how to translate the text, and how to transcribe the text into the International Phonetic Alphabet. Students will have researched a variety of composers, their particular musical "signatures," and will be able to negotiate the subtleties of singing lyrical French diction and

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## MUSIC COURSE DESCRIPTIONS *(continued)*

melody with the unsettled emotional undercurrents found in the text.

### **MU 308 German Diction** 1 Credit, Spring

This course is designed to train the classical voice major to sing in German with the correct pronunciation, articulation and style. Folded into the class will be an exploration of German Lieder and the foremost composers. The repertoire will focus mostly on the 19th and 20th centuries. Singers will be able to accurately pronounce and articulate the text of German Lieder. They will be able to translate the text, transcribe the text into the International Phonetic Alphabet and be familiar with various composers of the 19th and 20th centuries. Singers will understand the explosive and expressive qualities of German diction.

### **MU 311 Form and Analysis**

2 Credits, Spring

What means and methods can we use to describe music? What strategies do composers use to shape musical works? What tools are useful for a practical and aesthetic understanding of music? Should music analysis be concerned with methodology, structure or meaning? Is musical information abstract and absolute, or is it social information that influences the way that we perceive our feelings, our bodies, and our desires? These are just some of the questions this course will pose as we seek to analyze music, employing familiar theoretical ideas, as well as drawing on intuition and original insight. Compositions for study include 20th century works, as well as those from the "common practice" period. Satisfies Upper Level Theory requirement. *Prerequisite: MU 212, or permission of instructor. Open to non-music majors by permission.*

### **MU 314 Scoring for Film & Games**

2 Credits, Fall/Spring

This hands-on course is an introduction to the equipment, techniques, and artistic issues one confronts when creating musical scores for film and video. Students will analyze what makes a score effective, and learn about the music breakdown of the script, temporary tracks, editing, synchronization, rough and fine cut, spotting, mixing, and more. *Counts toward Composition Seminar or Music Composition Elective credit.*

### **MU 315 18th Century Counterpoint**

2 Credits, Fall

Counterpoint is the compositional method

underlying many of the great works of classical music, from the Renaissance through the present. This class focuses on baroque and classical styles, from canon to invention and fugue. *Satisfies Upper Level Theory requirement.*

### **MU 318 Music Internship**

1-6 Credit(s), Fall/Spring

Music Internships consist of structured work experiences with a variety of for-profit and non-profit music-related organizations designed to provide the Music Department student with practical "real world" experience and exposure to potential future employment opportunities. *Participation requires junior standing and permission of the Department Chair. Credits depend on the nature and duration of the internship and can range from 1 to 6 credits.*

### **MU 321 Opera Scenes Workshop**

2 Credits, Fall/Spring

An opportunity for the singer actor to develop the skills necessary to integrate song, movement, acting, and improvisation into a complete performance of selected opera scenes from the baroque era to contemporary repertoire. Through ongoing work with a stage director, music director, vocal coach, and accompanist, the student will come to understand the process for articulating meaning through song and action, developing a character, and conveying the relationship between music and drama. Designed for students performing at the intermediate or advanced level. *Open to non-music majors by audition.*

### **MU 322 Opera Production**

3 Credits, Fall/Spring

A full operatic production using professional stage and musical direction produced in cooperation with the Performance Production Department (scenic design, lighting design, costume design, and props). The production may include students from the Music, Theater, and Dance Departments. *Audition only.*

### **MU 323 Composing for Jazz Orchestra**

2 Credits, Fall/Spring

From Duke Ellington to Carla Bley, Miles Davis to Dave Holland, jazz composers have developed their own distinctive approach to composing for the jazz orchestra. This course covers the theory and practice of composing and arranging for jazz orchestra. We will survey the ranges and characteristics of instruments found in the jazz orchestra, and explore texture, voicing, and form through examination of scores and recorded examples. We will also examine the integration of

improvised solos into a composition. Students will be expected to complete two projects: one composition for octet and another for jazz orchestra. A professional ensemble will perform and record the octet, and the Jim Knapp Orchestra will rehearse, record, and perform the final project in a public performance. *Counts toward Composition Seminar or Music Composition Elective credit. Working knowledge of jazz harmony required.*

