

MUSIC

The music curriculum is designed to deepen students' understanding of musical form and expression through the development of skill in composition and performance joined with analysis of musical works and their place in various cultures. A major in music provides a foundation for further study leading to a career in music.

As a result of having majored in our department, students exhibit proficiency in various skills appropriate to a specific area of the curriculum as listed below. But beyond such competence, we seek to develop their awareness of aesthetics and of their place in the history of musical performance, craft, and scholarship.

Learning Goals

Music Department faculty members are committed to the education of the whole musician. This entails the study of performance, theory, culture, and history, as we believe these disciplines support each other in a comprehensive understanding of music. Depending on the level of the individual course, we aim for students to:

- gain command of chosen instrument or voice, showing understanding of technical skills of musicianship.
- understand how to apply appropriate interpretive choices to a given musical work.
- analyze important aspects of musical style and structure, both in score and aurally.
- demonstrate ability to deploy elements of melody, harmony, and structure in original creations.
- understand the roles music plays in different cultures, both past and present, and the tools used to interrogate those roles.
- explore the ways in which technology (from notation to the internet) shapes musical thought and expression.
- develop rhetorical skills to speak and write about music with conviction, and the bibliographical skills required to find works and critical perspectives that inform these judgements.

Haverford's Institutional Learning Goals are available on the President's website, at <http://hav.to/learninggoals> (<http://hav.to/learninggoals/>).

Curriculum

Composition/Theory

The composition/theory program stresses proficiency in aural, keyboard, and vocal skills, and written harmony and counterpoint. Composition following important historical models and experimentation with contemporary styles are emphasized.

Musicology

The musicology program, which emphasizes European, North American, and Asian traditions, considers music in the rich context of its social, religious, and aesthetic surroundings.

Performance

Haverford's music performance program offers opportunities to participate in the Haverford-Bryn Mawr Chamber Singers, Chorale, Orchestra, and chamber ensembles. Students can receive academic credit for their participation (MUSC H102, MUSC H214, MUSC H215, and MUSC H216), and can receive credit for Private Study (MUSC H208 for Instrumental Study, MUSC H209 for Voice Study, and MUSC H210 for

Keyboard Study). Student chamber ensembles, solo instrumentalists, and vocalists also give informal recitals during the year. Courses such as Art Song and Topics in Piano have a built-in performance component.

Private Lessons

Students can arrange private music lessons through the department or independently. We have a referral list of many fine teachers in the Philadelphia area with whom we are affiliated. The department helps to subsidize the cost of lessons for students with financial need who are studying for academic credit.

Special Programs and Funds

The **Music Department Concert Artist Series** presents distinguished and emerging performers in public concerts, master classes, lecture-demonstrations, reading sessions, and informal encounters. Among artists recently featured have been pianist Peter Serkin, violinist Miranda Cuckson, the Orlando Consort, the Borromeo String Quartet, the Renee Rosnes Jazz Quartet, and the Borealis Wind Quintet with pianist Leon Bates.

The **Network for New Music Residency** features Philadelphia's distinguished contemporary music ensemble in reading and recording sessions for student composers, performances of contemporary music with students in the Chamber Music program, and a concert series highlighting the work of prominent living composers.

The **William Heartt Reese Music Fund** was established in 1977 to honor William Heartt Reese, Professor of Music and conductor of the Glee Club and Orchestra at Haverford from 1947 to 1975. The fund supports applied music lessons for students enrolled in the department's private study program.

The **John H. Davison '51 Fund for Student Composers** supports the performance of new works by student composers. This fund recognizes John's 40 years of teaching and musical creativity at Haverford.

The **Orpheus Prize** is awarded for exceptional achievement in the practice of tonal harmony.

The **Kessinger Family Fund for Asian Performing Arts** sponsors musical performances and lecture-demonstrations that enrich Haverford's cross-cultural programs. Since its inception in 1997, the fund has supported visits by artists representing traditions of South, Central, and East Asia, and Indonesia.

Facilities

See the departmental web page for a description of performance, rehearsal, library spaces, instruments and equipment.

Major Requirements

- Composition/Theory: MUSC H203 Course MUSC H203 Not Found, MUSC H204 Principles of Tonal Harmony II, and MUSC H303 Advanced Tonal Harmony.
- Musicology: A total of three courses: MUSC H229 Thinking about Music: Ideas, History, and Musicology, plus any two courses in music history or musicology at the 200 or 300 level.
- Two full-credit electives in Music at the 200 or 300 level.
- Performance
 - Participation in a department-sponsored performance group for at least a year.

- MUSC H208 Course MUSC H208 Not Found, MUSC H209 Course MUSC H209 Not Found, or MUSC H210 Course MUSC H210 Not Found instrumental or vocal private study for one year.
- We strongly urge continuing ensemble participation and instrumental or vocal private study.
- A Senior Project (as detailed below)
- We expect majors to attend the majority of department-sponsored concerts, lectures, and colloquia.

Students may take only one elective course abroad or at another institution in the U.S., including within the Tri-College Consortium or at Penn, with prior written approval from the Chair of the Music Department.

Senior Project

Senior majors in the Department of Music may choose to undertake their capstone experience by pursuing one of the following focused project options: an original composition or theoretical inquiry; a musicology research paper; a full recital performance; a personalized plan of study within an elective course beyond the number required. In some cases, projects might combine two fields—performance and theory, for example—and may involve joint advisorship. All projects culminate in public presentation appropriate to their nature and scope.

Majors are asked in February of their junior year to discuss with department faculty members their ideas for the senior experience, identify an advisor, and submit a formal, written project proposal to the Chair before spring break. Proposals are then reviewed by the Music faculty in department meetings. Frequently the department asks that proposals be modified and submitted for a second review before final approval is given. Notification of departmental approval is sent by the chair to students in April. As soon as the project is approved, students are expected to consult with the advisor to determine a clear schedule for the timely completion of work according to the unique needs of the project. Students are often encouraged to get a head start on senior project work well before the beginning of their final fall semester.

Majors pursuing an independent project in composition/theory, musicology or performance generally register for MUSC H480 Course MUSC H480 Not Found in both the fall and spring semesters of their senior year. Each semester of MUSC H480 Course MUSC H480 Not Found earns one course credit; however, only one semester of MUSC H480 Course MUSC H480 Not Found counts toward the courses required for the major. Majors pursuing the expanded curricular option may be advised to take a preparatory fall MUSC H480 Course MUSC H480 Not Found, which likewise would earn one course credit, but not apply toward fulfillment of major requirements.

Senior Project Learning Goals

- In the process of preparing an original composition, the student exercises the ability to compose a substantial work (e.g., string quartet, song cycle, piano sonata) exhibiting proficiency in notation, clarity of structure, stylistic integrity, and awareness of historical models. In pursuing a theoretical inquiry, the student engages in the analysis of musical content through primary and secondary sources, aiming for a synthesis of perspectives and an expression of insights sensitive to music's interpretive possibilities.
- In the process of preparing a senior thesis in musicology, the student develops the ability to craft an original research question based on knowledge of and reflection upon prior literature in the field. The student will also demonstrate command of appropriate musicological research methods, clear written expression, and the capacity to speak with authority about the topic in a public presentation.

- In the process of preparing a senior recital, the student hones the skills to present a technically and interpretively challenging program of repertory from a range of stylistic periods.
- In the process of fulfilling a program of intensified study within an additional course elective, the student expands curricular horizons, and meets the highest-level challenges in their experience as a major.

Regardless of the specific path taken, it is intended that the senior experience stimulate reflection on the discipline of music as a whole, and lead to the student's awareness of place within the unfolding history of musical creativity, scholarship and performance. Each project should in its own way constitute a consummation of the student's musical growth throughout the undergraduate years.

Senior Project Assessment

Whether undertaken in the context of an intensified elective or of an independent study the actual numerical grade assigned for the senior project remains at advisor discretion. The department as a body discusses the project's relative quality and the consistency of effort brought to bear in its production, to aid the advisor in evaluation. A written summary of the department's collective appraisal of the student's achievement in the senior experience is furnished by the chair to the student prior to Commencement.

Requirements for Honors

Honors

- Minimum GPA in music courses of 3.7 AND grade on senior project of 4.0.

High Honors

- Outstanding, standard-setting contribution to the department in the context of courses and/or ensembles.
- Exceptional level of originality, depth, and synthesis in the senior project as compared to undergraduate work generally, outside Haverford (i.e., a level of work that should be sufficient to gain admission to top graduate programs in the field).

Minor Requirements

- Composition/Theory: MUSC H203 and MUSC H204 Principles of Tonal Harmony II.
- Musicology: A total of two courses: MUSC H229 Thinking about Music: Ideas, History, and Musicology, plus one course in music history or musicology at the 200 or 300 level
- One full-credit elective in Music at the 200 or 300 level.
- MUSC H208, MUSC H209, MUSC H210 instrumental/vocal private study or department ensemble participation for one year.
- We expect minors to attend the majority of department-sponsored concerts, lectures, and colloquia.

Students may take only one elective course abroad or at another institution in the U.S., including within the Tri-College Consortium or at Penn, with prior written approval from the Chair of the Music Department.

