

# MUSIC THEORY & ANALYSIS (MTA)

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## **MTA 402 - ADVANCED ORCHESTRATION**

Scoring for various ensembles with emphasis on larger groups and orchestral writing. Study of representative traditional and contemporary scores, presentations, and arrangement projects.

Credits: 3

## **MTA 406 - ANALYSIS OF POST-TONAL MUSIC**

Major analytical methodologies of the post-tonal era, and their application to important 20th-21st century compositions. Pitch class set theory and fixed integer notation; dodecaphonic method and the Second Viennese School; post-war multiserialeism (Messiaen, Boulez, Stravinsky); sound mass, micropolyphony, and net-structures (Penderecki, Ligeti); aleatoricism and textural technique in Lutoslawski; sp ctrale; minimalism as aesthetic, style, and technique; New Complexity and irrational meter; polystylism, tempo types, contour theory, multimedia, and musical journalism in the present age (e.g. Gubaidulina, Corigliano, Wolfe, Du Yun).

Credits: 3

## **MTA 425 - INTRODUCTORY ELECTROACOUSTIC MUSIC**

Introduction to music and sonic-art created through the means of electronics and computers. The history and theory of electro-acoustic music, musical acoustics, psychoacoustics, digital audio theory, digital signal processing. Development of listening skills. The main focus is on students' personal creative projects; students will complete one fixed electronic music project and several assignments on Max/MSP.

Credits: 3

## **MTA 426 - ELECTROACOUSTIC MUSIC II**

Continuation of MTA 425. This class focuses on electro-acoustic music composition in fixed media with one instrument, and a brief introduction to live electronics with one instrument and digital video art using Max/MSP/Jitter. This class is offered in conjunction with the biennial Electro-Acoustic Music Festival where all students' works will be featured as well as works by guest composers.

Credits: 3

Prerequisites: MTA 425

## **MTA 495 - INDEPENDENT STUDY**

Independent Study.

Credits: 1-3