### **MU 325 Advanced Musicianship I &**

### **MU 326 Advanced Musicianship II**

2 Credits, Fall/Spring

A year-long course focusing on performance, transcription, and analysis of rhythm, harmony, and melody in music of all styles. At the conclusion of the course students should be able to:

- Sight sing music in all diatonic keys and modes, as well as sight sing non-tonal music.
- Recognize and reproduce all triads, seventh chords, and extended tonal harmonies in root position and inversion, in isolation and in harmonic progression.
- Perform rhythms of the most complex subdivisions of the beat, including those subdivided into 5 and 7 partials, as well as conduct in multiple and changing meters.

### **MU 330 Composing for Chamber Ensemble**

2 Credits, Fall/Spring

Intimacy and refinement have long been hallmarks of chamber music. When a small group of musicians come together to play without a conductor the music can take on the spontaneity and subtlety of conversation. Chamber music has also provided fertile territory for composers to experiment and explore their most profound compositional ideas. In response, the instrumentation of chamber groups has remained quite varied and flexible. In this class students will have the opportunity to compose for a mixed chamber ensemble. The new works created by the seminar students will be rehearsed and performed by mixed ensemble comprised of Cornish faculty members and top professional musicians in Seattle. *Counts toward Composition Seminar or Music Composition Elective credit.*

### **MU 331 Composing for String Quartet**

2 Credits, Fall/Spring

In this class students will have the opportunity to study the art of composing for string quartet. From the masterworks of Beethoven to the just intonation quartets of Ben Johnston, the string quartet continues to take on new life and inspire

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## MUSIC COURSE DESCRIPTIONS *(continued)*

composers across generations and musical styles. Learning to write for strings is fundamental to understanding the instrumentation of modern chamber and orchestral music. The string quartet is a natural idiom for exploring multi-part writing, traditional and extended playing techniques, tuning and intonation, dynamic range and subtlety, melodic expression, and harmonic complexity. Students will have the opportunity to work with professional string players and to have their work rehearsed and performed by a professional string quartet-in-residence. *Counts toward Composition Seminar or Music Composition Elective credit.*

### **MU 332 Composing for Voice**

*2 Credits, Fall/Spring*

This class will focus on composing for solo voice and voice with accompaniment. The human voice is probably the most singular expression of a musical culture. The variety of vocal music found throughout the world is staggering. Composing for voice involves not only the use of melody, harmony, and rhythm, but can involve the understanding of language, poetry, and how story and meaning interact with music. The composer must also understand the range of the voice, its expressive and timbral capabilities, the types of vocal production associated with different styles of music, and the relationship between voice and accompaniment. The possibilities are limitless. Students will compose for voice and have the opportunity to have their music rehearsed and performed by professional musicians. *Counts toward Composition Seminar or Music Composition elective credit.*

### **MU 334 Composing for Music Theater**

*2 Credits, Fall/Spring*

Composing for Music Theater focuses on the rich interaction between music and drama in all its myriad forms. Since the origins of Greek drama, music and theater have combined in often complementary, sometimes oppositional, fashion to produce dramatic results otherwise unachievable in either medium alone. We'll examine how music, text, narrative and action interact, and survey the various ways that composers, librettists, playwrights and directors have collaborated throughout history to produce distinctive works of music theater. We'll focus especially on the requisite skills all composers need to compose for the theater: a thorough grounding in dramaturgy, setting text to music, composing for voice, orchestration, and navigating the development and rehearsal process. Students will compose short music

theater scenes and have the opportunity to hear their music performed by professional singers/actors in a workshop setting. *Counts toward Composition Seminar or Music Composition Elective credit.*