MUSC H102F Chorale (0.5 Unit)

Chorale is a large mixed chorus that performs major works from the oratorio repertoire with orchestra and student soloists. Attendance at weekly two-hour rehearsals and dress rehearsals during performance week is required. Entrance by audition. Students can start Chorale at the beginning of any semester. This course is graded universal P/F in which no numerical grade is assigned.

MUSC H102I Chorale (0.5 Unit)

Chorale is a large mixed chorus that performs major works from the oratorio repertoire with orchestra and student soloists. Attendance at weekly two-hour rehearsals and dress rehearsals during performance week is required. Entrance by audition. Students can start Chorale at the beginning of any semester. This course is graded universal P/F in which no numerical grade is assigned. Prerequisite(s): Audition and consent of the instructor.

MUSC H103F Rudiments of Music (0.5 Unit)

A half-credit course designed to develop proficiency in reading treble and bass clefs; recognizing intervals, scales, modes, and chords; and understanding rhythm and meter, basic progressions and cadence patterns, tempo and dynamic indications, and articulation and expression markings. The class emphasizes practical skills of singing at sight, notating accurately what is heard, and gaining basic keyboard familiarity.

MUSC H103I Rudiments of Music (0.5 Unit)

A half-credit course designed to develop proficiency in reading treble and bass clefs, recognizing intervals, scales, modes and chords, understanding rhythm and meter, basic progressions and cadence patterns, tempo and dynamic indications, articulation and expression markings. Practical skills of singing at sight, notating accurately what is heard, and gaining basic keyboard familiarity will be emphasized.

MUSC H107F Introductory Piano (0.5 Unit)

An introduction to the art of playing the piano and the music written for it. No prior musical experience is required. This course consists of weekly hour-long sessions in the form of either a class lecture/workshop given on Tuesday evenings, or self-directed listening sessions posted on Moodle, as well as weekly 20-minute private lessons at an arranged time. It is expected that the student will practice an hour each day, six days a week, and keep a listening journal, giving personal responses to the required listening as well as to three professional concerts. The final exam is a performance of two or more short works on the class recital at the end of the term. Enrollment Limit: 16 Lottery Preference(s): Music majors/minors

MUSC H107I Introductory Piano (0.5 Unit)

An introduction to the art of playing the piano and the music written for it. No prior musical experience is required. This course consists of weekly hour-long sessions in the form of either a class lecture/workshop given on Tuesday evenings, or self-directed listening sessions posted on Moodle, as well as weekly 20-minute private lessons at an arranged time. It is expected that the student will practice an hour each day, six days a week, and keep a listening journal, giving personal responses to the required listening. The final exam is a performance of two or more short works on the class recital at the end of the term. Enrollment Limit: 15 Lottery Preference(s): Music majors/minors

MUSC H110A Introduction to Music Theory (1 Unit)

An intensive introduction to the notational and theoretical materials of music, complemented by work in sight-singing, keyboard harmony, and dictation. This course is appropriate for students who sing or play an instrument, but who have had little or no systematic instruction in music theory. Topics include time and pitch and their notation, scales, intervals, triads, basic harmonic progressions, melodic construction, harmonization of melody, non-harmonic tones, transposition, and key change (modulation). Students who wish to explore the art of musical composition will find this course especially useful, as two creative projects are assigned: the composition of a pair of melodies in the major and minor modes, and a 32-bar piece which changes key. Preparation for these projects is provided through listening and analysis of works in a variety of musical styles. Students having completed this course will be prepared to enter Music 203, the first semester of the theory sequence for music majors. Enrollment Limit: 25

MUSC H110B Introduction to Music Theory (1 Unit)

An intensive introduction to the notational and theoretical materials of music, complemented by work in sight-singing, keyboard harmony, and dictation. This course is appropriate for students who sing or play an instrument, but who have had little or no systematic instruction in music theory. Topics include time and pitch and their notation, scales, intervals, triads, basic harmonic progressions, melodic construction, harmonization of melody, non-harmonic tones, transposition, and key change (modulation). Students who wish to explore the art of musical composition will find this course especially useful, as two creative projects are assigned: the composition of a pair of melodies in the major and minor modes, and a 32-bar piece which changes key. Preparation for these projects is provided through listening and analysis of works in a variety of musical styles. Students having completed this course will be prepared to enter Music 203, the first semester of the theory sequence for music majors. Enrollment Limit: 25

MUSC H111A Listening to History (1 Unit)

In this course, students acquire practice in listening to music, and explore the idea that music, in a Western context, is also always seen. Throughout the semester, we will listen to and view a series of works and performances, primarily from the Western classical tradition from the Baroque era to the twenty-first century, and consider how musical performance as a cultural practice is defined both by spectatorship and audition. In the process, we will explore questions such as: What does it mean to listen? What does listening entail, what senses and what skills are involved? How does our listening change based on context, genre, venue, geography? In addition to listening and reading, students attend concerts and complete written reflections on subjects and musical objects discussed in class. Enrollment Limit: 25

MUSC H111B Listening to History (1 Unit)

In this course, students acquire practice in listening to music, and explore the idea that music, in a Western context, is also always seen. Throughout the semester, we will listen to and view a series of works and performances, primarily from the Western classical tradition from the Baroque era to the twenty-first century, and consider how musical performance as a cultural practice is defined both by spectatorship and audition. In the process, we will explore questions such as: What does it mean to listen? What does listening entail, what senses and what skills are involved? How does our listening change based on context, genre, venue, geography? In addition to listening and reading, students attend concerts and complete written reflections on subjects and musical objects discussed in class. Enrollment Limit: 25

MUSC H115 Introduction to Improvisation and Jazz Harmony (1 Unit)

Intensive, hands-on introduction to the improvisatory practices and techniques of Black American Music/jazz, with a strong focus on both style and rhythm/groove. By the end of the semester, students will learn to play, analyze, and compose solos using blues/pentatonic scales, modes, and chord-based melodic structures. Pre-requisite(s): Prerequisite: the ability to play an instrument (voice included - scat-singers welcome!) Lottery Preference: Lottery with priority given to music majors and minors. Enrollment Limit: 25.00

MUSC H115B Introduction to Improvisation and Jazz Harmony (1 Unit)

Intensive, hands-on introduction to the improvisatory practices and techniques of Black American Music/jazz, with a strong focus on both style and rhythm/groove. By the end of the semester, students will learn to play, analyze, and compose solos using blues/pentatonic scales, modes, and chord-based melodic structures. Pre-requisite(s): Prerequisite: the ability to play an instrument (voice included - scat-singers welcome!) Lottery Preference: Lottery with priority given to music majors and minors. Enrollment Limit: 25.00

MUSC H119 Ecomusicology & Environmental Justice (1 Unit)

This course examines the intersections of music, sound, and the environment, especially focusing on environmental justice issues. Throughout the class, we will explore alternative conceptions of the natural world, including the misnomer of 'pristine' wilderness as idealized nature, conflicting engagements with various political ecologies, and the intersections of music, sound, identity, coloniality, and nature. A critical aspect of this course is its investment in learning about activist research practices, which will be discussed via ethnographic studies, guest lecturers, multi-media presentations, and documentaries. Subtopics for this course include queer ecologies, sound studies, post-humanism, cultural sustainability, soundscapes, climate justice, musical activism, and more.

MUSC H119A Ecomusicology & Environmental Justice (1 Unit)

This course examines the intersections of music, sound, and the environment, especially focusing on environmental justice issues. Throughout the class, we will explore alternative conceptions of the natural world, including the misnomer of 'pristine' wilderness as idealized nature, conflicting engagements with various political ecologies, and the intersections of music, sound, identity, coloniality, and nature. A critical aspect of this course is its investment in learning about activist research practices, which will be discussed via ethnographic studies, guest lecturers, multi-media presentations, and documentaries. Subtopics for this course include queer ecologies, sound studies, post-humanism, cultural sustainability, soundscapes, climate justice, musical activism, and more.

MUSC H122 African Americans, Music, and the American Experience (1 Unit)

How did African-American expressive culture become such an influential presence in the US? This course surveys the myriad genres and styles of African American Music from early jazz styles and urban blues to the birth of rhythm 'n blues, as well as contemporary expressions such as hip-hop. It explores development and impact of popular music particular to the United States, including its commercialization, mass mediation, and the penetration of mainstream America and the global market. Students will be introduced to seminal figures in the creation of African American popular music. Enrollment Limit: 25.00

MUSC H122B African Americans, Music, and the American Experience (1 Unit)

How did African-American expressive culture become such an influential presence in the US? This course surveys the myriad genres and styles of African American Music from early jazz styles and urban blues to the birth of rhythm 'n blues, as well as contemporary expressions such as hip-hop. It explores development and impact of popular music particular to the United States, including its commercialization, mass mediation, and the penetration of mainstream America and the global market. Students will be introduced to seminal figures in the creation of African American popular music. Enrollment Limit: 25.00

MUSC H127 Reading Jazz (1 Unit)

A study of jazz and its many meanings, from Louis Armstrong to John Coltrane, and from Charles Mingus to Sun Ra. We'll explore the music itself, of course. But our main focus will be on the stories that its creators tell about themselves, and the stories that various eye (and ear) witnesses and critics tell about why jazz matters. Together, we will discuss, question, and write about topics such as art and entertainment, difference and race, ownership and authenticity, discrimination and community. Enrollment Limit: 12

MUSC H127B Reading Jazz (1 Unit)

A study of jazz and its many meanings, from Louis Armstrong to John Coltrane, and from Charles Mingus to Sun Ra. We'll explore the music itself, of course. But our main focus will be on the stories that its creators tell about themselves, and the stories that various eye (and ear) witnesses and critics tell about why jazz matters. Together, we will discuss, question, and write about topics such as art and entertainment, difference and race, ownership and authenticity, discrimination and community. Enrollment Limit: 12

MUSC H132B Beethoven Then and Now (1 Unit)

An exploration of Beethoven's life and works, considered in the context of changing aesthetic and cultural values of the last two centuries. Students will listen to Beethoven's music, study his letters and conversation books, and read some of the many responses his art has engendered. In their written responses to all of this material, students will think in new ways about Beethoven's music, his artistic personality, about the ideas and assumptions that have guided the critical reception of art and life. They will learn to cultivate their skills as readers and listeners while improving their craft as writers. Open only to first-year students as assigned by the Director of College Writing. Crosslisted: Music, Writing Program Enrollment Limit: 12

MUSC H134 Electronic Music Evolution: From Foundational Basics to Sonic Horizons (1 Unit)

Electronic music, a constantly evolving entity, has revolutionized the way we create and experience music. This course, Electronic Music Evolution, offers a deep dive into its history, theory, and practical application. From the Telharmonium's inception to contemporary interactive performances, students will develop critical listening skills. Hands-on use of cutting-edge production tools will enable students to compose electronic music works, exploring composition and performance alongside emerging electronic music theories. This course does not count for the Music major or minor. Lottery Preference: Music major / Music minor Enrollment Limit: 15.00

MUSC H134A Electronic Music Evolution: From Foundational Basics to Sonic Horizons (1 Unit)

Electronic music, a constantly evolving entity, has revolutionized the way we create and experience music. This course, Electronic Music Evolution, offers a deep dive into its history, theory, and practical application. From the Telharmonium's inception to contemporary interactive performances, students will develop critical listening skills. Hands-on use of cutting-edge production tools will enable students to compose electronic music works, exploring composition and performance alongside emerging electronic music theories. This course does not count for the Music major or minor. Lottery Preference: Music major / Music minor Enrollment Limit: 15.00

MUSC H134B Electronic Music Evolution: From Foundational Basics to Sonic Horizons (1 Unit)

Electronic music, a constantly evolving entity, has revolutionized the way we create and experience music. This course, Electronic Music Evolution, offers a deep dive into its history, theory, and practical application. From the Telharmonium's inception to contemporary interactive performances, students will develop critical listening skills. Hands-on use of cutting-edge production tools will enable students to compose electronic music works, exploring composition and performance alongside emerging electronic music theories. This course does not count for the Music major or minor. Lottery Preference: Music major / Music minor Enrollment Limit: 15.00

MUSC H140 Transatlantic Sounds (1 Unit)

This course provides an overview of the world's musical traditions, with selected case studies from each of ten regions: Oceania, South Asia, East Asia, Southeast Asia, the Middle East, North America, Europe, Africa, the Caribbean, and Latin America. It introduces ways to think and write about the huge diversity of musical genres from different parts of the world, together with their performers, audiences, and cultural contexts. Enrollment Limit: 25.00

MUSC H140A Transatlantic Sounds (1 Unit)

This course provides an overview of the world's musical traditions, with selected case studies from each of ten regions: Oceania, South Asia, East Asia, Southeast Asia, the Middle East, North America, Europe, Africa, the Caribbean, and Latin America. It introduces ways to think and write about the huge diversity of musical genres from different parts of the world, together with their performers, audiences, and cultural contexts. Enrollment Limit: 25.00

MUSC H140B Transatlantic Sounds (1 Unit)

This course provides an overview of the world's musical traditions, with selected case studies from each of ten regions: Oceania, South Asia, East Asia, Southeast Asia, the Middle East, North America, Europe, Africa, the Caribbean, and Latin America. It introduces ways to think and write about the huge diversity of musical genres from different parts of the world, together with their performers, audiences, and cultural contexts. Enrollment Limit: 25.00

MUSC H142 Transatlantic Sounds: Music of Europe and America (1 Unit)

This course provides an overview of the musical traditions of the Americas and Europe, with selected case studies that emphasize folk, traditional, and popular musics, together with their performers, audiences, and cultural contexts, including major musical instruments, traditional and popular genres, notation systems, musical concepts, and extra musical contexts. It combines musical analysis of representative examples with examination of social, political, and historical background of the musics of this region.

MUSC H142B Transatlantic Sounds: Music of Europe and America (1 Unit)

This course provides an overview of the musical traditions of the Americas and Europe, with selected case studies that emphasize folk, traditional, and popular musics, together with their performers, audiences, and cultural contexts, including major musical instruments, traditional and popular genres, notation systems, musical concepts, and extra musical contexts. It combines musical analysis of representative examples with examination of social, political, and historical background of the musics of this region.

MUSC H149A Native American Music and Belief (1 Unit)

Surveys the principal styles of Native North American singing in ceremonial and secular contexts; discusses contemporary American Indian musical crossovers and the aesthetic of multiculturalism; explores music as a means of protest, projection of group identity, and social solidarity. Emphasizes class participation in singing traditional and modern Native American songs. Strong historical and social justice component. May be counted as music major/minor elective with instructor's approval.

MUSC H149B Native American Music and Belief (1 Unit)

Surveys the principal styles of Native North American singing in ceremonial and secular contexts; discusses contemporary American Indian musical crossovers and the aesthetic of multiculturalism; explores music as a means of protest, projection of group identity, and social solidarity. Emphasizes class participation in singing traditional and modern Native American songs. Strong historical and social justice component. May be counted as music major/minor elective with instructor's approval.

MUSC H181 The Genius of Mozart (1 Unit)

What is (a) genius? A person or an attribute? Human or divine? Does the artist control it or does it control the artist? When did this concept emerge, and how has it evolved? This course considers such questions in connection with the life and works of Wolfgang Amadeus Mozart. We probe his biographies and letters for insights into the man, and we investigate what makes his music tick. All the while we cast a critical eye on the mythology of Mozart's genius, a rich tradition of anecdote, intrigue, and speculation that can be hard to separate from fact. We ask how Mozart—real and imaginary—has reflected and shaped ideas of genius, considering his representation in literature and film. No prerequisite; open to all students.

MUSC H181B The Genius of Mozart (1 Unit)

What is (a) genius? A person or an attribute? Human or divine? Does the artist control it or does it control the artist? When did this concept emerge, and how has it evolved? This course considers such questions in connection with the life and works of Wolfgang Amadeus Mozart. We probe his biographies and letters for insights into the man, and we investigate what makes his music tick. All the while we cast a critical eye on the mythology of Mozart's genius, a rich tradition of anecdote, intrigue, and speculation that can be hard to separate from fact. We ask how Mozart—real and imaginary—has reflected and shaped ideas of genius, considering his representation in literature and film. No prerequisite; open to all students.

MUSC H203A Principles of Tonal Harmony I (1 Unit)

An introduction to tonal music theory and compositional practice, drawing on diverse American and European repertoires. Explored are techniques of musical analysis, harmonization in four parts, and the craft of composition from the phrase level to larger units of structure. Composition of a set of variations, sonatina, or other homophonic piece is the final project. Lab period covers related aural and keyboard harmony skills. Prerequisite(s): MUSC 110 or instructor consent

MUSC H203B Principles of Tonal Harmony II (1 Unit)

Continuation of Music 203, covering chromatic harmony and focusing on the development of sonata forms from the Classical through the Romantic period. Composition of a sonata exposition is the final project. Three class hours plus laboratory period covering related aural and keyboard harmony skills. Required for the Music major or minor; should be taken the semester after Music 203. Prerequisite(s): MUSC 203 or consent of instructor.

MUSC H204 Principles of Tonal Harmony II (1 Unit)

Continuation of Music 203, covering chromatic harmony and focusing on the development of sonata forms from the Classical through the Romantic period. Composition of a sonata exposition is the final project. Three class hours plus laboratory period covering related aural and keyboard harmony skills. Required for the Music major or minor; should be taken the semester after Music 203. Prerequisite: Music 203.

MUSC H204B Principles of Tonal Harmony II (1 Unit)

Continuation of Music 203, covering chromatic harmony and focusing on the development of sonata forms from the Classical through the Romantic period. Composition of a sonata exposition is the final project. Three class hours plus laboratory period covering related aural and keyboard harmony skills. Required for the Music major or minor; should be taken the semester after Music 203. Prerequisite: Music 203.

MUSC H207A Topics in Piano (1 Unit)

Combines private lessons and studio/master classes, musical analysis, research questions into performance practice and historical context, and critical examination of sound recorded sources. Requires preparation of works of selected composer or style period for end-of-semester recital. Recent topics have included The Italian Keyboard Tradition, J.S. Bach and his Trans-Generational Impact, and American Roots.