### **MU 335 Composing for Percussion**

*2 Credits, Fall/Spring*

The 20th century saw the emergence of percussion as a significant resource for composers. Cornish was at the center of what Henry Cowell referred to as the "drums along the Pacific" movement when John Cage mounted his first concerts of percussion music here in the late 1930s. This seminar focuses on composing for percussion. Working with Cornish ensemble-in-residence the Pacific Rims Percussion Quartet, students have the opportunity to write for some of Seattle's top percussionists while exploring compositional ideas like rhythmic structures, duration controls, metric modulation, and other techniques. *Counts toward Composition Seminar or Music Composition Elective credit.*

### **MU 336 Composing for Dance**

*2 Credits, Fall/Spring*

From *Le Sacre du Printemps* to Cage's *Bacchanale* to electronica and hip-hop, the world of dance has always been receptive to the most innovative ideas in music. This seminar focuses on writing music for dance and the process of collaborating with a choreographer. Composers will work with choreographers from the Cornish Dance Department to create new works. Collaborative strategies are explored, as well as some of the stylistic and aesthetic innovations of modern and postmodern dance. We will also address issues of preparation of music for rehearsal and performance. *Counts toward Composition Seminar or Music Composition Elective credit.*

### **MU 337 Composing for Orchestra**

*2 Credits, Fall/Spring*

Composing for orchestra may be one of the most daunting challenges a composer faces. The composer must master not only an understanding of the inherent possibilities but also the limitations. Composers must also develop a solid foundation in form, dynamics, and orchestration. This seminar focuses on composing for the orchestra. Working with the Cornish orchestra-in-residence, the Seattle Philharmonic, students will have the opportunity to compose a work for orchestra then hear their work performed in a reading by the orchestra. *Counts toward Composition Seminar or Music Composition Elective credit.*

### **MU 338 Composing for Electronic Media**

*2 Credits, Fall/Spring*

The emergence of electronic media is arguably the most important innovation in contemporary music in recent years. The advent of recording technology and signal processing techniques has changed the face of contemporary music creation and dissemination. Musique concrete, microsound, phonology, sound art - many new terms have entered the music vocabulary as a result of work in this area. This seminar focuses on composing for electro-acoustic and digital media. Students will create new works while learning about the history and evolving technical and aesthetic concerns of the medium. *Counts toward Composition Seminar or Music Composition Elective credit.*

### **MU 340 Symphony Orchestra**

*1 Credit, Fall/Spring*

A semester-long performance ensemble focused on the symphonic orchestral repertoire offered through arrangement with Orchestra Seattle. Audition only, private instructor permission required. May be repeated for credit. Juniors and Seniors only, or with instructor permission.

### **MU 341 Vocal Jazz Standards III &**

### **MU 342 Vocal Jazz Standards IV**

*2 Credits, Fall/Spring*

A repertoire and performance class that includes learning tunes in-depth with an understanding of changes, arranging tunes, trading fours, and working with a rhythm section.

### **MU 343 Improvisation II** *2 Credits, Fall/Spring*

While further developing skills introduced in Improvisation I, this class will venture into a wide spectrum of projects which will include: the collaboration process, designing scores for improvisation, large ensemble improvisation, theme and variation, influences of nature, creating beauty, and intuitive global perspective.

### **MU 344 Piano Repertoire** *2 Credits, Spring*

The piano has the largest repertoire of any Western musical instrument. This course helps students become aware of what they need to know and prepares them for future individual study. Focus on listening, with some research.

### **MU 345 Accompanying for Pianists**

*2 Credits, Fall*

Accompanying is a vital skill for professional pianists. This course includes lecture/listening plus considerable ensemble and performance

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## MUSIC COURSE DESCRIPTIONS *(continued)*

experience designed to give the student a basic foundation in the skills required to become an accompanist.