MUSC H207B Topics in Piano (1 Unit)

Combines private lessons and studio/master classes, musical analysis, research questions into performance practice and historical context, and critical examination of sound recorded sources. Requires preparation of works of selected composer or style period for end-of-semester recital. Recent topics have included The Italian Keyboard Tradition, J.S. Bach and his Trans-Generational Impact, and American Roots.

MUSC H208F Private Study: Instrumental (0.5 Unit)

All students enrolled in the private study program should be participating in a departmentally directed ensemble or activity (Chorale, Orchestra, etc.) as advised by their program supervisor. Students receive ten hour-long lessons with approved teachers for one-half credit, graded. All students in the private study program perform for a faculty jury at the end of the semester. Students assume the cost of their lessons, but may apply for private study subsidies at the beginning of each semester's study through the department.

MUSC H208I Private Study: Instrumental (0.5 Unit)

All students enrolled in the private study program should be participating in a departmentally directed ensemble or activity (Chorale, Orchestra, etc.) as advised by their program supervisor. Students receive ten hour-long lessons with approved teachers for one-half credit, graded. All students in the private study program perform for a faculty jury at the end of the semester. Students assume the cost of their lessons, but may apply for private study subsidies at the beginning of each semester's study through the department.

MUSC H209F Private Study: Voice (0.5 Unit)

All students enrolled in the private study program should be participating in a departmentally directed ensemble or activity (Chorale, Orchestra, etc.) as advised by their program supervisor. Students receive ten hour-long lessons with approved teachers for one-half credit, graded. All students in the private study program perform for a faculty jury at the end of the semester. Students assume the cost of their lessons, but may apply for private study subsidies at the beginning of each semester's study through the department.

MUSC H209I Private Study: Voice (0.5 Unit)

All students enrolled in the private study program should be participating in a departmentally directed ensemble or activity (Chorale, Orchestra, etc.) as advised by their program supervisor. Students receive ten hour-long lessons with approved teachers for one-half credit, graded. All students in the private study program perform for a faculty jury at the end of the semester. Students assume the cost of their lessons, but may apply for private study subsidies at the beginning of each semester's study through the department.

MUSC H210F Private Study: Keyboard (0.5 Unit)

All students enrolled in the private study program should be participating in a departmentally directed ensemble or activity (Chorale, Orchestra, etc.) as advised by their program supervisor. Students receive ten hour-long lessons with approved teachers for one-half credit, graded. All students in the private study program perform for a faculty jury at the end of the semester. Students assume the cost of their lessons, but may apply for private study subsidies at the beginning of each semester's study through the department.

MUSC H210I Private Study: Keyboard (0.5 Unit)

All students enrolled in the private study program should be participating in a departmentally directed ensemble or activity (Chorale, Orchestra, etc.) as advised by their program supervisor. Students receive ten hour-long lessons with approved teachers for one-half credit, graded. All students in the private study program perform for a faculty jury at the end of the semester. Students assume the cost of their lessons, but may apply for private study subsidies at the beginning of each semester's study through the department.

MUSC H214F Chamber Singers (0.5 Unit)

A 30-voice mixed choir that performs a wide range of mostly a cappella repertoire from the Renaissance to the present day, in original languages. The choir performs on and off campus, both public concerts and outreach concerts to underserved audiences. Requires attendance at three 80-minute rehearsals weekly. Entrance by audition at the beginning of the Fall semester each year. This course is graded universal P/F in which no numerical grade is assigned.

MUSC H214I Chamber Singers (0.5 Unit)

A 30-voice mixed choir that performs a wide range of mostly a cappella repertoire from the Renaissance to the present day, in original languages. The choir performs on and off campus, both public concerts and outreach concerts to underserved audiences. Requires attendance at three 80-minute rehearsals weekly. Entrance by audition at the beginning of the Fall semester each year. This course is graded universal P/F in which no numerical grade is assigned.

MUSC H215F Chamber Music (0.5 Unit)

Intensive rehearsal of works for small instrumental groups, with supplemental assigned research and listening. Performance is required. Students enrolled in Chamber Music have the opportunity to receive coaching from visiting artists on the Concert Artist Series and from resident ensembles. Performances take place at Haverford and Bryn Mawr Colleges, and other community venues. This course is available to those students who are concurrently studying privately, or who have studied privately immediately prior to the start of the semester. In addition, all students playing orchestral instruments must participate concurrently in the Orchestra, unless granted permission by the music director. Entrance by audition only. This course is graded universal P/F in which no numerical grade is assigned.

MUSC H215I Chamber Music (0.5 Unit)

Intensive rehearsal of works for small instrumental groups, with supplemental assigned research and listening. Performance is required. Students enrolled in Chamber Music have the opportunity to receive coaching from visiting artists on the Concert Artist Series and from resident ensembles. Performances take place at Haverford and Bryn Mawr Colleges, and other community venues. This course is available to those students who are concurrently studying privately, or who have studied privately immediately prior to the start of the semester. In addition, all students playing orchestral instruments must participate concurrently in the Orchestra, unless granted permission by the music director. Entrance by audition only. This course is graded universal P/F in which no numerical grade is assigned.

MUSC H216F Orchestra (0.5 Unit)

The Haverford-Bryn Mawr Orchestra has over seventy members and performs a wide range of symphonic repertory. Orchestra members are expected to attend one two-and-a-half hour rehearsal per week, and are guided in sectional rehearsals by professional musicians. There are three/four performances a year, including Parents/Family Weekend concerts. The spring Orchestra concert features the winner of the annual student concerto competition. Entrance by audition only. This course is graded universal P/F in which no numerical grade is assigned.

MUSC H216I Orchestra (0.5 Unit)

The Haverford-Bryn Mawr Orchestra has over seventy members and performs a wide range of symphonic repertory. Orchestra members are expected to attend one two-and-a-half hour rehearsal per week, and are guided in sectional rehearsals by professional musicians. There are three/four performances a year, including Parents/Family Weekend concerts. The spring Orchestra concert features the winner of the annual student concerto competition. Entrance by audition only. This course is graded universal P/F in which no numerical grade is assigned.

MUSC H219 Art Song (0.5 Unit)

A performance course devoted to historical and contemporary art song traditions from the early 19th century to the present. Weekly performance classes and lectures on history and performance practice will be accompanied by weekly individual coaching with the instructor and pianist, culminating in a public recital at the end of the semester. Prerequisite(s): Consent of instructor.

MUSC H219F Art Song (0.5 Unit)

A performance course devoted to historical and contemporary art song traditions from the early 19th century to the present. Weekly performance classes and lectures on history and performance practice will be accompanied by weekly individual coaching with the instructor and pianist, culminating in a public recital at the end of the semester. Prerequisite(s): Consent of instructor.

MUSC H219I Art Song (0.5 Unit)

A performance course devoted to historical and contemporary art song traditions from the early 19th century to the present. Weekly performance classes and lectures on history and performance practice will be accompanied by weekly individual coaching with the instructor and pianist, culminating in a public recital at the end of the semester. Prerequisite(s): Consent of instructor.

MUSC H220 Medieval Music: Women, and Performance (1 Unit)

Course explores music and its cultural uses in Medieval Europe. We will study the main genres and forms of music in secular and sacred contexts, from monasteries, convents, and cathedrals, to courts and cities. We will trace the changing character of music itself, from plainsong to polyphonic and from troubadour tunes to art song of the 14th century, in works by figures like Hildegard, Leonin, Machaut, Landini, and Vitry. We will study transformations in musical notation, theoretical underpinnings of musical time and counterpoint, and the status of music itself in the divine cosmos. We will also pause to put all of this in the context of current scholarship and historical performance practice. Prerequisite(s): Any full-credit course in Music, or instructor consent.

MUSC H220A Medieval Music: Women, and Performance (1 Unit)

Course explores music and its cultural uses in Medieval Europe. We will study the main genres and forms of music in secular and sacred contexts, from monasteries, convents, and cathedrals, to courts and cities. We will trace the changing character of music itself, from plainsong to polyphonic and from troubadour tunes to art song of the 14th century, in works by figures like Hildegard, Leonin, Machaut, Landini, and Vitry. We will study transformations in musical notation, theoretical underpinnings of musical time and counterpoint, and the status of music itself in the divine cosmos. We will also pause to put all of this in the context of current scholarship and historical performance practice. Prerequisite(s): Any full-credit course in Music, or instructor consent.

MUSC H220B Medieval Music: Women, and Performance (1 Unit)

Course explores music and its cultural uses in Medieval Europe. We will study the main genres and forms of music in secular and sacred contexts, from monasteries, convents, and cathedrals, to courts and cities. We will trace the changing character of music itself, from plainsong to polyphonic and from troubadour tunes to art song of the 14th century, in works by figures like Hildegard, Leonin, Machaut, Landini, and Vitry. We will study transformations in musical notation, theoretical underpinnings of musical time and counterpoint, and the status of music itself in the divine cosmos. We will also pause to put all of this in the context of current scholarship and historical performance practice. Prerequisite(s): Any full-credit course in Music, or instructor consent.