### **MU 347 Jazz Vocal Ensemble**

*2 Credits, Fall/Spring*

The Jazz Vocal Ensemble is an a cappella ensemble class for singers; a challenging forum to expand individual musicianship and ensemble skills, including timbre, dynamics, melodic and harmonic motion, rhythm and phrase-shaping through the development of jazz tunes, and improvised and mixed-genre compositions. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

### **MU 350 ST: Music History Elective**

*3 Credits, Fall/Spring*

A rotating selection of special topics in music history that satisfy both departmental music elective requirements and non-music major College elective requirements. Past offerings have included: "African Music History," "Brazilian Music History" and "When Tonality Fell from Grace," an examination of early 20th century composers and their individual responses to shifting conceptions of tonality.

### **MU 351 Rhythm Section Class**

*2 Credits, Spring*

An examination of the history and recordings of the rhythm section and an in-depth look at the roles of the piano, bass, drums, and guitar in the jazz rhythm section. Focuses on jazz styles, keeping time, and fine-tuning students' playing skills.

### **MU 355 Composing for the Jazz Ensemble**

*2 Credits, Fall/Spring*

Composing for the Jazz Ensemble explores the theory, technique, and practice of composing and arranging for the jazz ensemble. Students will explore several ways to create musical scores and instrumental parts for ensembles of all sizes from trio to octet. The class will cover re-harmonization, multiple voicing for horns, arranging formats, and the creation of effective rhythm section parts. The instructor will demonstrate different arranging techniques and present both recorded and written musical examples. Students will be required to create their own arrangements and instrumental parts, which will be performed by a professional ensemble at the conclusion of the semester. *Counts toward Composition Seminar or Music Composition Elective credit. A working knowledge of jazz harmony is required.*

### **MU 358 Songwriting 2 Credits, Fall/Spring**

An historical and stylistic overview of songwriting, with a focus on the actual practice of songwriting. Exercises in lyric writing, text setting and composing within established styles (ballad, folk, pop, art songs, theater songs, etc.) are at the core of the course. *Counts toward Music Composition Elective credit.*

### **MU 359 Orchestration 2 Credits, Fall/Spring**

Designed to help students understand the sonorities created by the combination of various instruments. Includes the study of standard orchestral instruments. *Satisfies Upper Level Theory requirement.*

### **MU 360 ST: Upper Level Theory**

*2 Credits, Fall/Spring*

This course focuses on developing musical skills that reach beyond the linear nature of scales and modes as sources of musical creation. Primarily based on visualization of implicit triads, this unique approach, developed by the noted Brazilian composer Hermeto Pascoal, builds upon an intuitive and simple methodology for connecting the melodic and harmonic layers of a composition, arrangement, or improvisation. After some practice, quick shifts in perception of aural entities such as chords, rhythms, and melodic intervals as 4-dimensional patterns emerge, while the understanding of linear structures becomes clearer. This can become an extremely useful tool for composers, arrangers, and musicians, and can serve as a natural counterpart to traditional approaches.

### **MU 361 Conducting 2 Credits, Fall/Spring**

A practical overview of basic conducting techniques for students with little or no prior experience. In addition to introducing and practicing basic score-reading and conducting technique, this course also addresses the subsidiary issues involved in conducting such as leadership, trouble-shooting, and techniques for obtaining the best performance from instrumentalists and vocalists. Special projects include conducting the a cappella choir Canzonetta and observing the rehearsals of the Seattle Philharmonic and Seattle Symphony Orchestra. *Satisfies Upper Level Theory requirement.*

### **MU 363 Early Music History 3 Credits, Fall**

Focuses on the history of Western European music from the Middle Ages to the mid-eighteenth century encompassing the Medieval (ca. 800-1300), Renaissance (ca. 1330-1500) and Baroque

(ca. 1600-1750) periods. The class includes guest artists, as well as lectures, listening, and analysis. Satisfies Music History Elective requirement.

*NOTE: This course can satisfy H&S elective requirements for non-major students.*

### **MU 364 Western Classical Music History**

*3 Credits, Spring*

Western classical music developed in unprecedented ways in the years from 1750 to 1900. Composers struggled to have their music performed. Audiences clamored for new, louder, and more expansive sounds. The idea of the symphony orchestra emerged. The intimate world of the string quartet was born. The ubiquitous piano became the most popular musical instrument on the planet. Flamboyant virtuosos captured the public's fascination, and opera achieved an unimaginable popularity. This course follows the passionate journey of the impalpable force we call music, and examines the enormous impact Western classical music of this period continues to have on music throughout the world to this day. *NOTE: This course can satisfy H&S elective requirements for non-major students.*

### **MU 365 20th Century Music History**

*3 Credits, Fall/Spring*

Focuses on the development and cross-fertilization of music in Europe and the U.S. throughout the 20th century. The 20th century was a time when the music world exploded with influences from every part of the world. This course will survey the expanse of the Euro-American musical tradition in the 20th Century including everything from Antheil to Zappa, and from 12-tone serialism to post-minimalism. Satisfies Music History Elective requirement. *NOTE: This course can satisfy H&S elective requirements for non-major students.*

### **MU 366 Opera/Music Theater History**

*3 Credits, Fall/Spring*

This class surveys the development of opera from its origins in the early baroque period to present day practice. Particular emphasis is placed on important "schools" as well as stylistic evolution of the form, including opera buffa, singspiel, opera comique, bel canto, and grand opera. This class also examines the origins of American musical theater, European opera, and vaudeville, through book musicals to contemporary practices. *Satisfies Music History Elective requirement.*

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## MUSIC COURSE DESCRIPTIONS *(continued)*

### **MU 367 Jazz History** 3 Credits, Spring

An in-depth examination of selected areas of jazz history, from the roots of jazz music in New Orleans to its present day forms, using video and audio recordings. *Satisfies Music History requirement. NOTE: This course can satisfy H&S elective requirements for non-major students.*

### **MU 368 Vocal Jazz History**

3 Credits, Fall/Spring

Our understanding of jazz history is deepened when we consider it through the contributions of jazz vocalists. This course surveys the chronology of jazz history to examine the broad themes that have shaped vocal jazz from the beginning of the 20th century to the present. This course will present a history of vocal jazz that focuses on listening and analysis of vocal recordings from various stylistic periods in jazz history. We will also examine the social, economic, and technological developments that affected the evolution of vocal jazz to the present. Students will have an opportunity to interact in class with individuals working in the jazz music industry today. Learning will be reinforced through analysis of selected readings including magazine, newspaper and journal articles, and selections from various texts. *Satisfies Music History Elective requirement. NOTE: This course can satisfy H&S elective requirements for non-major students.*

### **MU 370 Special Topics** 2 Credits, Fall/Spring

A rotating selection of special topics and ensembles that satisfy departmental music elective or music ensemble requirements. Past offerings have included: Baroque Performance Practices, Classical Guitar Ensemble, Tango Ensemble, and Afro-Cuban Ensemble.

### **MU 370 Cornish Creative Ensemble**

2 Credits, Fall/Spring

The Cornish Creative Ensemble is a ten- to fifteen-piece large ensemble that explores the many facets of the jazz tradition, from the music of Ellington and others from the 1920s and 30s through Gil Evans and Birth of the Cool, Hard Bop, free improvisation, to the music of today including compositions by students and faculty. The group will be performing both on campus and in Seattle area jazz clubs such as Tula's and the Royal Room.

### **MU 373 Chamber Music Ensemble III**

2 Credits, Fall/Spring

An ensemble of mixed and flexible instrumental chamber music for students with extensive chamber music playing experience at the

intermediate to advanced levels; focus is on performance of both traditional and contemporary repertoire in a variety of styles. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

### **MU 375 Chamber Singers**

2 Credits, Fall/Spring

A small performing ensemble dedicated to the exploration of a cappella music, and with an emphasis on part-singing. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

### **MU 377 Fusion Ensemble**

2 Credits, Fall/Spring

Focuses on the performance of fusion music, combining jazz, Latin, and rock styles. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