MUSC H221 Music in the Renaissance: Ritual and Representation (1 Unit)

This course explores the remarkable emergence of new ways of representing poetic and dramatic texts in musical form, charting the cultural forces of Renaissance, Reformation, and printing in the 15th and 16th centuries. We will explore changes in musical style, and the changing role that music played in European culture. We'll hear music by composers like Dufay, Josquin, Palestrina, Lasso, and Marenzio, among many others. Three class hours plus listening laboratory period. Prerequisite(s): Any full-credit course in Music, or equivalent prior experience in musical study.

MUSC H221A Music in the Renaissance: Ritual and Representation (1 Unit)

This course explores the remarkable emergence of new ways of representing poetic and dramatic texts in musical form, charting the cultural forces of Renaissance, Reformation, and printing in the 15th and 16th centuries. We will explore changes in musical style, and the changing role that music played in European culture. We'll hear music by composers like Dufay, Josquin, Palestrina, Lasso, and Marenzio, among many others. Three class hours plus listening laboratory period. Prerequisite(s): Any full-credit course in Music, or equivalent prior experience in musical study.

MUSC H221B Music in the Renaissance: Ritual and Representation (1 Unit)

This course explores the remarkable emergence of new ways of representing poetic and dramatic texts in musical form, charting the cultural forces of Renaissance, Reformation, and printing in the 15th and 16th centuries. We will explore changes in musical style, and the changing role that music played in European culture. We'll hear music by composers like Dufay, Josquin, Palestrina, Lasso, and Marenzio, among many others. Three class hours plus listening laboratory period. Prerequisite(s): Any full-credit course in Music, or equivalent prior experience in musical study.

MUSC H222A Bach and the Baroque (1 Unit)

This course traces sharp changes in 17th-century musical style and the equally striking changes in roles for soloists, composers, and audiences that prepared the way for Bach's extraordinary synthesis of musical technique in the first half of the 18th century. Attention to contexts of patronage, publishing, church, and theater, and to composers including Monteverdi, Vivaldi, and Handel. Prerequisite(s): Any full-credit course in Music, or instructor consent

MUSC H222B Bach and the Baroque (1 Unit)

This course traces sharp changes in 17th-century musical style and the equally striking changes in roles for soloists, composers, and audiences that prepared the way for Bach's extraordinary synthesis of musical technique in the first half of the 18th century. Attention to contexts of patronage, publishing, church, and theater, and to composers including Monteverdi, Vivaldi, and Handel. Prerequisite(s): Any full-credit course in Music, or instructor consent

MUSC H223 Mozart's World: Music of the Classical Era (1 Unit)

This course takes students on a musical tour of Europe in the age of Mozart. Traveling from Naples to Paris, London, and Vienna, we consider how politics, religion, commerce, and technology shaped local musical cultures. At the same time, we explore the formation of a pan-European musical language, the galant style, in works by Mozart and his contemporaries. Prerequisite(s): Any full-credit course in Music, or instructor consent

MUSC H223A Mozart's World: Music of the Classical Era (1 Unit)

This course takes students on a musical tour of Europe in the age of Mozart. Traveling from Naples to Paris, London, and Vienna, we consider how politics, religion, commerce, and technology shaped local musical cultures. At the same time, we explore the formation of a pan-European musical language, the galant style, in works by Mozart and his contemporaries. Prerequisite(s): Any full-credit course in Music, or instructor consent

MUSC H223B Mozart's World: Music of the Classical Era (1 Unit)

This course takes students on a musical tour of Europe in the age of Mozart. Traveling from Naples to Paris, London, and Vienna, we consider how politics, religion, commerce, and technology shaped local musical cultures. At the same time, we explore the formation of a pan-European musical language, the galant style, in works by Mozart and his contemporaries. Prerequisite(s): Any full-credit course in Music, or instructor consent

MUSC H224A Beethoven's Century: Music of the Romantic Era (1 Unit)

This course traces new paths forged by Beethoven and his successors in the dazzling musical world of the 19th century. Beethoven is a touchstone as we explore the songs, operas, piano music, and symphonic works of Schubert, Chopin, the Schumanns, Berlioz, Liszt, Wagner, Verdi, Brahms, and Mahler. We situate changing musical form and style in the contexts of literary Romanticism, nationalism, and the evolving social world of musicians and their institutions. Prerequisite(s): Any full-credit course in music, or instructor consent.

MUSC H224B Beethoven's Century: Music of the Romantic Era (1 Unit)

This course traces new paths forged by Beethoven and his successors in the dazzling musical world of the 19th century. Beethoven is a touchstone as we explore the songs, operas, piano music, and symphonic works of Schubert, Chopin, the Schumanns, Berlioz, Liszt, Wagner, Verdi, Brahms, and Mahler. We situate changing musical form and style in the contexts of literary Romanticism, nationalism, and the evolving social world of musicians and their institutions. Prerequisite(s): any full-credit course in music, or instructor consent

MUSC H225 Modernism and the Avant Garde (1 Unit)

An exploration of musical modernism, experimentalism, and the avant-garde throughout the long twentieth century. Exploring works by Debussy, Schoenberg, Stravinsky, Bartók, Weill, Chávez, Cage, Boulez, and others, plus films, scores, and happenings by Pauline Oliveros, Yoko Ono, Benjamin Patterson, Nam June Paik, and Amiri Baraka and others. In the process of understanding the historical and cultural pressures that led to the development of this repertoire, we will attend performances, exhibitions, and stage our own performances. Prerequisite(s): Music 110, 111, or knowledge of musical notation or experience studying an instrument or voice. Enrollment Limit: 25 Lottery Preference(s): Music majors or minors

MUSC H225A Modernism and the Avant Garde (1 Unit)

An exploration of musical modernism, experimentalism, and the avant-garde throughout the long twentieth century. Exploring works by Debussy, Schoenberg, Stravinsky, Bartók, Weill, Chávez, Cage, Boulez, and others, plus films, scores, and happenings by Pauline Oliveros, Yoko Ono, Benjamin Patterson, Nam June Paik, and Amiri Baraka and others. In the process of understanding the historical and cultural pressures that led to the development of this repertoire, we will attend performances, exhibitions, and stage our own performances. Prerequisite(s): Music 110, 111, or knowledge of musical notation or experience studying an instrument or voice. Enrollment Limit: 25 Lottery Preference(s): Music majors or minors

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MUSC H228 Musical Voices of Asia (1 Unit)

The musical traditions of South, East and Central Asia and Indonesia. Extensive discussion of vocal and instrumental genres, approaches to texts and stories, and systems of learning. We will also pay special attention to the place of music in broader cultural and social contexts as a definer of gender or religious identities, as an object of national or political ownership, and in its interaction with Western classical and popular forms. Prerequisite: sophomore standing or higher.

MUSC H228B Musical Voices of Asia (1 Unit)

The musical traditions of South, East and Central Asia and Indonesia. Extensive discussion of vocal and instrumental genres, approaches to texts and stories, and systems of learning. We will also pay special attention to the place of music in broader cultural and social contexts as a definer of gender or religious identities, as an object of national or political ownership, and in its interaction with Western classical and popular forms. Prerequisite: sophomore standing or higher.

MUSC H229 Thinking about Music: Ideas, History, and Musicology (1 Unit)

Core concepts and perspectives for the serious study of music. Students explore music, meaning, and musicological method in a variety of contexts through a set of six foundational themes and questions: Music and the Idea of Genius, Who Owns Music?, Music and Technology, The Global Soundscape, Music and the State, and Tonality, Sense, and Reason. Each unit uses a small number of musical works, performances, or documents as a focal point. In each unit we also read current musicological work in an attempt to understand the methods, arguments, and perspectives through which scholars interpret music and its many meanings. This course is required of all music majors and minors in their sophomore or junior year.

MUSC H229A Thinking about Music: Ideas, History, and Musicology (1 Unit)

Core concepts and perspectives for the serious study of music. Students explore music, meaning, and musicological method in a variety of contexts through a set of six foundational themes and questions: Music and the Idea of Genius, Who Owns Music?, Music and Technology, The Global Soundscape, Music and the State, and Tonality, Sense, and Reason. Each unit uses a small number of musical works, performances, or documents as a focal point. In each unit we also read current musicological work in an attempt to understand the methods, arguments, and perspectives through which scholars interpret music and its many meanings. This course is required of all music majors and minors in their sophomore or junior year.

MUSC H240 Musical Cultures of Afro-Latin America (1 Unit)

This course considers Afro-Latin American music within a broad cultural framework. The course surveys the historical and musical development of various social groups, who constitute the African diaspora in the Americas and the Caribbean. It explores African-influenced musical cultures and practices that emerged from syncretic practices among indigenous, African, and European people, focusing on folkloric, ritual, and popular forms of expression. Lottery Preference: Music majors Enrollment Limit: 25.00

MUSC H240A Musical Cultures of Afro-Latin America (1 Unit)

This course considers Afro-Latin American music within a broad cultural framework. The course surveys the historical and musical development of various social groups, who constitute the African diaspora in the Americas and the Caribbean. It explores African-influenced musical cultures and practices that emerged from syncretic practices among indigenous, African, and European people, focusing on folkloric, ritual, and popular forms of expression. Lottery Preference: Music majors Enrollment Limit: 25.00

MUSC H240B Musical Cultures of Afro-Latin America (1 Unit)

This course considers Afro-Latin American music within a broad cultural framework. The course surveys the historical and musical development of various social groups, who constitute the African diaspora in the Americas and the Caribbean. It explores African-influenced musical cultures and practices that emerged from syncretic practices among indigenous, African, and European people, focusing on folkloric, ritual, and popular forms of expression. Lottery Preference: Music majors Enrollment Limit: 25.00

MUSC H241 Music and Social Justice (1 Unit)

Music and Social Justice explores the relationship between ethnomusicology and social justice. The course introduces themes, concepts, tools, and methodologies of applied ethnomusicology, and discusses the role of the ethnomusicologist on a wide set of issues, including advocacy, indigenous people, education, agencies, and conflict. It considers traditional, popular, and ritual forms of music around the world and their significance to the struggle for social justice. The course is open to students from all disciplines; there are no pre-requisites and knowledge of music performance and theory is helpful but not necessary.