### **MU 378 African Drumming Ensemble**

2 Credits, Fall/Spring

An ensemble dedicated to learning about and performing the drum music of West Africa, and in particular Ghana. *Satisfies Music Ensemble or Music Elective Credit.*

### **MU 379 Composer-Performer Ensemble**

2 Credits, Fall/Spring

Students compose, arrange, and perform original pieces, and create transcriptions of standard and non-notated works. Improvisation techniques and performance issues are addressed. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

### **MU 380 Resident Artist Workshop**

1 Credit, Fall/Spring

Various short-term (e.g., 2- and 3-week), intensive, visiting artist residency workshops and ensembles offered on a rotating basis and covering a wide variety of possible musical styles and approaches given the specific artist in residence.

### **MU 381 Vocal Repertoire I** 2 Credits, Fall

This course explores the passion and turmoil, intrigue and laughter encompassed in the operatic repertoire. Be prepared to discover new worlds of language, etiquette, and musicality within the universal themes of love, loss, and societal responsibility. Class time and assignments will focus on listening, discussion, and student presentations including performance or research projects.

### **MU 382 Vocal Repertoire II**

2 Credits, Spring

Vocalists must not only sing a melody, but communicate a text to their audience! This class will examine that connection between music and lyrics. We will explore 20th century vocal music through listening, in-class projects, as well as group presentations.

### **MU 383 Latin Ensemble**

2 Credits, Fall/Spring

Explores musical languages from Latin America and the Caribbean. Students learn to listen and to express themselves in these languages and, working in an ensemble context, perform in traditional and contemporary styles. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

### **MU 387 Jazz Ensemble III**

2 Credits, Fall/Spring

An ensemble for students at the intermediate to advanced level that examines the art of improvisation and jazz combo performance. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

### **MU 388 Jazz Composers Ensemble**

2 Credits, Fall/Spring

An ensemble for students at the advanced level with a special emphasis on performing works composed or arranged by ensemble members. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

### **MU 389 Blues Ensemble**

2 Credits, Fall/Spring

This class will explore rhythmic, melodic and harmonic aspects of blues forms/styles through an historical perspective. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

### **MU 390 Junior Recital** 1 Credit, Fall/Spring

A public performance presented during the student's junior year. Performances must be shared with another junior student. *Prerequisites: Junior in good academic standing and permission of Department Chair required.*

### **MU 391 Primary Individual Instruction & MU 392 Secondary Individual Instruction**

3 Credits, Fall/Spring

50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

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## MUSIC COURSE DESCRIPTIONS *(continued)*

### **MU 393 Primary Individual Instruction & MU 394 Secondary Individual Instruction**

*2 Credits, Fall/Spring*

25 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

### **MU 433 Jazz Repertoire** *2 Credits, Fall*

This course helps students develop a thorough familiarity with the standard jazz repertoire, an essential skill required of all jazz musicians. We will memorize melodies and chord progressions from a representative sample of standard tunes, including swing, blues, Latin, waltzes, ballads, bebop, and modal drawn from the "150 Tunes" list and other sources. Students will learn to play tunes in all 12 keys, improvise over standard chord progressions, and play intros, tags, and endings.

### **MU 440 Symphony Orchestra**

*1 Credit, Fall/Spring*

A semester-long performance ensemble focused on the symphonic orchestral repertoire offered through arrangement with Orchestra Seattle. Audition only, private instructor permission required. May be repeated for credit. Juniors and Seniors only, or with instructor permission.

### **MU 473 Chamber Music Ensemble IV**

*2 Credits, Fall/Spring*

An ensemble of mixed and flexible instrumental chamber music for students with extensive chamber music playing experience at the advanced levels; focus is on the performance of challenging and innovative works from both traditional and contemporary repertoire. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

### **MU 475 Advanced Gamelan Ensemble**

*2 Credits, Fall/Spring*

Students continue their study of gamelan by playing in the Cornish Gamelan Ensemble. They build on their introductory gamelan experience by learning more advanced playing techniques and elaboration styles and expanding their knowledge of gamelan theory and practice. They have opportunities to work one-on-one with the instructor to learn and improve instrumental technique. *Meets concurrently with MU 275. Satisfies Music Ensemble or Music Elective Credit.*

### **MU 485 Spontaneous Composition Ensemble**

*2 Credits, Spring*

An advanced ensemble exploring the foundations and concepts of playing free jazz. The focus is on group improvisation. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

### **MU 487 Jazz Ensemble IV**

*2 Credits, Fall/Spring*

Exploration of specific jazz styles, composition, improvisation, and performance for the advanced player. *Counts toward Music Ensemble or Music Elective credit. Open to non-music majors by audition.*

### **MU 490 Senior Recital** *1 Credit, Fall/Spring*

A full-length public performance given during the student's senior year in his or her major area of study. *Prerequisites: Senior in good academic standing and permission of Department Chair required.*

### **MU 491 Primary Individual Instruction &**

### **MU 492 Secondary Individual Instruction**

*3 Credits, Fall/Spring*

50 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

### **MU 493 Primary Individual Instruction & MU 494 Secondary Individual Instruction**

*2 Credits, Fall/Spring*

25 minutes of instruction per week. Individual instruction is offered for all instruments, voice, and composition.

### **MU 494 Music Internship**

*1-6 Credits, Fall/Spring*

Music Internships consist of structured work experiences with a variety of for-profit and non-profit music-related organizations designed to provide the Music Department student with practical "real world" experience and exposure to potential future employment opportunities. *Participation requires junior standing and permission of the Department Chair. Credits depend on the nature and duration of the internship and can range from 1 to 6 credits.*

### **MU 496 Tutorial Study**

*2-3 Credits, Fall/Spring*

Tutorial study is a variable credit course defined as college-level complementary training which may include study, research, or other learning experience. Students may apply for tutorial study after meeting with their department chair and by submitting a Tutorial Study application to the

Registrar. This course meets once a week for the full semester.

### **MU 497 Group Study**

*1-3 Credit(s), Fall/Spring*

Group Study is defined as project based study, research, or other learning experience, that is developed by student(s) or a department to augment existing curricula. Group study must be approved by the department and structured by clearly defined criteria and with learning outcomes. There is a five student minimum enrollment required for all group study courses with a maximum enrollment of nine (9) students per course. Students may not enroll in more than one Group Study per semester.

### **MU 498 Independent Study**

*1 to 4 Credit(s), Fall/Spring*

Focuses on a special project of the student's choice and design that is unavailable within the regular curriculum. *Senior standing and permission from Department Chair required.*

# MUSIC FACULTY

**JAMES FALZONE** *Chair*

**MM** New England Conservatory  
**BM** Northern Illinois University

**KOFI ANANG** *Adjunct Instructor*  
African Drumming

**KELLY ASH** *Adjunct Instructor*  
Jazz Vocal

**MM** New York University,  
**BMus** Cornish College of the Arts

**TOM BAKER** *Associate Professor*  
Composition, Theory, Ear-Training, Electronic Music

**DMA** University of Washington,  
**MM** Arizona State University,  
**BA** Boise State University

**BC CAMPBELL** *Adjunct Instructor*  
Composition, Film Scoring

**TIM CAREY** *Adjunct Instructor*  
Jazz Theory

**BMus** Cornish College of the Arts

**BRIAN CHIN** *Adjunct Instructor*  
Trumpet

**DMA** University of Washington,  
**MM** Rutgers University,  
**BMus** Rutgers University

**DAWN CLEMENT** *Adjunct Instructor*  
Piano

**BMus** Cornish College of the Arts

**CHUCK DEARDORF** *Professor*  
Bass, Jazz Ensembles  
The Evergreen State College

**MARGARET "PEGGY" DEES**

*Adjunct Instructor - Clarinet*  
**DMA** Florida State University,  
**MM** West Virginia University,  
**BS** Excelsior University