MUSC H241A Music and Social Justice (1 Unit)

Music and Social Justice explores the relationship between ethnomusicology and social justice. The course introduces themes, concepts, tools, and methodologies of applied ethnomusicology, and discusses the role of the ethnomusicologist on a wide set of issues, including advocacy, indigenous people, education, agencies, and conflict. It considers traditional, popular, and ritual forms of music around the world and their significance to the struggle for social justice. The course is open to students from all disciplines; there are no pre-requisites and knowledge of music performance and theory is helpful but not necessary.

MUSC H241B Music and Social Justice (1 Unit)

Music and Social Justice explores the relationship between ethnomusicology and social justice. The course introduces themes, concepts, tools, and methodologies of applied ethnomusicology, and discusses the role of the ethnomusicologist on a wide set of issues, including advocacy, indigenous people, education, agencies, and conflict. It considers traditional, popular, and ritual forms of music around the world and their significance to the struggle for social justice. The course is open to students from all disciplines; there are no pre-requisites and knowledge of music performance and theory is helpful but not necessary.

MUSC H242 The Lives of Musical Instruments: Concepts and Classifications (1 Unit)

Ever wonder why a violin is not a fiddle or feel that traditional classifications are inadequate to express ALL a musical instrument is, including what they mean to you personally? This course explores the numerous formal and informal systems that humans in their desire to create rational structures, have created to classify and think about musical instruments around the world. It also explores the diversity of instrument-related philosophical, symbolic, disciplinary, and intellectual approaches and meanings that humans have conceived and that express the world's great cultural diversity. Enrollment Limit: 25.00

MUSC H242A The Lives of Musical Instruments: Concepts and Classifications (1 Unit)

Ever wonder why a violin is not a fiddle or feel that traditional classifications are inadequate to express ALL a musical instrument is, including what they mean to you personally? This course explores the numerous formal and informal systems that humans in their desire to create rational structures, have created to classify and think about musical instruments around the world. It also explores the diversity of instrument-related philosophical, symbolic, disciplinary, and intellectual approaches and meanings that humans have conceived and that express the world's great cultural diversity. Enrollment Limit: 25.00

MUSC H242B The Lives of Musical Instruments: Concepts and Classifications (1 Unit)

Ever wonder why a violin is not a fiddle or feel that traditional classifications are inadequate to express ALL a musical instrument is, including what they mean to you personally? This course explores the numerous formal and informal systems that humans in their desire to create rational structures, have created to classify and think about musical instruments around the world. It also explores the diversity of instrument-related philosophical, symbolic, disciplinary, and intellectual approaches and meanings that humans have conceived and that express the world's great cultural diversity. Enrollment Limit: 25.00

MUSC H243 Ethnomusicology in Theory and Practice (1 Unit)

What do ethnomusicologists do? This course is an introduction to the field of ethnomusicology. It surveys its history, examines various ethnomusicological theories and perspectives, and explores its methodologies. We will read and discuss the works of major ethnomusicological scholars and explore the interdisciplinary nature of the field, particularly in connection with musicology, anthropology, and cultural studies. In order to encourage a deeper understanding of ethnomusicological perspectives and methods, the course includes a fieldwork-related project.

MUSC H243B Ethnomusicology in Theory and Practice (1 Unit)

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MUSC H246 Wagner's Ring & Modern World (1 Unit)**MUSC H246B Wagner's Ring & Modern World (1 Unit)****MUSC H250 Words and Music (1 Unit)**

This course will be devoted to the amazing vocal music of the European Renaissance, exploring the ways in which literary and musical modes of interpretation repeatedly informed each other during this period. How do literary readings of texts differ from musical ones? How did Renaissance musicians bring their own habits as readers to musical and verbal texts they sang and played? Our primary texts will be the works themselves: French chansons, Italian madrigals, Latin motets, and solo songs of the fifteenth through early seventeenth centuries. We will study poetry by Petrarch, Tasso, Christine de Pizan, Ronsard as interpreted by composers like Guillaume Dufay, Josquin Desprez, Cipriano de Rore, Orlandus Lassus, Luca Marenzio, Claudio Monteverdi (and plenty of others, too). Our discussions will be both historical (exploring the values and artistic ideals at work in the European Renaissance) and critical (investigating the ways of knowing or relating words and music).

MUSC H250B Words and Music (1 Unit)

This course will be devoted to the amazing vocal music of the European Renaissance, exploring the ways in which literary and musical modes of interpretation repeatedly informed each other during this period. How do literary readings of texts differ from musical ones? How did Renaissance musicians bring their own habits as readers to musical and verbal texts they sang and played? Our primary texts will be the works themselves: French chansons, Italian madrigals, Latin motets, and solo songs of the fifteenth through early seventeenth centuries. We will study poetry by Petrarch, Tasso, Christine de Pizan, Ronsard as interpreted by composers like Guillaume Dufay, Josquin Desprez, Cipriano de Rore, Orlandus Lassus, Luca Marenzio, Claudio Monteverdi (and plenty of others, too). Our discussions will be both historical (exploring the values and artistic ideals at work in the European Renaissance) and critical (investigating the ways of knowing or relating words and music).

MUSC H251 Strange Music: Monsters, Ghosts, and Aliens on Stage and Screen (1 Unit)

Scholars of film often speak of the camera as an "all-seeing eye." But what role does the ear play in cinematic experience? This course will explore the history, character, and function of music (and sound) in the first half of the twentieth century (and beyond): how they worked with (and against) the camera's gaze to complicate narratives, to articulate time, and more generally to represent feeling and identity. This term will put special focus on the non-human: monsters, ghosts, aliens, and more generally the idea of the magical or supernatural. What does such radical Otherness sound like? How has it been represented musically? And how have composers and sound designers put such conventions to work in films of the last 100 years, from *Metropolis* and *Nosferatu* to *Dune* and *Arrival*? To answer these questions we'll explore the silents, the early sound film and (especially) the long arc of composers (from Eric Korngold to Bernard Herrmann and from John Williams to Hans Zimmer. We'll consider the legacy of Romanticism, the possibilities of Modernism, and even the Avant Garde, and learn about orchestration, harmony and thematic process as they contribute to cinematic narrative. We will also consider various theories of sound, music, and film staked out by film and operatic composers themselves, as well as critical and scholarly essays by leading writers on the monstrous, the alien, and the supernatural. Crosslisted: VIST Prerequisite(s): No formal prerequisite, but some previous study of either music or visual media would be helpful

MUSC H251A Strange Music: Monsters, Ghosts, and Aliens on Stage and Screen (1 Unit)

Scholars of film often speak of the camera as an “all-seeing eye.” But what role does the ear play in cinematic experience? This course will explore the history, character, and function of music (and sound) in the first half of the twentieth century (and beyond): how they worked with (and against) the camera’s gaze to complicate narratives, to articulate time, and more generally to represent feeling and identity. This term will put special focus on the non-human: monsters, ghosts, aliens, and more generally the idea of the magical or supernatural. What does such radical Otherness sound like? How has it been represented musically? And how have composers and sound designers put such conventions to work in films of the last 100 years, from *Metropolis* and *Nosferatu* to *Dune* and *Arrival*? To answer these questions we’ll explore the silents, the early sound film and (especially) the long arc of composers (from Eric Korngold to Bernard Herrmann and from John Williams to Hans Zimmer). We’ll consider the legacy of Romanticism, the possibilities of Modernism, and even the Avant Garde, and learn about orchestration, harmony and thematic process as they contribute to cinematic narrative. We will also consider various theories of sound, music, and film staked out by film and operatic composers themselves, as well as critical and scholarly essays by leading writers on the monstrous, the alien, and the supernatural. Crosslisted: VIST Prerequisite(s): No formal prerequisite, but some previous study of either music or visual media would be helpful

MUSC H251B Strange Music: Monsters, Ghosts, and Aliens on Stage and Screen (1 Unit)

Scholars of film often speak of the camera as an “all-seeing eye.” But what role does the ear play in cinematic experience? This course will explore the history, character, and function of music (and sound) in the first half of the twentieth century (and beyond): how they worked with (and against) the camera’s gaze to complicate narratives, to articulate time, and more generally to represent feeling and identity. This term will put special focus on the non-human: monsters, ghosts, aliens, and more generally the idea of the magical or supernatural. What does such radical Otherness sound like? How has it been represented musically? And how have composers and sound designers put such conventions to work in films of the last 100 years, from *Metropolis* and *Nosferatu* to *Dune* and *Arrival*? To answer these questions we’ll explore the silents, the early sound film and (especially) the long arc of composers (from Eric Korngold to Bernard Herrmann and from John Williams to Hans Zimmer). We’ll consider the legacy of Romanticism, the possibilities of Modernism, and even the Avant Garde, and learn about orchestration, harmony and thematic process as they contribute to cinematic narrative. We will also consider various theories of sound, music, and film staked out by film and operatic composers themselves, as well as critical and scholarly essays by leading writers on the monstrous, the alien, and the supernatural. Crosslisted: VIST Prerequisite(s): No formal prerequisite, but some previous study of either music or visual media would be helpful

MUSC H253 Words And Music (1 Unit)**MUSC H253B Words And Music (1 Unit)****MUSC H254 Tones, Words, and Images (1 Unit)**

This course is designed around a core group of works that demonstrate musical interaction with a variety of media such as literary and dramatic text, visual art and architecture, and the physical movement of dance. Drawing from the rich resource of Western tradition, examples for study range from the German Lied of the Classical and Romantic periods to the contemporary collaborations of Philip Glass and filmmaker Godfrey Reggio. Along the way we encounter many of the principal currents in the development of the arts—impressionism, symbolism, expressionism, pointillism, verismo, abstraction—and the genres of song cycle, opera, melodrama, tone poem, ballet, theater and film. Among the composers represented are Mozart, Beethoven, Schubert, Schumann, Liszt, Wagner, Tchaikovsky, Thomas, Wolf, Fauré, Debussy, Dukas, Sibelius, Schoenberg, Stravinsky, Bartók, Puccini, Cage, and Glass; among authors Goethe, Eichendorff, Heine, Rückert, Bouilly, Poe, Baudelaire, Louÿs, Mallarmé, Maeterlinck, Balázs, Guiraud, George, Sardou, Auden, Updike, Joyce; in the visual realm Palladio, Friedrich, Rossetti, Monet, Benois, Roerich, Chagall, Kandinsky, Chihuly; choreographers Fokine, Nijinsky, Balanchine, Abrahams, Cunningham, Morris, Tharp. Prerequisite(s): any 100-level music course or its equivalent, or instructor consent

MUSC H254A Tones, Words, and Images (1 Unit)

This course is designed around a core group of works that demonstrate musical interaction with a variety of media such as literary and dramatic text, visual art and architecture, and the physical movement of dance. Drawing from the rich resource of Western tradition, examples for study range from the German Lied of the Classical and Romantic periods to the contemporary collaborations of Philip Glass and filmmaker Godfrey Reggio. Along the way we encounter many of the principal currents in the development of the arts—impressionism, symbolism, expressionism, pointillism, verismo, abstraction—and the genres of song cycle, opera, melodrama, tone poem, ballet, theater and film. Among the composers represented are Mozart, Beethoven, Schubert, Schumann, Liszt, Wagner, Tchaikovsky, Thomas, Wolf, Fauré, Debussy, Dukas, Sibelius, Schoenberg, Stravinsky, Bartók, Puccini, Cage, and Glass; among authors Goethe, Eichendorff, Heine, Rückert, Bouilly, Poe, Baudelaire, Louÿs, Mallarmé, Maeterlinck, Balázs, Guiraud, George, Sardou, Auden, Updike, Joyce; in the visual realm Palladio, Friedrich, Rossetti, Monet, Benois, Roerich, Chagall, Kandinsky, Chihuly; choreographers Fokine, Nijinsky, Balanchine, Abrahams, Cunningham, Morris, Tharp. Prerequisite(s): any 100-level music course or its equivalent, or instructor consent

MUSC H254B Tones, Words, and Images (1 Unit)

This course is designed around a core group of works that demonstrate musical interaction with a variety of media such as literary and dramatic text, visual art and architecture, and the physical movement of dance. Drawing from the rich resource of Western tradition, examples for study range from the German Lied of the Classical and Romantic periods to the contemporary collaborations of Philip Glass and filmmaker Godfrey Reggio. Along the way we encounter many of the principal currents in the development of the arts—impressionism, symbolism, expressionism, pointillism, verismo, abstraction—and the genres of song cycle, opera, melodrama, tone poem, ballet, theater and film. Among the composers represented are Mozart, Beethoven, Schubert, Schumann, Liszt, Wagner, Tchaikovsky, Thomas, Wolf, Fauré, Debussy, Dukas, Sibelius, Schoenberg, Stravinsky, Bartók, Puccini, Cage, and Glass; among authors Goethe, Eichendorff, Heine, Rückert, Bouilly, Poe, Baudelaire, Louÿs, Mallarmé, Maeterlinck, Balázs, Guiraud, George, Sardou, Auden, Updike, Joyce; in the visual realm Palladio, Friedrich, Rossetti, Monet, Benois, Roerich, Chagall, Kandinsky, Chihuly; choreographers Fokine, Nijinsky, Balanchine, Abrahams, Cunningham, Morris, Tharp. Prerequisite(s): any 100-level music course or its equivalent, or instructor consent

MUSC H255 Encoding Music: Digital Approaches to Scores and Sound (1 Unit)

How do we represent music, in all its forms, from concept to practice? What sorts of systems have humans devised to learn, transmit, and preserve music? How have we collected and categorized music? And what might these activities look like in an era of ubiquitous data? In this course musicians and computer scientists will team up to explore two key dimensions of the digital revolution for music: data about music, and music as data. Pre-requisite(s): This course is open to students interested in music, computer science or data science. Some previous coursework or experience with either (but not both) would be good preparation for this course. That is either: a basic working knowledge of musical concepts (staff notation, guitar tablature, scales and keys, or work with MIDI) or some familiarity with computer code (Python, XML) or data structures. Lottery Preference: Music Majors and Minors. BMC Data Science Minors. CS Majors. Enrollment Limit: 25.00

MUSC H255A Encoding Music: Digital Approaches to Scores and Sound (1 Unit)

How do we represent music, in all its forms, from concept to practice? What sorts of systems have humans devised to learn, transmit, and preserve music? How have we collected and categorized music? And what might these activities look like in an era of ubiquitous data? In this course musicians and computer scientists will team up to explore two key dimensions of the digital revolution for music: data about music, and music as data. Pre-requisite(s): This course is open to students interested in music, computer science or data science. Some previous coursework or experience with either (but not both) would be good preparation for this course. That is either: a basic working knowledge of musical concepts (staff notation, guitar tablature, scales and keys, or work with MIDI) or some familiarity with computer code (Python, XML) or data structures. Lottery Preference: Music Majors and Minors. BMC Data Science Minors. CS Majors. Enrollment Limit: 25.00

MUSC H255B Encoding Music: Digital Approaches to Scores and Sound (1 Unit)

How do we represent music, in all its forms, from concept to practice? What sorts of systems have humans devised to learn, transmit, and preserve music? How have we collected and categorized music? And what might these activities look like in an era of ubiquitous data? In this course musicians and computer scientists will team up to explore two key dimensions of the digital revolution for music: data about music, and music as data. Pre-requisite(s): This course is open to students interested in music, computer science or data science. Some previous coursework or experience with either (but not both) would be good preparation for this course. That is either: a basic working knowledge of musical concepts (staff notation, guitar tablature, scales and keys, or work with MIDI) or some familiarity with computer code (Python, XML) or data structures. Lottery Preference: Music Majors and Minors. BMC Data Science Minors. CS Majors. Enrollment Limit: 25.00

MUSC H257 Sociology of the Arts (1 Unit)

An introduction to sociological perspectives on the arts. Topics include the relationship between art and social structure, the social sources of aesthetic meaning, the social consequences of artistic classifications and representations, the use of art to construct and undermine social boundaries, the social relations of creating, producing, evaluating, and consuming art, the functions of art in everyday life, and the potential for art to promote social change.

MUSC H257B Sociology of the Arts (1 Unit)

An introduction to sociological perspectives on the arts. Topics include the relationship between art and social structure, the social sources of aesthetic meaning, the social consequences of artistic classifications and representations, the use of art to construct and undermine social boundaries, the social relations of creating, producing, evaluating, and consuming art, the functions of art in everyday life, and the potential for art to promote social change.