**ALEK EDMONDS** *Adjunct Instructor*  
Music Production, Recording

**BA** The Evergreen State College

**MARA GEARMAN** *Adjunct Instructor*  
Viola

**BMus** The Curtis Institute of Music

**GARY GIBSON** *Adjunct Instructor*

Music Notation, Percussion  
**MM** Wichita State University,  
**BMus** Wichita State University

**ANNE GOLDBERG** *Adjunct Instructor*

Theory, Ear-Training  
**DMA** Manhattan School of Music,  
**MM** Manhattan School of Music,  
**BA** Wellesley College

**BRENT HAGES** *Adjunct Instructor*

Oboe & English Horn  
**BMus** Oberlin College Conservatory of Music

**RANDY HALBERSTADT** *Professor*

Piano, Eartraining, Theory, Jazz Ensembles  
**BA** University of Washington

**KELLY HARLAND** *Adjunct Instructor*

Voice

**WAYNE HORVITZ** *Adjunct Instructor*

Composition  
**BA** University of California at Santa Cruz

**MARK IVESTER** *Adjunct Instructor*

Percussion  
**BMus** Eastern Washington University

**JOE KAUFMAN** *Adjunct Instructor*

Bass  
**BMus** University of North Texas

**JOHNAYE KENDRICK** *Assistant Professor*

Jazz Voice  
**MM** Loyola University,  
**BMus** Western Michigan University

**JAMES KNAPP** *Professor*

Trumpet, Arranging, Composition, Theory  
**MA** University of Illinois,  
**BA** University of Illinois

**NATALIE LERCH** *Associate Professor*

Voice, Diction, Opera  
**DMA** Eastman School of Music,  
**MM** Ohio University,  
**BMus** University of Anchorage

**MICHAEL JINSOO LIM** *Adjunct Instructor*

Violin, Chamber Music  
**MM** Indiana University,  
**BMus** Indiana University

**PETER MACK** *Professor*

Piano, Chamber Music  
**DMA** University of Washington,  
**MM** University of Cincinnati, College Conservatory of Music,  
**BA** Trinity College, Dublin

**ROGER NELSON** *Professor*

Conducting, Western Music History  
**MM** State University of New York at Stony Brook,  
**BA** Pomona College

**MICHAEL NICOLELLA** *Adjunct Instructor*

Guitar  
**MM** Yale University,  
**BMus** Berklee College of Music

**MARGIE POS** *Associate Professor*

Theory, Ear-training, Rhythm  
**MM** New England Conservatory,  
**BMus** Berklee College of Music

**JARRAD POWELL** *Professor*

Composition, Gamelan, World Music  
**MA** Mills College,  
**BFA** Cornish College of the Arts,  
**BA** Rocky Mountain College

**JOVINO SANTOS NETO** *Associate Professor*

Piano, Composition, Latin Jazz Ensemble  
**BMus** Cornish College of the Arts,  
**BS** McGill University

**BYRON SCHENKMAN** *Adjunct Instructor*

Piano, Harpsichord  
**MM** Indiana University,  
**BMus** New England Conservatory of Music

**CHRIS SPENCER** *Adjunct Instructor*

Jazz Guitar  
**BMus** Berklee College of Music

**PAIGE STOCKLEY LERNER** *Adjunct Instructor*

Cello  
**MM** Manhattan School of Music,  
**BA** University of Washington

**PAUL TAUB** *Professor*

Flute, Chamber Music, Theory, Eartraining  
**MFA** California Institute of the Arts,  
**BA** Rutgers University

**BEN THOMAS** *Adjunct Instructor*

Vibraphone, Tango Ensemble  
**DMA** University of Washington,  
**MM** University of Michigan,  
**BA** Swarthmore College

**JAY THOMAS** *Adjunct Instructor*

Trumpet, Saxophone  
Berklee College of Music

**TOM VARNER** *Adjunct Instructor*

French Horn  
**MA** City College of New York,  
**BMus** New England Conservatory of Music

**NANCY ZYLSTRA** *Adjunct Instructor*

Voice, Baroque Performance  
University of Washington