MUSC H265 Symphonic Technique and Tradition (1 Unit)

This course traces the evolution of the orchestra and samples some of its most compelling literature, from the symphonic canvases of Beethoven, Berlioz, and Still to contemporary pieces incorporating non-Western instruments, electronics and even cell phones. Along the way we will learn to read the orchestral score, and study the capabilities of various orchestral instruments and how they are used together. Short weekly exercises in scoring during the first half of the class, visits from guest musicians, and attendance at concerts of the Philadelphia Orchestra and/or Chamber Orchestra of Philadelphia will both supplement and enhance our class discussions. Prerequisite(s): MUSC 203 or permission of instructor

MUSC H265A Symphonic Technique and Tradition (1 Unit)

This course traces the evolution of the orchestra and samples some of its most compelling literature, from the symphonic canvases of Beethoven, Berlioz, and Still to contemporary pieces incorporating non-Western instruments, electronics and even cell phones. Along the way we will learn to read the orchestral score, and study the capabilities of various orchestral instruments and how they are used together. Short weekly exercises in scoring during the first half of the class, visits from guest musicians, and attendance at concerts of the Philadelphia Orchestra and/or Chamber Orchestra of Philadelphia will both supplement and enhance our class discussions. Prerequisite(s): MUSC 203 or permission of instructor

MUSC H265B Symphonic Technique and Tradition (1 Unit)

This course traces the evolution of the orchestra and samples some of its most compelling literature, from the symphonic canvases of Beethoven, Berlioz, and Still to contemporary pieces incorporating non-Western instruments, electronics and even cell phones. Along the way we will learn to read the orchestral score, and study the capabilities of various orchestral instruments and how they are used together. Short weekly exercises in scoring during the first half of the class, visits from guest musicians, and attendance at concerts of the Philadelphia Orchestra and/or Chamber Orchestra of Philadelphia will both supplement and enhance our class discussions. Prerequisite(s): MUSC 203 or permission of instructor

MUSC H266A Composition (1 Unit)

Preparation of a portfolio of compositions for various instruments and ensembles. Weekly assignments designed to invite creative, individual responses to a variety of musical ideas; experimentation with harmony, form, notation, and text-setting. Performance of student works-in-progress and final reading/recording session with professional musicians. Recent classes have had their compositions read by Network for New Music, percussionist Phillip O'Banion, and the Amernet String Quartet. Prerequisite(s): MUSC 204 and instructor consent

MUSC H266B Composition (1 Unit)

Preparation of a portfolio of compositions for various instruments and ensembles. Weekly assignments designed to invite creative, individual responses to a variety of musical ideas; experimentation with harmony, form, notation, and text-setting. Performance of student works-in-progress and final reading/recording session with professional musicians. Recent classes have had their compositions read by Network for New Music, percussionist Phillip O'Banion, and the Amernet String Quartet. Prerequisite(s): MUSC 204 and instructor consent

MUSC H268 Sonic Narratives - Storytelling through Sound Synthesis (1 Unit)

"Sonic Narratives" is a course that combines traditional instruments and electronic music technologies to explore storytelling through sound. The course explores the language of sound as a potent narrative tool, covering advanced sound synthesis techniques such as Additive, Subtractive, FM, Granular, and Wavetable Synthesis using state-of-the-art tools like KYMA and Logic Pro. Beyond technical proficiency, students will explore how these synthesis techniques contribute to diverse fields, from cinematic soundtracks to social media engagement. Pre-requisite(s): MUS 134, or consent of the instructor. No standard notation knowledge will be necessary, but a fundamental understanding of sound and musical elements would be beneficial. Lottery Preference: Music major / Music minor Enrollment Limit: 12.00

MUSC H268A Sonic Narratives - Storytelling through Sound Synthesis (1 Unit)

"Sonic Narratives" is a course that combines traditional instruments and electronic music technologies to explore storytelling through sound. The course explores the language of sound as a potent narrative tool, covering advanced sound synthesis techniques such as Additive, Subtractive, FM, Granular, and Wavetable Synthesis using state-of-the-art tools like KYMA and Logic Pro. Beyond technical proficiency, students will explore how these synthesis techniques contribute to diverse fields, from cinematic soundtracks to social media engagement. Pre-requisite(s): MUS 134, or consent of the instructor. No standard notation knowledge will be necessary, but a fundamental understanding of sound and musical elements would be beneficial. Lottery Preference: Music major / Music minor Enrollment Limit: 12.00

MUSC H270 Popular Music in America (1 Unit)

Introductory history of American popular music, c. 1790–1980. Covers early musical theater, minstrelsy, the blues, rock, film music, and minimalism, exploring themes of cultural hierarchy, technology, race, and transnationalism. Prerequisite(s): First year writing seminar or instructor consent

MUSC H270B Popular Music in America (1 Unit)

Introductory history of American popular music, c. 1790–1980. Covers early musical theater, minstrelsy, the blues, rock, film music, and minimalism, exploring themes of cultural hierarchy, technology, race, and transnationalism. Prerequisite(s): First year writing seminar or instructor consent

MUSC H303 Advanced Tonal Harmony (1 Unit)

Study of late 19th-century harmonic practice in selected works of Liszt, Wagner, Brahms, Fauré, Wolf, Debussy, and Mahler. Exploration of chromatic harmony through analysis and short compositions; final composition project consisting of either art song or piano piece such as nocturne or intermezzo. Musicianship lab covers related aural and keyboard harmony skills. Prerequisite(s): MUSC 204

MUSC H303A Advanced Tonal Harmony (1 Unit)

Study of late 19th-century harmonic practice in selected works of Liszt, Wagner, Brahms, Fauré, Wolf, Debussy, and Mahler. Exploration of chromatic harmony through analysis and short compositions; final composition project consisting of either art song or piano piece such as nocturne or intermezzo. Musicianship lab covers related aural and keyboard harmony skills. Prerequisite(s): MUSC 204

MUSC H304 Counterpoint (1 Unit)

Exploration of contrapuntal techniques and forms, such as canon, two-part invention, and fugue, with an emphasis on the works of J.S. Bach and beyond. Featured this semester will be the study of counterpoint in contemporary styles. This is a studio course which will result in a portfolio of works for various instruments, ranging from harpsichord to percussion. We will be writing for Philadelphia's Network for New Music and other guest artists, who will visit our class to offer feedback, perform and record your work. Advising note: This course is particularly valuable taken prior to senior year if you intend to complete a thesis in composition. Prerequisite(s): MUSC 204

MUSC H304B Counterpoint (1 Unit)

Exploration of contrapuntal techniques and forms, such as canon, two-part invention, and fugue, with an emphasis on the works of J.S. Bach and beyond. Featured this semester will be the study of counterpoint in contemporary styles. This is a studio course which will result in a portfolio of works for various instruments, ranging from harpsichord to percussion. We will be writing for Philadelphia's Network for New Music and other guest artists, who will visit our class to offer feedback, perform and record your work. Advising note: This course is particularly valuable taken prior to senior year if you intend to complete a thesis in composition. Prerequisite(s): MUSC 204

MUSC H319 Intermedial Transformations: Musico-Acoustic Imaginations in Literature and Film (1 Unit)

This course explores the rich and diverse representation of music in all its socio-aesthetic complexity from antiquity to the present. Special focus will be given to the intermedial strategies of translating non-verbal media (music, sound) into language.

MUSC H319A Intermedial Transformations: Musico-Acoustic Imaginations in Literature and Film (1 Unit)

This course explores the rich and diverse representation of music in all its socio-aesthetic complexity from antiquity to the present. Special focus will be given to the intermedial strategies of translating non-verbal media (music, sound) into language.

MUSC H320 Choral Conducting (1 Unit)

This course will offer an introduction to conducting choral ensembles. Students will learn to synthesize the many aspects of conducting, including physical communication, artistic leadership, and musical study. In addition to incorporating elements of music history and theory, this course will emphasize additional skills such as score study, group vocal technique, and performance practice in different musical eras. Prerequisite(s): MUSC 204 and MUSC 229; MUSC 102 or MUSC 214, and any one of the following: MUSC 208, 209, 210 Enrollment Limit: 10 Lottery Preference(s): Seniors, Juniors, then Sophomores

MUSC H320A Choral Conducting (1 Unit)

This course will offer an introduction to conducting choral ensembles. Students will learn to synthesize the many aspects of conducting, including physical communication, artistic leadership, and musical study. In addition to incorporating elements of music history and theory, this course will emphasize additional skills such as score study, group vocal technique, and performance practice in different musical eras. Prerequisite(s): MUSC 204 and MUSC 229; MUSC 102 or MUSC 214, and any one of the following: MUSC 208, 209, 210 Enrollment Limit: 10 Lottery Preference(s): Seniors, Juniors, then Sophomores

MUSC H320B Choral Conducting (1 Unit)

This course will offer an introduction to conducting choral ensembles. Students will learn to synthesize the many aspects of conducting, including physical communication, artistic leadership, and musical study. In addition to incorporating elements of music history and theory, this course will emphasize additional skills such as score study, group vocal technique, and performance practice in different musical eras. Prerequisite(s): MUSC 204 and MUSC 229; MUSC 102 or MUSC 214, and any one of the following: MUSC 208, 209, 210 Enrollment Limit: 10 Lottery Preference(s): Seniors, Juniors, then Sophomores

MUSC H325A Seminar in 20th/21st Century Music (1 Unit)

Study of composers, works, and trends since 1900, with reference to theoretical and aesthetic writings and their relation to world events. Recent topics have included European émigré influence on American music, and Make It New: Music by Philadelphia Composers. Prerequisite(s): MUSC 204

MUSC H325B Seminar in 20th/21st Century Music (1 Unit)

Study of composers, works, and trends since 1900, with reference to theoretical and aesthetic writings and their relation to world events. Recent topics have included European émigré influence on American music, and Make It New: Music by Philadelphia Composers. Prerequisite(s): MUSC 204

MUSC H480A Independent Study (1 Unit)

Prerequisite(s): Approval of department and consent of instructor